

Application for Honors Increment

(to be submitted and approved by pre-registration of the semester before the Increment is offered)

Department: Communication Arts Course Number: 220

Course Title: Performance of Literature

Semester the course will be taught: Fall 2002

Instructor: Dr. Edward B. Smith

1. Please attach a copy of the standard syllabus for this course.

2. Please summarize how the work of Honors students would differ from the work of other students in the class. *(Honors work can take many forms, including but not limited to additional or alternate reading assignments; expanded or redirected research or paper assignments; supplemental tutorial sessions, etc. The goal should be to ensure greater depth, rather than simply greater volume, in the honors student's experience. The Honors Program particularly encourages proposals that stress undergraduate research or interdisciplinary work, but creative or unusual proposals will also be welcome.)*

There are two choices the student can make when selecting the COA 220 Honors Increment. Choice A allows the student to branch out across multiple disciplines and content areas. Choice B offers the beginning performance student a chance to engage in a more focused, in-depth exploration of the theoretical foundations and implications of performance.

- A. During the second poetry performance, honors students will choose a longer ekphrastic poem for performance. Ekphrastic poetry is poetry that's based upon other works of art. Examples would be the Charles Semones poem, "Thomas Eakins Talks To Himself Before Painting *The Swimming Hole*" in which America's foremost portrait painter discusses each element of a painting, or Yellen's poem "Nighthawks," which offers the back story for Edward Hopper's famous painting of the same name. The student will then research, prepare, and construct an intertextual performance of the poem that explores the relationship between poem and painting. This includes incorporating knowledge and other texts about: the painter, the poet, the painting, the social and artistic context of either the poem or painting, criticism of both poem and painting, etc. This research would be crafted into a lecture performance of the poem that would incorporate the visual imagery of the painting while weaving in the other intertextual elements uncovered and crafted by the performer.
- B. Students would read the basic texts on representation, mimesis, and performance. Beginning with Plato's critique of the performer and moving on to Aristotle's redefinition of performance and representation, the student would then augment her or his readings on representation with more contemporary thinkers like Oscar Wilde's "The Decay of Lying," E. H. Gombrich's Art and Illusion, or Bertolt Brecht's "Short Organum for the Theatre." These readings, along with several tutorial sessions with the instructor, would result in an 8-10 page paper in which the student would identify key issues for the analysis and performance of a particular literary text.

3. This increment will be available: _____ during the specified semester only, or x in all future offerings of this class by this professor.

Submitted by: Dr. Edward B. Smith (Instructor) Date: 2/8/02

Approved by: _____ (Honors Committee) Date: _____