

**FIRST-YEAR SEMINAR COURSE PROPOSAL**  
UNIVERSITY OF MARY WASHINGTON

<b>COURSE NUMBER:</b>	FSEM 100		
<b>COURSE TITLE:</b>	<b>SOLO MIO: SOLO PERFORMANCE AND YOU</b>		
<b>SUBMITTED BY:</b>	Gregg Stull and Cate Brewer	<b>DATE:</b>	11/11/2014
<i>This course proposal has the department's approval. (Put a check in the box to the right.)</i>			<b>X</b>

**COURSE DESCRIPTION:**

This course is an exploration of the genesis and history of solo performance from the 1980s until today. It will culminate in a performance project where students write, rehearse, and perform their own solo performance piece based on what they have learned in the course about the history of the medium. The course combines research, writing, experiential learning, and performance components.

**RATIONALE:**

This course will fulfill the FSEM curriculum goals and is both participatory and exploratory in nature. In this course students will research and discuss the careers of seminal performance artists and the effect that these artists had on the arts in America from the 80s to today. Students will read primary sources as they delve into both the careers of the pioneers of the solo performance movement as well as the specific material written and performed by selected solo performers over the last few decades. With a research component to the course, students will learn to synthesize material from multiple sources while utilizing research techniques, and evaluating that retrieved information. In addition to a discussion component of the course, there will also be a written element as students research, write, and report on the performance artist of their choice. The course will culminate in a solo performance project where students utilize what they have learned in the course by creating their own personal narratives and turning them into performance pieces. Students will synthesize all aspects of the course in this final project as they write, re-write, rehearse, and perform these pieces for the final. In addition to meeting all curriculum goals designated to an FSEM course, this course will expose students to art in their lives and in the world around them. In so doing, it will tie in the history of the solo performance movement with their own life experience and personal narrative. Students will complete this course with not only the essential academic skills to continue their collegiate careers, but also a better understanding of themselves.

# **SOLO PERFORMANCE: THE SOLO PERFORMER AND YOU**

**FALL 2015 FSEM 100**

**University of Mary Washington**

**M/W 11-12:15 in duPont 324**

**Professors: Gregg Stull and Cate Brewer**  
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**Offices: duPont Hall 328; 322**  
**Office Hours: T/TH 11am-2pm**

## **Course Description**

This course is a seminar exploration in the history and relevancy of the tradition of solo performance. We will study the advent and history of solo performance as well as certain renowned solo performers and their affect on the world around them. The course will include two papers, a trip to a professional theatre to see the art of solo performance in action, and a creative writing and performance assignment where students create, revise, and perform their own solo performance piece.

## **Course Objectives/Learning Outcomes**

This course fulfills the general education curriculum's Freshman Seminar requirement.

As with other FSEM courses, students in this course will:

- Utilize a variety of research techniques to retrieve information efficiently, evaluate retrieved information, and synthesize information effectively to support their messages or arguments.
- Improve development and organization of written arguments.
- Demonstrate the availability to edit and revise in the writing process.
- Apply the basic theories and principles of oral communication.
- Communicate effectively in a variety of settings, including public speaking and group discussions.

## **Required Materials**

A text and supplemental reading materials are required for this course. The required text for this course is: *Extreme Exposure: An Anthology of Solo Performance Texts from the Twentieth Century*, edited by Jo Bonney.

## **Attendance and Promptness**

You are expected to attend class sessions and participate fully while there. Because participation is 20% of your grade (or 200 points) this is a very important aspect of the course. If you are not present, you cannot participate.

## **Expectations of Classroom Behavior and Participation**

Students are expected to behave as courteous professionals at all times. Use your best judgment to determine what this means beyond the stated guidelines. No cellular phones, or any such electronic distraction are allowed to be on or used during class.

## **Honor Code**

You are required to uphold the Honor Code. Honesty and integrity are essential values in the academic and professional world. Plagiarizing consists of but is *not* limited to:

- Failure to provide a works cited page for work submitted containing research OR failure to provide accurate and complete information on the works cited page
- Failure to include quotation marks around a direct quote
- Using others' ideas (published or unpublished) as your own, or failing to cite that they were not your own ideas

### **Notes on Format**

All written work must be in MLA format, typed in 12 pt. font, double-spaced, and STAPLED. PAPERS THAT ARE NOT STAPLED WILL NOT BE ACCEPTED.

### **Disabilities**

The Office of Disability Resources has been designated by the University as a primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Resources and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in strictest confidence. If you have not made an appointment with the Office of Disability Resources and need accommodations, I will be happy to refer you. The office will require appropriate documentation of disability. The office's phone number is: 540-654-1266.

### **Late-Work Policy**

If you must miss class on the date that an assignment is due because of a personal emergency, you are required turn in a hardcopy of that assignment to me *before* the beginning of the class in which it is due. Any written assignments submitted after the due date will not receive a grade. Lack of printer ink is not a viable excuse for late work. If your printer is out of ink, you are expected to go to a computer lab on campus and print out the assignment.

### **Graded Work:**

**Participation** 20% or 200 points

### **Written Work**

Two Reading Reports 20% or 100 points each

Draft Solo Performance Piece 20% or 200 points

Final Draft of Solo Performance 20% or 200 points

**Final Performance** 20% or 200 points

### **Letter grades will reflect the Department of Theatre & Dance grading scale:**

**A 94-100% C 74-76%**

**A- 90-93% C- 70-73%**

**B+ 87-89% D+ 67-69%**

**B 84-86% D 60-66%**

**B- 80-83% F 0-59%**

**C+ 77-79%**

*A work is exceptional and exceeds expectations*

*B work is commendable and exceeds expectations*

*C work is acceptable and meets expectations*

*D work is marginal and meets minimal expectations*

*F work fails to meet expectations*

## Major Assignments

What follows is a brief description of the major assignments in the course. More detailed descriptions for each assignment will be provided later in the semester.

**Reading Report #1:** Throughout the semester, students will choose two different solo performers to write a paper on and report about to the class. This will entail research on more than just the pieces that we have read in class or watched footage of, but also researching the background of the artist and reporting on how their life and career developed.

**Reading Report #2:** Since you have completed one report at this point, you will be expected to articulate clearly and research your subject matter thoroughly.

**Solo Performance Draft:** You will write and edit a draft of your solo performance piece prior to working with it. It will be edited with suggestions and corrections made. You will get your draft back with comments and will have the opportunity to make adjustments before we begin working on performance elements of the piece.

**Solo Performance Final (Written):** You will turn in and receive a grade for the final text of your solo performance piece. Because you have already turned in a draft of the piece, there will have been ample time to make changes based on critical feedback.

**Solo Performance:** As the final project in the course, you will work on a solo performance of your own. After your text is written and edited, we will get it on its feet and begin the rehearsal process. The rehearsals and final performance will involve working on various performance elements as discussed in class.

**Final Exam:** We will have a final performance of the solo pieces created in the course during our scheduled time on exam week (**Wednesday, December 11<sup>th</sup> 12-2:30pm**)

**The dates, policies, and assignments in the class are subject to change at the instructor's discretion. However, any changes will be discussed with the class before being implemented.**

Date	Class Plan	Assignment Due
8/26	Review and discuss syllabus	
8/28	Introduction to Solo Performance	
9/2	Discuss Development of Solo Performance in Historical Context	
9/4	Discuss NYC arts scene in early 80s	Read Intro.
9/9	Discuss Beatrice Herford, Jackie "Moms" Mabley, Ruth Draper	Read 3-24
9/11	Discuss Lord Buckley, Brother Theodore, Lenny Bruce	Read 25-54
9/16	Discuss Lily Tomlin, Jane Wagner, Andy Kaufman, Ethyl	Read 55-91

	Eichelberger, Laurie Anderson	
<b>9/18</b>	Discuss Rachel Rosenthal, Spalding Gray, Eric Bogosian, Jessica Hagedorn, Diamanda Gallas	Read 92-134
<b>9/23</b>	Discuss Ann Magnuson, Rhodessa Jones, Tim Miller, John O'Keefe, Anna Deavere Smith, Danitra Vance	Read 135-196
<b>9/25</b>	Discuss David Cale, Whoopi Goldberg, John Fleck, Reno, Heather Woodbury, Robbie McCauley	Read 197-256
<b>9/30</b>	Discuss Lisa Kron, Brenda Wong Aoki, Guillermo Gomez-Pena, Holly Hughes, Luis Alfaro, John Leguizamo	Read 257-313
<b>10/2</b>	Discuss Josh Kornbluth, Deb Margolin, Roger Guenveur Smith, Anne Galjour	Read 314-353
<b>10/7</b>	Share Reading Reports	Reading Report #1 Due
<b>10/9</b>	Share Reading Reports	
<b>10/12-15</b>	<b>Fall Break-No Class</b>	<b>Fall Break-No Class</b>
<b>10/16</b>	Discuss Danny Hoch, Marga Gomez, Mike Albo and Virginia Heffernan	Read 354-379
<b>10/21</b>	Discuss Dale Orlandersmith, Dawn Akemi Saito,	Read 380-397
<b>10/23</b>	Share Reading Report #2	
<b>10/28</b>	Share Reading Report #2	Reading Report #2 Due
<b>10/30</b>	Discuss Structure, and design personal narrative	
<b>11/4</b>	Design personal narrative	<b>CLASS TRIP TO DC</b>
<b>11/6</b>	Character Observation/Write Solo Performance piece	
<b>11/11</b>	Rehearse Solo Performance	Draft of Solo piece due
<b>11/13</b>	Rehearse Solo Performance	
<b>11/18</b>	Rehearse Solo Performance	
<b>11/20</b>	Rehearse Solo Performance	
<b>11/25</b>	Rehearse Solo Performance	Final written piece due
<b>11/27-12/1</b>	<b>Thanksgiving Break-No Class</b>	<b>Thanksgiving Break-No Class</b>
<b>12/2</b>	Rehearse solo performances	OFF BOOK-SOLO PERFORMANCE
<b>12/4</b>	Rehearse solo performances	
<b>12/11</b>	<b>FINAL EXAM (12-2:30pm)</b>	PERFORM SOLO PIECES