

The University of Mississippi - Department of Theatre Arts

THEA / GST 498: WOMEN AND AVANT-GARDE PERFORMANCE

Fall 2018

INSTRUCTOR INFORMATION

Dr. Peter Wood

Isom 204

pcwood@olemiss.edu

Pronouns: He/His

Office Hours

Tues 9:30 – 11:30

Wed 8:00 – 12:00

If you cannot meet during my posted office hours, email me and we can schedule another time. You do not need to make an appointment if coming to my posted office hours

GENERAL INFORMATION

Description

Women have been influential artists in every major avant-garde movement. However, they are often left out of the traditional histories told about movements such as Symbolism, Futurism, Dada, Surrealism, and others. In the first half of the semester we focus on a number of women artists from the historical avant-garde, including Symbolist playwright Madame Rachilde, Futurist artists Valentine de Saint-Point, Benedetta, and Germana Colombo Fillia, and Surrealist artists Remedios Varo and Leonora Carrington. In the second half of the semester, we look at the impact that feminist artists such as Carolee Schneemann, Karen Finley, Marina Abramović, and Yoko Ono, among others, had on the development of performance art and theatre in the 1970s and beyond. The course will also interrogate how race and ethnicity are constructed and/or erased in much of the discourse around avant-garde and experimental performances.

Students will read a mix of primary and secondary sources as well as create their own art in the style of various movements and artists. While the class focuses on theatre and performance as our entry point into the works, students will be able to create any kind of art they choose. The final project will be a essay on a specific artist of the student's choosing (based on instructor approval).

Objectives

- Describe the general social conditions that laid the groundwork for the historical avant-garde.
- Identify key elements of the different avant-garde movements as well as how those movements differed from, or were similar to, each other.
- Critique historical erasure of women's roles in the historical avant-garde.
- Explain how women's performance art related to feminist discourse.
- Research and evaluate a woman avant-garde/experimental artists work and legacy.

COURSE MATERIALS

Required Texts

Performance Art: From Futurism to the Present
by Roselee Goldberg
ISBN: 9780500204047

Theatre, Performance, and the Historical Avant-Garde
by Günter Berghaus
ISBN: 978-0-230-61752-0

All other reading materials will be provided by the instructor.

GRADED ASSIGNMENTS (1000 POINTS AVAILABLE)

Participation (20% of final grade)

To fulfill our course's learning objectives, students should be prepared to participate in the following ways:

- be on time: consistent lateness will count against your participation points
- offer thoughtful responses and/or raise pertinent questions
- contribute to the discussion
- answer questions and/or offer comments when called upon
- listen thoughtfully and respectfully to your peers
- participate as productive members in group activities
- complete in-class exercises

Artwork (20% of final grade)

For each of the historical avant-garde movements that we study, Symbolism, Dada, Futurism, and Surrealism, you are required to create a small piece of art that reflects the style and sensibility of that movement. You are *not* limited to theatrical performance or dramatic scripts and can create any kind of art. If there is not a performance element, however, you must deliver a short presentation to the class about the work and how it fits with that specific avant-garde movement. Art will be graded on how effectively it communicates the key elements and styles of each movement.

Artist Reports (20% of final grade)

You will be responsible for delivering four short (10 minutes) reports on four different artists that we are not covering extensively in class. These reports will cover basic biographical information, an overview of their major work, their impact and legacy, and two potential research questions that could guide a more in-depth research project. Two of these reports will be from our historical avant-garde section and two from our feminist performance art section. I will provide a list of artists you can draw from, but you are also welcome, and encouraged, to find other artists on your own.

Artist Essay (40% of final grade)

This essay is divided into three parts:

Working Bib/Outline — 10% (due 11/1/18)

Research Presentation — 10% (due 11/27/18)

Final Essay — 20% (due 11/15 for rewrite option or 12/6 for final draft)

This essay is designed to be submitted as an essay to the theatre website HowlRound. Thus, it will be between 1500 – 2000 words and will be written for an informed but non-academic audience. More information on the assignment will be given in a separate assignment sheet and we will take some time in class to examine examples of previously published HowlRound essays and discuss how to structure your own essays. You are *not* required to actually submit to HowlRound, but if you feel confident in your final work, I hope you will and I will be happy to work with you after the semester toward that goal. You are welcome to do this final essay on one of the artists you choose for your artist reports, but you are not required to do so.

GRADING SCALE

Total Points Available: 1000

Grade	Points	GPA
A	900 – 1000+	4.0
B+	870 – 899	3.3

Grade	Points	GPA
B	800 – 869	3.0
C+	770 – 799	2.3
C	700 – 769	2.0
D	600 – 699	1.0
F	0 – 599	0

ACADEMIC CONDUCT AND DISCIPLINE

The Department of Theatre Arts adheres to the University Academic Honor System that states:

“The University is conducted on a basis of common honesty. Dishonesty, cheating, or plagiarism, or knowingly furnishing false information to the University are regarded as particularly serious offenses. Disruptive behavior in an academic situation or purposely harming academic facilities also are grounds for academic discipline.

“When a faculty member believes that a student has committed an act of academic dishonesty, he/she shall seek to discuss the apparent violation with the student as soon as possible and give the student an opportunity to explain. If the faculty member still believes the student committed an act of academic dishonesty after discussing the matter with the student, the faculty member may recommend an appropriate sanction, such as grade reduction, retake of a test or examination, extra work, failure in the course, suspension, expulsion, or a combination of these sanctions.”

You are also forbidden from communicating about graded assignments in social media apps such as GroupMe, Yik Yak, Babbly, Viper, Gossip, etc. Yes, these apps are monitored and in previous semesters a number of students were caught giving quiz and exam answers to fellow students and were in some cases suspended or expelled from the University. This course is, by design, a basic appreciation course and thus a basic level of commitment to attending lectures, doing the reading, being responsible for submitting completed assignments on-time, and some amount of studying for exams should position you to achieve a passing grade (or higher). Rather than gamble your academic future on getting away with cheating, if you are struggling in the class, see the instructor during office hours or make an appointment with him to discuss your situation.

You can find examples of academic dishonesty in the University’s M Book:

<https://conflictresolution.olemiss.edu/m-book/>.

What will happen if you engage in academic dishonesty?

First Time

- We will meet to discuss the incident. If I believe that you have committed any academic dishonesty, I will report the incident to the academic discipline committee and

recommend a final grade reduction of one full letter grade as well as giving you a zero on the assignment itself. In the case of a student copying from another student, *both* students will be reported in this manner. Please do *not* allow your friends in this class to see your work because if they plagiarize you, you will still lose a letter grade.

Second Time

- We will meet to discuss the incident. If I believe that you have committed a second case of academic dishonesty, I will report the incident to the academic discipline committee and recommend failure for the class in addition to giving you a zero on the assignment itself. Again, this will be applied to both students in the case of a student who plagiarizes from another student, so do *not* allow other students in the class access to your work.

DISABILITY ACCESS & INCLUSION

The University of Mississippi is committed to the creation of inclusive learning environments for all students. If there are aspects of the instruction or design of this course that result in barriers to your full inclusion and participation, or to accurate assessment of your achievement, please contact the course instructor as soon as possible. Barriers may include, but are not necessarily limited to, timed exams and in-class assignments, difficulty with the acquisition of lecture content, inaccessible web content, and the use of non-captioned or non-transcribed video and audio files. If you are approved through SDS, you must log in to your Rebel Access portal at <https://sds.olemiss.edu> to request approved accommodations. If you are NOT approved through SDS, you must contact Student Disability Services at [662-915-7128](tel:662-915-7128) so the office can: 1. determine your eligibility for accommodations, 2. disseminate to your instructors a Faculty Notification Letter, 3. facilitate the removal of barriers, and 4. ensure you have equal access to the same opportunities for success that are available to all students.

MANDATORY REPORTING OF SEXUAL MISCONDUCT, RELATIONSHIP VIOLENCE, OR STALKING

Please be aware that in my role as a teacher at the University of Mississippi, I am legally bound to report any sexual assault or harassment, relationship violence, or stalking. Some of the writing assignments in this course ask for your own personal experiences in relationship to storytelling and theatre, and you should be aware of my responsibilities and that I am *not* a confidential source on these topics. Please read more about my role as a mandatory reporter here: <https://umsafe.olemiss.edu/sa-mandatory-reporters/>

UNIVERSITY COUNSELING CENTER

Part of your student fees go toward the counseling center, so there is no charge for you to use this service. From their website:

The [University Counseling Center](#) espouses a philosophy of acceptance and respect, compassion and support for the individuals that we serve as well as toward each other. We work to create a warm, welcoming environment that expresses respect for the individual and their relationships. We hold a belief in the self-determination and growth of the individual. We seek to create and maintain a dynamic and fluid environment that allows for a sense of safety and trust to build in our clients and ourselves. We adopt a holistic view of ourselves – from being providers of psychological services for the University community (our clients), to working to meet the broader needs of our clients.

OLE MISS FOOD BANK

Many students don't know about the [Food Bank](#). From their website:

The Ole Miss Food Bank, which opened its doors on Thursday, Nov. 8, 2012 was established as a student and faculty led effort to alleviate hunger among students in the Ole Miss community. The mission of the Ole Miss Food Bank is to foster a healthy college community by providing nourishing food to students in need. Ole Miss joins numerous other educational campuses across the country who have recognized the necessity of addressing food accessibility. The Ole Miss Food Bank will rely on the support of volunteers as well as donations. Please visit the [Donate](#) or [Volunteer](#) pages to contribute to our efforts.

Use of the Food Bank is available for anyone with an Ole Miss ID, however your name and your ID number will *not* be recorded. Food from the food bank is free. They are located in Kinard Hall, Room 213.

COURSE OUTLINE

All readings marked with an “*” will be provided as PDFs on Blackboard.

DATE	TOPICS COVERED	READING & VIEWING DUE	ASSIGNMENTS DUE
8/21	Syllabus, Introductions		
8/23	What is the avant-garde?	* Cottington: Introduction & Chapter 1	
8/28	What is the avant-garde; Symbolism	Berghaus: Chapter 1 * Gerould: “The Art of Symbolist Drama”	
8/30	Symbolism	Symbolist Manifestos & Plays	
9/4	Symbolist Artists	* Lively: “Introduction to <i>Madame La Mort</i> ”	Symbolist Artist Reports
9/6	Symbolist Artists; Symbolist Art; Final Essay Assignment		Symbolist Art
9/11	Futurism	Goldberg: Chapter 1 Berghaus: Chapter 3	
9/13	Futurism	Futurist Manifestos & Plays	

DATE	TOPICS COVERED	READING & VIEWING DUE	ASSIGNMENTS DUE
9/18	Futurist Artists	* Selections from <i>Women Artists of Italian Futurism</i>	Futurist Artist Reports
9/20	Futurist Artists; Futurist Art	* Selections from <i>Women Artists of Italian Futurism</i>	Futurist Art
9/25	Dada	Goldberg: Chapter 3 Berghaus: Chapter 4	
9/27	Dada	Dada Manifestos & Plays	
10/2	Dada Artists	* Selections from <i>Mamas of Dada</i>	Dada Artist Reports
10/4	Dada Artists; Dada Art	* Selections from <i>Women of Dada</i>	Dada Art
10/9	Surrealism	Goldberg: Chapter 4 * Intro and Ch 1 of <i>Women Artists and the Surrealist Movement</i>	
10/11	Surrealism	Surrealist Manifestos & Plays	
10/16	Surrealist Artists	* Ch 2-3 of <i>Women Artists and the Surrealist Movement</i>	Surrealist Artist Reports
10/18	Surrealist Artists; Surrealist Art		Surrealist Art
10/23	Feminism & 1960s Performance Art	Goldberg: Chapter 6 <i>Theatre & Feminism</i> by Kim Solga	
10/25	Feminism & 1960s Performance Art	* Introduction & Chapter 1 of <i>Radical Gestures</i>	
10/30	1960s Performance Artists	Each student read 1 chapter of their choice from <i>Radical Gestures</i>	Be prepared to share key arguments and artists discussed in your chapter
11/1	1960s Performance Artists		1960s Artist Reports Working Bibliography/Essay Outline
11/6	1970s/1980s Feminist Performance Art	Goldberg: Chapter 7 * Introduction & Chapter 1 of <i>The Explicit Body in Performance</i>	
11/8	1970s/1980s Feminist Performance Art	Each student read 1 chapter of their choice from <i>Explicit Body</i>	Be prepared to share key arguments and artists discussed in your chapter
11/13	1970s/1980s Feminist Performance Artists	* Introduction & Chapter 1 of <i>Body Art: Performing the Subject</i>	
11/15	1970s/1980s Feminist Performance Artists		1970s/1980s Artist Reports Essay (for rewrite option)
NO CLASS	Thanksgiving Break		
NO CLASS	Thanksgiving Break		
11/27	Essay Presentations	* Chapter 4 of <i>Body Art</i>	
11/29	Wrap Up and Final Thoughts	Goldberg: Chapter 8 * Harding: "From Cutting Edge to Rough Edges..."	
12/4	Finals Week: No Class		