Prof. Philip Auslander

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Office Hours: MWF 1:00-2:00 and by appointment

**LMC 2600: Introduction to Performance Studies**

**Prerequisite**: ENGL 1102

This course fulfills the Core Area C: Humanities/Fine Arts requirement.

**Course Description**

The catalog description for LMC 2600 is: "An examination of the origins of the field of performance studies in literary study of theatre and drama, anthropological investigations of ritual, and sociological analyses of performance in everyday life." This iteration of the course will emphasize the latter two areas, as well as the idea of performance itself and its broad application. In the last part of the course, we will reconsider key concepts from the earlier sections in relation to digital technologies. In the last unit of the course, we will reconsider key concepts from the earlier sections in relation to digital technologies.

**Learning Outcomes**

Students will become familiar with the foundations of Performance Studies as a field and the uses of the idea of performance as a heuristic with broad applicability.

Textual/Visual Analysis: Students will learn to read, analyze, and interpret cultural projects such as film, literature, art, and new media, as well as cultural performances and everyday behavior.

Interpretive Frameworks: Students will become familiar with a variety of social, cultural, and philosophical theories and be able to apply those theories to cultural performances, everyday behavior, and creative texts, as well as to their own cultural observations.

**Required Text**

Elizabeth Bell*, Theories of Performance* and other assigned readings available through T-Square.

**Graded Assignments**

Three Quizzes @ 10% = 30%

Performance Analysis Paper: 35%

Group Project (all members of each group will receive the same grades in this category):

Proposal: 10%

Project: 25%

**Attendance Policy**

You are entitled to four “personal days” for which you may be absent for any reason, including ordinary medical issues. This is your quota of excused absences.

The only other form of excused absence I recognize is absence for participation in Institute-sanctioned activities (e.g., sports, course-related field trips and other departmentally approved activities, etc.). Such absences are not considered “personal days.” Documentation of your participation in such activities should come from the Registrar’s office.

Please note also that I do not give make-up quizzes except under extraordinary circumstances.

In the case of emergencies, serious medical issues, or personal situations affecting your ability to attend class or your academic performance, please consult with the Dean of Students Office. (Visit their website for more information on attendance: http://deanofstudents.gatech.edu/plugins/content/index.php?id=25.)

For each non-excused absence after your fourth “personal day,” I will deduct 1.5 points from your final grade. If you fail to attend on a day when your group is scheduled to make a presentation you will fail the course.

**Students With Disabilities**

Any student who feels that he/she may need an accommodation for any sort of disability, please make an appointment to see the instructor during office hours. Students with disabilities should also contact Access Disabled Assistance Program for Tech Students (ADAPTS) to discuss reasonable accommodations. For an appointment with a counselor call (404) 894-2564 (voice) / (404) 894-1664 (voice/TDD) or visit Suite 210 in the Smithgall Student Services Building. For more information visit the following website:

http://www.adapts.gatech.edu/.

**Academic Honesty**

All work you turn in for this class must be your own work, with all outside reference sources properly cited and acknowledged.

The "Student Conduct Code of the Rules and Regulations" (Georgia Institute of Technology General Catalog, Section XIX) states, “Academic misconduct is an act that does or could improperly distort student grades or other student academic records” and offers the following descriptive list:

• Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included

in an academic course;

• Substitution for, or unauthorized collaboration with, a student in the commission of academic requirements;

• Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating authorship (plagiarism);

• False claims of performance or work that has been submitted by the claimant;

• Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;

• Forgery, alteration, or misuse of any institute document relating to the academic status of the student.

The Code continues, “While these acts constitute assured instances of academic misconduct, other acts of academic misconduct may be defined by the professor.” Consult the Honor Code online at http://www.honor.gatech.edu/ or in the General Catalog to remember your primary commitment to academic honesty. Students who engage in academic dishonesty may receive a 0.0 on the assignment or fail the course. In addition, the instance will be reported to the Dean of Students who may take further action.

**Weekly Schedule**

**I. The Idea of Performance**

Week 1

Introduction to Course.

Discussion: What is Performance?

Read Bell, Chapter 1.

Week 2

Elements of Performance. Read Bell, 29-35 and 72-75.

Framing. Read Bell, 35-43, Goffman, “The Theatrical Frame,” 124-138.

Week 3

Performers and Audiences. Read Bell, 43-53.

**II. Performing in Everyday Life**

Week 4

Social Scripts. Read St. Clair, ”Social Scripts,” 176-180.

Social Roles. Read Bell, 147-159.

Week 5

Read Pate, “Acknowledgment Rituals.”

Read Bell, 159-172.

Read Goffman, “The Theatrical Frame,” 138-155.

**III. Cultural Performance: Ritual, Play, Ceremony, Carnival, Social Drama**

Week 6

Cultural Performance: Read Bell, 130-140

Rites of Passage: Read Bell, 115-124.

Ritual: Read Bell, 128-130 and Turner.

Week 7

Victor Turner on Ritual (lecture).

Play: Read Bell, 125-128, and Huizinga.

Week 8

Carnival: Read Bell, 215-217, and Bakhtin.

Week 9

Social Drama: Read Bell, 105-113. 11/3 Continue Discussion.

**IV. Performance and Technology**

Week 10

Performance and Technology: Read Bell, 232-254.

Performers Redefined: Read Auslander, “Humanoid Boogie”

Week 11

Framing: Read Auslander, “At the Listening Post”

Week 12

Social Scripts Revisited: Read Nass and Moon, “Machines and Mindlessness”

Week 13

Performance Online: Read Bell, 254-263

Social Roles Revisited: Read Boyd and Heer, “Profiles as Conversation”

Week 14

Ritual Revisited: Read Jacobs, “Virtually Sacred”

Read Casey, “Virtual Ritual, Real Faith”

Week 15

Group projects presented in class.