EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 3235 3.0 SECTION A
THE BODY IN PERFORMANCE
FALL 2020 / WINTER 2021

COURSE CALENDAR DESCRIPTION

Focuses on ideas and issues surrounding embodiment and the body in performance. Through critical inquiry, it will explore various theoretical perspectives on the performing body and some of the traditions from which it has emerged. Prerequisite: FA/FACS 1900 6.00 or permission of the Instructor. PRIOR TO WINTER 2017: course credit exclusion: FA/FACS 3500 3.00.

Focuses on ideas and issues surrounding embodiment and the body in performance. Through critical inquiry, it will explore various theoretical perspectives on the performing body and some of the traditions from which it has emerged. Prerequisite: FA/FACS 1900 6.00 or permission of the course director. Course credit exclusion: FA/FACS 3920H 3.00 and FA/FACS 3500 3.00..

Course Listed Courses: FACS 3500

INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
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<tr>
<td>Guevara, Alberto J.</td>
<td>Sec. A / SEMR / F</td>
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SPECIAL FEATURES

THEA 3235. THE BODY IN PERFORMANCE DEPARTMENT OF THEATRE. AMPD FALL 2020
Focuses on ideas and issues surrounding embodiment and the body in performance. Through critical inquiry, it will explore various theoretical perspectives on the performing body and some of the traditions from which it has emerged. COURSE DIRECTOR: Alberto Guevara 310 Centre for Film and Theatre, York University
Tel: 416-736-2100 ext. 20744 Email: aguevara@yorku.ca alternative Email: aguevarayorku.ca@gmail.com

Technical requirements for taking the course: In order to fully participate in the course’s educational components (e.g., seminar discussions, final performances, presentations, examinations, etc.), students will need stable, higher-speed Internet connection, a computer with webcam and microphone, and/or a smart device with these features. A way to determine Internet connection and speed: there are online tests, such as Speedtest, https://www.speedtest.net/ that can be run. Useful links describing computing information, resources and help for students: Student Guide to Moodle https://lthelp.yorku.ca/student-guide-to-moodle
https://lss.info.yorku.ca/online-learning/ Zoom@YorkU User Reference Guide
Zoom@YorkU Best Practices
https://staff.computing.yorku.ca/wpcontent/uploads/sites/3/2020/03/Zoom@YorkU-BestPracticesv2.pdf

Location: Please note that this is a course that depends on remote teaching and learning. There will be no in-class interactions or activities on campus. Organization of the course: The main platform of the course will be moodle and the class time will be organized through a combination of synchronous technologies (35%) such as video conferencing (e.g., zoom seminar discussions, presentations and examinations) and asynchronous technologies (65%) for anywhere, anytime learning for readings, mini lectures, videos, and other course requirements. Important: The meeting times for on-line synchronous class meets (for seminar discussions, exams and mini lectures) will be from 11:30am to approximately 01:00pm every Monday
starting September 14th and ending December 7th. See detailed week by week organization of the schedule for precise information (Pages # 4 to 6). All reading materials are online and can be obtained through the internet and through JSTOR. Course description and Learning Outcomes: As a site for social and cultural inquiry the body has been the focus of academic scholarship for some time. In this course we will survey issues of the body in performance from a historic and an interdisciplinary perspective. Besides being exposed to a number of visual materials involving the body in performance from around the world, students will also have the opportunity to engage in studio work. Students will develop their own projects and will view and discuss the body in performance practices. Throughout the semester and culminating with individual performances (submitted as a video file and made available to the class via the internet), students will gain experience in casting their own bodies as the main tool of communication (performance). Students are expected to read all assigned course materials in advance, attend all classes, and participate in class. Class discussions are essential components of the course. The ability to think critically about the material covered is one of the main objectives of the course. I anticipate students' input during classes. Students' original and researched ideas and analysis will be valued in the marking process. Through seminar discussions, performances and assignments the course will direct students to: Critically understand the ways in which the body has been variously represented in different historical epochs. Problematize a number of key concepts, which will include: “embodiment”, “performance”, “representation”, “gender”, “identity”, “fetish”, “taboo” etc. Develop skills for conducting research in the field of cultural and performance studies. Acquire practical experience using their own bodies in the interjection between performance, representation and politics.

REQUIREMENTS AND EVALUATION PERFORMANCE (35%) Each student will propose, prepare and presented as a five-minute performance, delivered via pre-recorded video. Utilizing your own body as the main site of signification, this individual work may explore issues of personal, cultural and/or social identity as well as historical and/or actual critiques of bodily representations. The work could also be a response to or a critique of one of the performances discussed in class. Process to follow: 3 Performance proposal (7.5%) & Brief annotated bibliography (7.5%). By week fifth of the semester (October 19th) students will hand in a proposal for their piece and an annotated bibliography. The proposal (2-3 pages double spaced) should rationalize why and how the student thinks their performance can engage themes and issues relevant to the class. The annotated bibliography will describe a minimum of 5 sources (academic articles, books, exhibitions, films), explaining for each of these how they are fueling your creative/critical process (a couple of paragraphs per source). Giving form through process. Start piecing together your five- minute performance. This step should start immediately after receiving feedback from the professor. Rehearsal. Set a schedule to start rehearsing the piece on your own time. You will have time to ask questions and seek input from professor and peers during class on-line discussions. Performance (20%) The pre-recorded performances of students’ pieces will be presented during weeks 9, 10 and 11. These individual performances should be no longer than 5 minutes in duration. Every performance piece will be followed by 5 to 6 minutes discussion during our live on-line Zoom sessions. I am expecting about 10 performances per day on the 9, 10 and 11 weeks of the semester. Students are required to attend via video conferencing (zoom) all performances and attendance will account towards class participation. MIDTERM ESSAY (20%) This paper will be a short essay related to one or more of the course themes (7 to 9 pages, double spaced). Guidelines and a choice of questions for this assignment will be handed out around the fifth week of classes and will be due on week 8th, November 9th. This exercise will provide the student an opportunity to reflect critically about the relationship between performance theory and practice. FILEDWORK ASSIGNMENT (10%) Information about this assignment will be provided one week before the assignment will take place. Handout for this assignment will be available October 19th. IN-CLASS-FINAL EXAM (20%) This assignment will be a short exam held on week 12th December 7th. Please note that the exam will be live on Zoom. You will have 2 hours to answer one of three questions I will provide one week before the exam. PARTICIPATION AND ATTENDANCE (10%) Every week students should come to class prepared with questions and comments on the readings to be discussed. Students are expected to actively engage with the final performance. This will also count towards class participation. SCHEDULE: (Although I will attempt to follow this schedule as presented, I reserve the right to alter the schedule because of possible unforeseeable technical issues. 4 WEEK ONE (September 14): Introduction (On-line meeting via zoom at 11:30). A zoom link will be available via Moodle the day before the class. Introduction to the course – Discussion of syllabus No readings required WEEK TWO (September 21): Theories of Performance and Body Practice (On-line meeting via zoom at 11:30). A zoom link will be available via Moodle the day before the class. 1. Conquergood Dwight, 47-64. Beyond the Text: Toward a Performative Cultural Politics. 2. In Cultural Struggles: Performance, Ethnography, Praxis, edited by Johnson E. Patrick, Ann Arbor: University of Michigan Press, 2013. (JSTOR)
Questions about Grades: If you have any questions about the marks you receive on a paper or assignment, I will attend classes will result in either academic penalty or a request that the student withdraw from the course.

Any absence thereafter will be noted and 3% per day will be deducted from your final grade. Failure to attend classes will result in either academic penalty or a request that the student withdraw from the course.

Attendance will be noted each week. Repeated lateness will be noted and will impact your participation grade. You are allowed a maximum of one absence per term, neither of which may be on an examination day. An absence is an absence and will affect your chances of success in this course.

Humanisms: The BABEL Project (Summer 2007), pp. 246-275
Midterm essay due today


Humanisms: The BABEL Project (Summer 2007), pp. 246-275
Midterm essay due today WEEK NINE (November 16): Performances and discussions I (On-line meeting via zoom at 11:30). A zoom link will be available via Moodle the day before the class. WEEK TEN (November 23): Performances and discussion II (On-line meeting via zoom at 11:30). A zoom link will be available via Moodle the day before the class. WEEK ELEVEN (November 30): Performances and discussions III (On-line meeting via zoom at 11:30). A zoom link will be available via Moodle the day before the class. WEEK TWELVE (December 7): Final exam, on-line at 11:30am to 1:30pm (On-line meeting via zoom at 11:30). A zoom link will be available via Moodle the day before the class. Important: Students are reminded that Department of Theatre rules require attendance at all classes including as on-line meetings. There is no differentiation between excused and unexcused absences - an absence is an absence and will affect your chances of success in this course.

Attendance will be noted each week. Repeated lateness will be noted and will impact your participation grade. You are allowed a maximum of one absence per term, neither of which may be on an examination date. Any absence thereafter will be noted and 3% per day will be deducted from your final grade. Failure to attend classes will result in either academic penalty or a request that the student withdraw from the course.

Questions About Grades: If you have any questions about the marks you receive on a paper or assignment, I
suggestion that you follow these steps: 1) put the assignment aside and come back to it in a few hours or a day (I will not discuss grades immediately after you receive your assignment); 2) reread your paper and my comments; 3) look at the York University grading scheme; 4) if by this point, you still have questions, please book an appointment to come and speak with me. COURSE FEEDBACK: 7 Instructors are obligated to provide a mechanism by which students can be apprised of their progress in a course; in particular, students must be able to make an informed decision on whether to withdraw from a course. This will normally mean that students will receive some graded feedback on work worth at least 15% of the course grade before the deadline for withdrawing from that course. Instructors are urged to provide more feedback where possible. You will receive at least 15% of your overall grade prior to the last day you can drop the course without receiving a grade. Last date to drop a fall term (F) course without receiving a grade: November 6, 2020 Last date to drop a winter term (W) course without receiving a grade: March 12, 2021 Last date to drop a full year (Y) course without receiving a grade: February 5, 2021 Grading, Assignment Submission, Lateness Penalties and Missed Tests: Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.) (For a full description of York grading system see the York University Undergraduate Calendar - http://calendars.registrar.yorku.ca/pdfs/ug2004cal/calu04_5_acadinfo.pdf) Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the Faculty of Fine Arts) section of the Undergraduate Calendar: http://www.yorku.ca/rocal/pdfs/ug2004cal/calu04_5_acadinfo.pdf Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. You must submit all written assignments in class. I will not accept submissions via e-mail or Moodle unless otherwise discussed with TAs and instructor. Lateness Penalty: Assignments not handed in before lecture on the due date will be considered late. Those received after the due date will be penalized 3% for every day after the assignment deadline (including weekends), unless you have arranged for an extension. Assignments that are more than one week late will not be accepted unless special permission has been granted. If you anticipate having difficulty completing an assignment on time, please contact me for an extension (although don’t expect to receive one if you e-mail me the night before an assignment is due). Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter). If you anticipate having difficulty completing an assignment on time, please contact me for an extension (although don’t expect to receive one if you e-mail me the night before an assignment is due). 8 Missed Tests: Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. We will make mutually agreeable arrangements. Further extensions or accommodation will require students to submit a formal petition to the Faculty. Academic Policies / Information The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes: York’s Academic Honesty Policy and Procedures / Academic Integrity Web site • Access/Disability • Ethics Review Process for Research Involving Human Participants • Religious Observance Accommodation • Student Code of Conduct Additional information: • Academic Accommodation for Students with Disabilities • Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more. http://www.registrar.yorku.ca/enrol/dates/index.htm • Manage my Academic record http://myacademicrecord.students.yorku.ca/ • “20% Rule” No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms. Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles. Important Websites: The “official” web site of Stelarc: http://www.stelarc.va.com.au/index2.html The “official” website of Orlan: http://www.orlan.net/ 9 The Body Modification Ezine. Carries Content Warnings. “If you're into that urban primitive thing you'll find BME to be a massive resource of images and discussions of all aspects of tattooing, piercing, branding, scarification and generally marking yourself up in painful ways.” (Broken Pencil, The Magazine of Zine Culture and the Independent Arts No. 3) http://www.bmezine.com/ The Visible Human Project “The Visible Human Project® is an outgrowth of the NLM's [U.S. National Library of Medicine] 1986 Long-Range Plan. It is the creation of complete, anatomically detailed, three-dimensional representations of the normal male and female human bodies. Acquisition of transverse CT, MR and cryosection images of representative male
and female cadavers has been completed. The male was sectioned at one millimeter intervals, the female at one-third of a millimeter intervals.”

Franco B. “My work focuses on the visceral, where the body is a canvas and an unmediated site for representation of the sacred, the beautiful, the untouchable, the unspeakable and for the pain, the love, the hate, the loss, the power and the fears of the human condition.”

Ron Athey

Fakir Musafar and Urban Primitives: Interview

Fakir Musafar’s Home page [caution]

Gunther Von Hagens and “plastination”.

Spectacular Bodies The Art and Science of the Human Body from Leonardo to Now

Welcome Library: Guide to Internet Resources in the History of Medicine

Andreas Vesalius

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University