REQUIRED MATERIALS & RESOURCES

- No textbook will be required.
- Reading assignments, such as scholarly articles, book chapters, and links to websites will be available on Blackboard, to be printed and brought to class according to the syllabus.
- Links to commercials and films will be available via streaming on Blackboard, online, and/or on reserve at Monroe Library for on-site viewing.

COURSE OVERVIEW

At the intersection of performance and communication studies, the primary focus of this seminar is the exploration of two related practices, performance and performativity, as they both are cultural and political forms of expression. Through the critical analysis of various types of performances and the
implementation of stage-based group exercises, we will gain better insight into performance as a lens to understand culture and society.

Borrowing from various aspects of visual art (photography, painting, advertisements, street art) and considering several types of performances (public speech, theatre, film, staged reading, etc.) we will familiarize ourselves with practice-based methods and major performance theory, develop presentation skills, and learn more about Otherness, embodiment, race, and gender, avoiding binary thought processes with an all-inclusive approach to difference. If the world is, indeed, a stage, we must act in it as free, socially conscious, and empowered individuals.

THE FIRST-YEAR SEMINAR LEARNING OUTCOMES

1. **Critical Thinking**: Students completing this First-Year Seminar should be able to (a) formulate questions about the subject matter, (b) distinguish facts from assumptions and inferences, (c) take a position, and (d) show proficiency in the critical readings of texts, including discerning major arguments, salient points, and underlying assumptions and biases.

2. **Written Communication**: Students completing this First-Year Seminar should be able to (a) reflect on issues in writing, (b) formulate and defend a position in writing, (c) compare and contrast approaches to the subject, (d) apply the content of readings or class discussions to personal experience, and (e) respond to questions or prompts presented by the instructor, or other writing tasks.

3. **Oral Communication**: Students completing this First-Year Seminar should be able to (a) reflect on issues orally, (b) formulate and defend a position in class debate, (c) contribute meaningfully to class discussions, (d) make effective oral presentations, responding clearly and logically to questions posed by the instructor or classmates, and (e) lead a class discussion of peers, or other oral communication tasks.

4. **Information Literacy**: Students completing this First-Year Seminar should (a) demonstrate the ability to evaluate information and (b) appropriately incorporate information into an assignment.

ASSIGNMENTS

**Reflective Essays (10%)**

At the end of the each of the first four sections of this course, students will write a reflective, in-class essay on a topic assigned by the professor. Students must bring in laptops or other devices to class on these days. These topics will relate to the guiding question and topics from each of the sections of the course. These essays should be **two, double-spaced, typed pages**. The first two reflective essays will be completed in-class and should be sent via email to Dr. Brager at the end of class. The third essay will be a five-minute monologue for the FYE Performance, written out-of-class. Based on the semester’s theme of “Encountering Each Other,” it ought to be personal, engaging, and transformational. The final reflective essay will be done out-of-class and a copy should turned in to Dr. Brager, no later than on November 27th. The dates for these essays are as follows:

- Essay #1 – Thursday, September 6
- Essay #2 – Thursday, September 27
- Essay #3 – Thursday, October 18
- Essay #4 – Tuesday, November 27
**Research Paper (with sources and presentation)**

This written assignment, to be completed at home, consists of a five-page, scholarly article around the theme of performance and performativity that draws from class readings and additional resources (at least five bibliographical sources required). Students will be responsible for choosing a topic related to what we’ve covered in class, exploring it in greater depth. The development of this issue, theme, or question serves as the culminating assignment of the course and will include a detailed outline, a draft of the paper (consulting the WAC Lab for extra help), and a final paper with sources. Each of these three stages of this assignment will be graded independently (see Grading Scale below).

1. The detailed outline for your paper will be **due on Friday, October 11**. After he has reviewed it, Dr. Brager will provide you with feedback and guidance as your transition to the writing stage of the project.
2. To assist in this process (and to ensure a stronger final paper), you will need to work through your first draft with a WAC Lab tutor and submit the draft **no later than November 8**.
3. **The final paper will be due Monday, November 29** – **in no case and for no reason will Dr. Brager accept papers after this date. Failure to submit papers by the deadline will automatically result in a two-letter grade reduction to the final grade for the course.**
4. To go along with this paper, you will also be required to share a **five-minute presentation** on the topic/issue on which you focus in the paper. In addition to sharing your topic/issue and the argument that you are making in the paper, make sure to use a variety of resources to visually and persuasively engage your classmates. Presentations will take place during the weeks of Section V.

**First-Year Experience (FYE) Performance (30%)**

The final project, *Tatoos/Ta-Twos*, will consist of an interdisciplinary FYE performance before all other First-Year Seminar students, based on your personal experiences around the FYE semester’s theme, “Encountering Each Other.” The 90-minute soiree will take place on November 20, 2018, 7-8:30 p.m. in Roussel Hall (your call will be earlier that evening). The performance will be open to FYS students, Loyola faculty/students, and the general public.

**GRADE EVALUATION**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Preparation/Participation</td>
<td>20%</td>
</tr>
<tr>
<td>Reflective essays (4)</td>
<td>10%</td>
</tr>
<tr>
<td>Research Paper Outline</td>
<td>10%</td>
</tr>
<tr>
<td>Research Paper 1st Draft</td>
<td>10%</td>
</tr>
<tr>
<td>Research Paper Final Draft</td>
<td>20% (including oral presentation)</td>
</tr>
<tr>
<td>FYE Performance</td>
<td>30% (rehearsals and performance)</td>
</tr>
</tbody>
</table>

**CRITERIA FOR COURSE GRADE**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
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<tbody>
<tr>
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<td>93-100</td>
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<td>A-</td>
<td>90-92</td>
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<td>B+</td>
<td>87-89</td>
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<tr>
<td>B</td>
<td>83-86</td>
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<tr>
<td>B-</td>
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<td>D+</td>
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<td>D</td>
<td>60-66</td>
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<tr>
<td>F</td>
<td>59 &amp; below</td>
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</tbody>
</table>
Attendance Policy/ Participation Expectations & First-Year Experience (FYE) (20%) 

Attendance and active participation are the keys to success in this First-Year Seminar. Each student is expected to actively participate each day of the course. Full participation credit will be granted provided you are present, interact with your classmates and instructor, and complete the daily assignment in order to engage in discussions and activities.

After three tardies, each subsequent tardy will be counted as an absence. For each of the first three absences (excused- meaning, previously discussed with instructor- or not), you will lose one (1) possible percentage point from your final grade. After more than three absences, each subsequent absence will cost 3% of your final possible grade.

Please note that students will absolutely be required to attend all three FYE events:

**SCHEDULE OF EVENTS (FALL 2018)**

- **ROUNDTABLE** (Thursday, September 20, 2018, Roussel Hall, 7-8:30p.m.)
  Animated by a panel of campus scholars from various disciplines, this event will provide discussions around the campus-wide assigned book, *Tattoos on the Heart*, authored by Greg Boyle, Father of Homeboy Industries, about his twenty-year experience as a gang-interventionist in the Boyle Heights neighborhood of Los Angeles. Written as a succession of essays, Boyle's work provides a most humanistic insight into the power of understanding one another and believing in unconditional love.

- **LOYOTHON** (Tuesday, October 23, 2018, Roussel Hall, 7-8:30p.m.)
  This 100-item trivia competition will be an opportunity for first-year students to celebrate the diversity of New Orleans by showcasing their knowledge about the Crescent City during its Tricentennial. Prizes will be awarded to first, second, and third places.

- **TATOOS/TA-TWOs** (Tuesday, November 20, 2018, Roussel Hall, 7-8:30p.m.)
  This evening performance will feature a selection of original staged monologues and scenes by first-year students enrolled in the first-year seminar on Performance and Performativity. Interspersed with vocal and instrumental music, these powerful and personal accounts are meant to instill in all individuals an open-mindedness towards, and respect for, diversity and otherness.
COURSE OUTLINE

SECTION I – What is Performance?

WEEK 1

Tuesday, August 21st
• Presentation of the seminar’s themes and problematics
• Drama-based techniques and Marcel Proust’s Questionnaire

Thursday, August 23rd
• Introduction to major communicative concepts: reality/fiction; natural/cultural; POV, Aristotelian catharsis.
• Monologues & Story Telling (The True Art of Lies)

WEEK 2

Tuesday, August 28th
Reading:
• Sawoski. P., “The Stanislavski System”
Viewing:
• Adult Conversation Scene from Derek Cianfrance’s Blue Valentine (2010)
• “Tuileries” by the Coen Brothers from Paris, je t’aime (2011)
• “Place des Fêtes” by Oliver Schmitz from Paris, je t’aime (2011)
• “Faubourg Saint Denis” by Tom Tykwer from Paris, je t’aime (2011)

Thursday, August 30th
Reading:
• Brecht and Verfremdungseffekt
Viewing:
• Brecht-inspired movies
• Trailer of Jean-Paul Godard’s Contempt (Le Mépris, 1963)

WEEK 3

Tuesday, September 4th
• Distanciation and Devised Theater exercises

Thursday, September 6th
Writing:
• ESSAY #1

SECTION II – Deconstructing Stereotypes

WEEK 4

Tuesday, September 11th
Viewing:
  - **Sweatpants** scene from Mark Waters’ *Mean Girls* (2004)
  - **Wedding Scene** from Jason Reitman’s *Young Adult* (2011)

**Thursday, September 13th**
Reading:

**WEEK 5**

**Tuesday, September 18th**
Reading:
Viewing:
  - **Introduction of Judith Butler’s Gender Troubles**
  - **Judith Butler’s Gender is Performative**
  - **Trailer of Xavier Dolan’s Laurence Anyways** (2012)
  - **Arrival in Class Scene from Xavier Dolan’s Laurence Anyways** (2012)
  - Clips from the BBC series *The Office*

**Thursday, September 20th**
Reading:
FYE Event (required)
  - **Tatoos on the Heart** Roundtable (Roussel Hall, 7-8:30pm)

**WEEK 6**

**Tuesday, September 25th**
Reading:
  - Chelsea Mary Elise Johnson’s “’Just Because I Dance Like a Ho I’m Not a Ho’: Cheerleading at the Intersection of Race, Class, and Gender,” University of Southern California, 2015.
Viewing:
  - Clips from movies with race and power

**Thursday, September 27th**
Writing:
  - **ESSAY #2**

  *SECTION III – Beyond Binaries*

**WEEK 7**

**Tuesday, October 2nd**
Reading:
Viewing:
- **Mother** Scene from Garth Davis’ *Lion* (2016)

**Thursday, October 4th**
Viewing:
- **The Spirit of Travel:** Louis Vuitton Commercial
- **The Little Red Riding Hood:** Chanel 5 Commercial
- **Very Irrésistible:** Givenchy Commercial

**WEEK 8**

**Thursday, October 11th**
Reading:
- Duality (dual citizenship, bilingualism, etc.) to be selected by students
Viewing:
- Duality (dual citizenship, bilingualism, etc.) to be selected by students
Writing:
- PAPER OUTLINE

**WEEK 9**

**Tuesday, October 16th**
Speaking:
- Effective communication (wording, rhythm, body language, connection)

**Thursday, October 18th**
Writing:
- ESSAY #3 (This essay/monologue will be read and critiqued in front of all students.)

**SECTION IV – Performance as a Vector of Change**

**WEEK 10**

**Tuesday, October 23rd**
Reading:
- **Performance Art**
Viewing:
- **Protest Art**

FYE Event (required):
- *Loyothon* Trivia Competition (Roussel Hall, 7-8:30pm)

**Thursday, October 25th**
GUEST LECTURE
WEEK 11

Tuesday, October 30th
FYE Performance: Concept, scenography, rhythm

Thursday, November 1st
FYE Performance: Music, lights, audience

WEEK 12

Tuesday, November 6th
FYE Performance: line-up and staging

Thursday, November 8th
FYE Performance: First Run-Through
PAPER FIRST DRAFT DUE

SECTION V – Our Lives as a Stage

WEEK 13

Tuesday, November 13th
FYE Performance: Second Run-Through
PAPER FIRST DRAFT DUE

Thursday, November 15th
FYE Event (required):
- Tatoos/Ta-Twos Dress and Tech Rehearsal (Roussel Hall, 7:00-8:30 pm; you are called at 5:30 pm)

WEEK 14

Tuesday, November 20th
FYE Event (required):
- Tatoos/Ta-Twos performance (Roussel Hall, 7:00-8:30 pm; you are called at 5:30 pm)

Writing:
- ESSAY #4

WEEK 15

Tuesday, November 27th
Writing:
- ESSAY #4
Thursday, November 29th
FINAL PAPER DUE
Research Paper Oral Presentations

WEEK 16

Tuesday, December 4th
Research Paper Oral Presentations

Thursday, December 6th
Research Paper Oral Presentations