



THST*1040 Introduction to Performance

Fall 2020

Section(s): 01

School of English and Theatre Studies

Credit Weight: 0.50

Version 1.00 - September 08, 2020

1 Course Details

1.1 Calendar Description

This course functions as a foundation for the study of theatre, performance, and media. Students will be introduced to the formative terms and theories of theatre, performance, and media as an academic discipline and to the conceptual and social terms of theatre and media as cultural practices. This course includes attendance at performances.

1.2 Course Description

The question before us is this: why theatre? Is theatre still relevant in the digital age, and if so what good is it? Using Peter Brooks four categories of theatre as a starting point for analysis, we will examine deadly theatre, rough theatre, holy theatre and immediate theatre, always with an eye to the difference between drama, live performance and disembodied performance (i.e. digital apps and film). We will let Jordan Tannahill define deadly theatre for us, and then apply McLuhan's theories and Auslander's ruthless critique of liveness to the present day state of performance. Is live performance relevant anymore, and in the age of recurring pandemics, is it even possible? Jauss's reception theory is one approach to what will challenge us in any medium (or what might not). We will then will attempt an understanding of holy theatre and ritual through Schechner, Greek Tragedy, Shakespeare, Artaud, Fornes, and Amiri Baraka. What is ritual, and what is it's relationship to theatre, and to the internet today? With Brecht, Boal and surrealism we explore rough theatre. Finally, we will try and discover what if anything can be immediate about live performance in this digital world, through Adorno, Diana Taylor, and Cage.

COURSE FORMAT: Virtual synchronous classes on Mondays and Wednesdays from 10:30 to 12 noon. There will be a short lecture followed by a short open discussion, followed by breakout rooms to discuss specific topics to bring back to the whole class for presentation. The professor will be available for one-on-one zoom chats that you will be able to sign up for.

TEXTS: Students will read excerpts from essays and plays and watch four video performances. All will be available to students online. THERE IS SOMETHING TO BE VIEWED

AND/OR READ FOR EVERY CLASS!

1.3 Timetable

The course schedule will be made available on course outline which will be made available to students on courselink the first day of classes.

1.4 Final Exam

There is no final exam.

2 Instructional Support

3 Learning Resources

4 Learning Outcomes

4.1 Course Learning Outcomes

By the end of this course, you should be able to:

1. THST LEARNING OUTCOMES
 - 1.To develop artists who thrive on intellectual curiosity, openness to ideas and take measured risk through creative experiences.
 - 2.To develop informed and creative citizens, empowered to contribute to the world through writing and performance.
 3. To apply critical sensibilities through a familiarity and understanding of a range of significant performance and media work past and present.
 - 4.To develop well-rounded performance artists, who possess the research tools and disciplinary skills to model their own productive performance practices.
 5. To develop meaningful ways to integrate theory, technology and practice where critical thinking and creativity are equally embraced.
 6. To learn techniques for communication and collaboration, build relationships and to listen and respect different thought processes.
2. COURSE LEARNING OUTCOMES:
 1. Students will develop an appreciation the art of performance art and its contribution to society
 2. Students will develop the ability to explore social, cultural and aesthetic criticism.
 3. Students will begin to think about how they themselves can create artistic work that challenges and changes.

4. Students will learn to co-operate with other students and respect differing opinions.
 5. Students will develop their skills in oral and written communication.
 6. Students will have a solid background of theatre performance theory as a foundation for future development of their analysis and/or artistic craft.
-

5 Teaching and Learning Activities

6 Assessments

6.1 Marking Schemes & Distributions

EVALUATION:

5%– Paper to introduce yourself: Short write up about yourself and your attitude to theatre and/or your experience in theatres far – (300 words each)

24% – 4 performance analysis papers– (600 words each) The performance analysis paper is an analysis of the performance that you have most recently watched on video as part of the class. This should be a well structured, well-reasoned, essay, also well written, presenting a thesis (i.e. opinion) and offering proof for that.

36% – 6 log entries; one every two weeks (all are in video format) The log entry is a video you have made of yourself talking to me about the classes that have preceded this log entry (you should speak about the classes that you have had between the last log and this one). I am interested in hearing what you have learned, what strikes you, what you agree or disagree with, and what questions you might have.

20% – Final essay (1500 words) DUE MONDAY DECEMBER 7 (no late papers accepted) This should be a well structured, well-reasoned, essay, also well written, presenting a thesis (i.e. an opinion) and offering proof for that, and written in MLA style. In the essay, students must make a case for or against live theatre. In other words, it is your job in this essay – not so much to speak of whether live theatre is possible – but to speak of why live theatre is important (or not) utilising the many resources in the course, that is, the videos and the readings, to justify your reasoning.

15%– Participation Students will be marked on their participation in the large full class discussions as well as their participation in the breakout rooms. Students will get extra participation marks for volunteering to be a 'scribe' (reporter) for the breakout rooms.

LATE POLICY:

Students have two weeks to hand in assignments late. The mark on late assignments will be reduced by 2 marks out of 100 per day the assignment is late. THIS DOES NOT APPLY TO THE FINAL ESSAY, AS NO LATE FINAL ESSAYS WILL BE ACCEPTED.

7 University Statements

7.1 Email Communication

As per university regulations, all students are required to check their e-mail account regularly: e-mail is the official route of communication between the University and its students.

7.2 When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

Graduate Calendar - Grounds for Academic Consideration

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions

<https://www.uoguelph.ca/registrar/calendars/diploma/current/index.shtml>

7.3 Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

Graduate Calendar - Registration Changes

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml>

Associate Diploma Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/diploma/current/c08/c08-drop.shtml>

7.4 Copies of Out-of-class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

7.5 Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance and not later than the 40th Class Day.

For Guelph students, information can be found on the SAS website
<https://www.uoguelph.ca/sas>

For Ridgetown students, information can be found on the Ridgetown SAS website
<https://www.ridgetownc.com/services/accessibilityservices.cfm>

7.6 Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of all members of the University community—faculty, staff, and students—to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

Undergraduate Calendar - Academic Misconduct
<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

Graduate Calendar - Academic Misconduct
<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

7.7 Recording of Materials

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

7.8 Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars

<https://www.uoguelph.ca/academics/calendars>

7.9 Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings and academic schedules. Any such changes will be announced via CourseLink and/or class email. All University-wide decisions will be posted on the COVID-19 website (<https://news.uoguelph.ca/2019-novel-coronavirus-information/>) and circulated by email.

7.10 Illness

The University will not normally require verification of illness (doctor's notes) for fall 2020 or winter 2021 semester courses. However, requests for Academic Consideration may still require medical documentation as appropriate
