

PERFORMANCE AND PERFORMATIVITY CMST2G03/SOTA2G03



Scenes from The Love Art Lab, High Performance Rodeo, 2007.



STUDY GUIDE (V.1)

FALL 2008

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Performance and Performativity

Fall 2008, Department of Communication Studies and Multimedia

Lectures Mon. Wed. Thur. 4:30 – 5:20 | Room CNH-102

Instructor: Lori Shyba MFA PhD

Office hours: M/Wed 1:00 – 3:00 or by appointment. Location: 304 Togo Salmon Hall.

Email: shybal@mcmaster.ca / Course site: <http://lorishyba.pbwiki.com>

COURSE DESCRIPTION

An introduction to the study of performative communication in verbal, physical, visual, and emotional textual modes. You will learn to analyse the relationship between cultural performances and their social effects and creative process within the scope of play and ritual, live and digital games, fashion, and interactive activist theatre.

QUESTIONS AND TOPICS WE CAN EXPLORE:

- Who were influential informants of performance art from the 20th century avant garde?
- What are the anthropological and sociological of both performance and games?
- What role does improv and ‘play’ have in performance art? How about narrative?
- How do arts, cognitive science, and computational technology intersect to produce multi-modal performance texts? Visual, Physical, Aural, Literary ... Emotional?
- Can this multi-textuality factor into the creative process of performance creation? How about reflexive, critical analysis?
- Can we open our process and projects up for a performance event and who would we invite to be collaborative partners?
- What are the connections between performance, games, and social justice?

We will be viewing and discussing challenging and controversial material. Everyone deserves to participate in a respectful class environment. If you have any concerns, please contact me in person or via email.

RESOURCES:

Required:

- Coursepack. CMST2G03. Available at Copies Plus, 9 Sterling St., Westdale. (See page 5 of this study guide for a list of the readings.)
- A notebook for response writings.

ASSIGNMENTS: Detailed instructions are available on the class wiki. See attached subjects outline for tentative schedule of readings and activities.

1. **Group Presentation** - Groups will sign up to present from and lead class discussion on the coursepack readings. You will be evaluated on the clarity of your presentation (do you bring out the main points of the article in an understandable way?), the quality of your discussion questions, and your efforts to involve the class. Creative presentations will be judged especially favourably. The group’s typed outline and discussion questions are due before the presentation.
2. **Two Response Essays** - Throughout the semester, you will be required to write two papers responding to class activities. A list of topics will be presented in class within the first three weeks. In each paper, you should analyze the activit, and your response, utilizing relevant readings and discussion. The papers should be 3-4 typed pages in length, demonstrate good grammar and spelling, and provide source citations when appropriate.

3. **Blogs** - You will post a one- or two- paragraph response to each group presentation on the class Facebook blog (Group address TBA).
4. **Midterm and Final Exam.** The midterm exam portion may possibly be replaced with a collaborative performance live/digital game event.

GRADING: Your final grade will be based on the following criteria:

20% — Group Presentation

20% — Response Essays

30 % — Midterm Exam (or optional Performance Creation)

30% — Final Exam

The blog discussion is based on a pass/fail principle. Pass will not affect your grade. Fail will lower your grade by one grade increment (eg. a A- would become a B+).

See http://registrar.mcmaster.ca/calendar/year2003/sec_109.htm for full grading scale.

EVALUATION: Given the nature of the artistic process, grading will include subjective assessment. This will be based upon criteria specific to each project which will be discussed and identified as we go along.

CLASS POLICIES: Attendance is crucial for succeeding in this course. Only two unexcused absences will be allowed. Positive and consistent class participation is essential. I expect to hear everyone's voice during class discussions and I have no hesitation to cold call for responses. During presentations, you are expected to participate or observe with interest and enthusiasm.

You are responsible for completing all reading assignments, without exception, by the day they are discussed. Be prepared for regular "response writings," five- to ten-minute in-class writing assignments that focus on the readings and studio work. Sometimes these responses will be written at the beginning of class, to evaluate your preparation; sometimes they will be written at the end of class, to gauge your participation. Assignments must be completed and turned in at the time they are due, or they will be considered late. Assignments drop half a letter grade for each day they are late. Assignments more than three days late will not be accepted unless prior special permission has been granted. Projects will not be accepted late under any circumstances except for documented medical reasons.

ACADEMIC HONESTY: Academic dishonesty consists of misrepresentation by deception or by other fraudulent means and can result in serious consequences, e.g. the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: "Grade of F assigned for academic dishonesty"), and/or suspension or expulsion from the university. It is your responsibility to understand what constitutes academic dishonesty. For information on the various kinds of academic dishonesty please refer to the Academic Integrity Policy, specifically Appendix 3, located at http://www.mcmaster.ca/senate/academic/ac_integrity.htm

The following illustrates only three forms of academic dishonesty:

1. Plagiarism, e.g. the submission of work that is not your own and where credit is not cited.
2. Improper collaboration in group work.
3. Copying or using unauthorized aids in tests and examinations.

Email: It is the policy of the CSMM Department that all email communication between students and instructors (including TAs) must originate from their official McMaster University email accounts. This policy protects the confidentiality and sensitivity of information and confirms the identities of both the student and instructor.

Accommodations For Students With Disabilities: If you require special accommodation for learning or have any special needs please let me know of them as soon as possible in order that arrangements can be made. Students with disabilities are encouraged to register with the Centre for Student Development.

Safewalk: For a safe walk anytime, call S.W.H.A.T., 527-7070, Ext. 27500.

Summary of MM1A03 Course Pack Readings, 2008

Coursepack available at Copies Plus, 9 Sterling Street, Westdale.

Please refer to the course wiki for additional material in .pdf format and as Internet resources.

1. Carlson, Marvin. 1996. "What is Performance?" In *Performance: A Critical Introduction*. London: Routledge. Pages 1 – 9.
2. Goldberg, RosaLee. 1979. "Surrealist Performance: The Construction of Ruins. In *Performance: Live Art from 1909 to Present*. New York: Abrams. Pages 49- 62.
3. Shepherd, Simon, and Mick Wallis. 2004. "Keywords." In *Drama/Theatre/ Performance*. London: Routledge. Pages (intermittent) Pages 167 – 240.
4. Carlson, Marvin. 1996. "Anthrological and Ethnographic Approaches." In *Performance: A Critical Introduction*. London: Routledge. Pages 13 – 33.
5. Schechner, Richard. 1977/2003. "From Ritual to Theatre and Back Again." In *Performance Theory*. London: Routledge. Pages 113 – 168.
6. Huizinga, Johan. 1938/1956. "Play and Contest as Civilizing Function." *Homo Ludens: A Study of the Play Element in Culture*. Tr. Leyden. Boston: Beacon. Pages 46 – 75.
7. Goffman, Erving. 1959. Selections from "Performances." *The Presentation of Self in Everyday Life*. New York: Anchor. Pages 17 – 51. 58 - 76.
8. Spolin, Viola. 1963/1999. Creative Experience. In *Improvisation for the Theatre*. Evanston, Ill: Northwest. Pages 3 - 17. ISBN 0-8101-4009-8
9. Nachmanovich, Stephen. 1990. "Playing Together." In *Free Play: Improvisation in Life and Art*. New York: Putnam. Pages 94 – 101.
10. Boal, Augusto. 2002. "The Structure of the Actor's Work." From *Games for Actors and Non-Actors*. Tr. Adrian Jackson. Pages 29 – 47.
11. Diamond, David. "In This Moment." In *Canadian Theatre Review*. Ed. Catherine Graham. Activist Theatre Special Issue. V. 117, Winter 2004. Pages 10 – 13.
12. Murray, Janet. 2001. "Agency." In *Hamlet on the Holodeck: The Future of Narrative in Cyberspace*. New York: Simon and Shuster. Pages 126 – 153.
13. Mäyrä, Frans. 2008. "Game Culture: Meaning in Games." In *An Introduction to Game Studies: Games in Culture*. Los Angeles: Sage. Pages 13 – 29.
14. *NY Times*. July 23, 2006. "Saving the World, One Videogame at a Time."
15. Carlson, Marvin. 1996. "Resistent Performance." In *Performance: A Critical Introduction*. London: Routledge. Pages 165 - 186.
16. *NY Times*. November 27, 2005. "Pardon Me, but the Art is Mouthing Off."
17. Belliveau, George. "Struggle to Success." In *Canadian Theatre Review*. Ed. Catherine Graham. Activist Theatre Special Issue. V. 117, Winter 2004. Pages 42 – 44.
18. Gambaro, Griselda. *Information for Foreigners*. In *Modern Drama: Plays Criticism, Theory*. Ed. W.B. Worthen. Fort Worth: HBJ. Pages 678 – 698.
19. Freire, Paulo. 1968/1970. "Chapter 3." In *Pedagogy of the Oppressed*. Tr. Myra Bergman Ramos. New York: Herder and Herder. Pages 75 – 118.
20. Auslander, Philip. 2007. "Hans-George Gadamer." In *Theory for Performance Studies*. Florence, KY: Routledge. Pages 113 – 116.
21. Turner, Victor. 1990. "Are There Universals of Performance in Myth, Ritual, and Drama?" In *By Means of Performance*. Ed. Richard Schechner and Willa Appel. Pages 8 – 18.

WEEKLY SUBJECT OUTLINE FOR PERFORMANCE STUDIES

Date	Topics Summary	Readings for the Week	Activities
	INTRODUCTION and course expectations (draft). Overview of Assignments.	Coursepack: Available at Copies Plus (See Coursepack for full citations.) (W) Available on class website	NB: Activities are Subject to Change
Wk 1 8-Sep	Substantive Perspectives and Methodologies of Inquiry. Historical Practice. Alea and Interactivity. Traditions of the Avant Garde. Assignment of Group Projects Discussion Blog Fam Session Group One Presentation	Carlson, Marvin. "What is Performance?" From <i>Performance: A Critical Introduction</i> . Goldberg, RosaLee. Surrealist Performance. From <i>Performance: Live Art 1909 to Present</i> Shepherd and Wallis. "Keywords." From <i>Drama/Theatre/Performance</i> . (W) See wiki for additional readings.	<i>In-Class Activity:</i> <i>Ballet Mechanique</i> , (Léger, 1924) <i>Artaud's Brain</i> (Adams/Shyba, 2002) 4'30" (Cage, 1952)
Wk 2 15-Sep	Blog Briefing PERFORMANCE OF CULTURE Group Presentation Performance and Anthropology Seminar Topic Ritual and Carnival Liminal and Liminoid	Carlson, Marvin. "Anthropological and Ethnographic Approaches" Schechner, Richard. "From Ritual to Theatre and Back." From <i>Performance Theory</i> . (W) See wiki for additional readings.	<i>In-Class Activity:</i> <i>"Part Ghost" Potlatch Corteo</i> , (Cirque du Soleil, 2008) Caravan Theatre Com. (Canadian Performance Art)
Wk 3 22-Sep	PERFORMANCE OF CULTURE Group Presentation Play and Contests. Workshop PERFORMANCE and The Everyday	Huizinga, Johan. "Play and Contest as Civilizing Function." From <i>Homo Ludens</i> . Goffman, Erving. Selections from "Performances." <i>The Presentation of Self in Everyday Life</i> . www.fixourworld.com	<i>Out-of-class Activity:</i> <i>Friday Sep 26, 7:00 pm McMaster Marauders vs Ottawa Football</i> <i>Or Fix Our World, Sep 27, Gage Park.</i> <i>In-class Activity:</i> <i>Multimodality & Games Workshop I Location TBA</i>
Wk 4 29-Sep	PERFORMANCE CREATION Group Presentation Improvisation and Interactivity Workshop Performance Creation Response 1 paper due	Spolin, Viola. "Creative Experience." From <i>Improvisation for the Theatre</i> . Nachmanovich, Stephen. "Playing Together." From <i>Free Play</i> . Boal, Augusto. "The Structure of the Actor's Work." From <i>Games for Actors and Non Actors</i> .	<i>In-Class Activity:</i> <i>Multimodality & Games Workshop II Location TBA</i>
Wk 5 6-Oct	LIVE/DIGITAL PERFORMANCE Seminar Topic Live/Digital Theatre Group Presentation Performance in Second Life	Diamond, David. "In This Moment." From <i>Canadian Theatre Review</i> . (W) Shyba, Lori. Chapter 2. Live and Digital Games of Forum Theatre. <i>Beyond Fun and Games</i> . (W) McCallum-Stewart. "Warfare of the Imagined." <i>Performance Arts and Digital Media Journal</i> . (pdf)	<i>In-Class Activity:</i> METH (Headlines 2007)

Wk 6 13- Oct	<i>Thanksgiving Holiday</i> Group Presentation Collective Interactivity (Pervasive Performance Games)	(W) McGonnigal, Jane. Supergaming: Ubiquitous Play.... From <i>Modern Drama. (pdf)</i> (W) Salen, Katie. Toward and Ecology of Games. In <i>The Ecology of Games.</i> <i>(pdf)</i>	<i>Out-of-Class Activity:</i> <i>Choice of Digital Games</i> <i>(see wiki for list)</i>
Wk 7 20- Oct	LIVE/DIGITAL PERFORMANCE Group Presentation Interactive Narrative Midterm Exam	(W) Mateas and Stern. "Structuring Content in the <i>Façade</i> Interactive Drama Architecture." Pdf Murray, Janet. "Agency." From <i>Hamlet on the Holodeck</i>	<i>In-Class Activity:</i> Façade Interactive Story <i>Out-of-Class Activity:</i> Dance Production TBA
Wk 8 27- Oct	LIVE/DIGITAL PERFORMANCE Group Presentation Games and Culture Seminar Topic Serious Games	Mayra, Frans. "Game Culture" From <i>An Introduction to Game Studies.</i> NY Times. "Saving the World, One Videogame at a Time." (W) Shyba, Lori. "'Advergaming with Social Effect. pdf	In-class-Class Activity: Guest Speaker
Wk 9 3-Nov	ACTIVISM. Group Presentation Feminist/Resistant Performance Seminar Topic Collective Activism	Carlson, Marvin. "Resistant Performance." From <i>Performance.</i> NY Times. "Pardon Me But the Art is Mouthing Off." About Lynn Herschman Belliveau, George. Struggle to Success. From <i>CTR.</i>	<i>Out-of-Class Activity</i> Dance Production TBA In-class-Class Activity: (Annie Sprinkle's Wedding)
Wk 10 10- Nov	<i>Remembrance Day Holiday</i> ACTIVISM Group Presentation Political Activism	Gambaro, Griselda. <i>Information for Foreigners.</i> Griselda Gambaro. Interview. (W) The Yes Men "Exxon's Climate Victim Candles" www.theyesmen.org	<i>Class Activity:</i> The Pipeline Pinball Energy Thrill Ride Game
Wk 11 17- Nov	PEDAGOGY and SYNTHESIS Group Presentation Dialogue and cultural Action Seminar Topic Integrated Experience and Reflexivity	Freire Paolo. Ch 3. From <i>Pedagogy of the Oppressed.</i> Auslander, Philip. Hans-Georg Gadamer, From <i>Theory for Performance Studies.</i> Shyba, Lori. Playful Inquiry Design. In <i>Beyond Fun and Games.</i> LS	<i>Out-of-class Activity:</i> <i>Major Production,</i> <i>Department of Drama TBA.</i>
Wk 12 24 Nov	Response Paper 2 Due. CASE STUDIES, SYNTHESIS Group Presentation Integration and Synthesis	Turner, Victor. "Are there Universals of Performance in Myth, Ritual, and Drama." TBA	<i>Class Activity:</i> TBA
Wk 12 1-Dec	Review and TBA		

