

**THTR 194**

**Women and Performance**

**Units: 4**

**Spring 2022**

**T, Th 2:00 – 3:50**

**Location: Zoom**

**Instructor: Melinda C. Finberg**

**Office: MCC 212 or Zoom**

**Office Hours:** Wednesdays 12:30 – 1:30 or by appt.

**Contact Info:** [finberg@usc.edu](mailto:finberg@usc.edu) Emails will be responded to within 48 hours

**Course Description**

A wide ranging look at women in the performing arts both now and historically. We will be examining how sex and gender, race and racism, age and ageism have affected both how women have been perceived and how they have resisted the limits imposed upon them as performers. We also look at women taking on classic male roles, and women who create their own work as a method of defining ways women make their own art for stage and screen, including LGBTQ performers and women in music from jazz to rap.

**Learning Objectives**

- Students will develop an understanding of the role women have played in many genres of the performing arts
- They will learn to critique how women are codified by creators of film, stage, dance, and music
- They will work with multicultural and LGBTQ perspectives of performance
- They will learn how to critically analyze both recorded and live performances available to them.

**Course Notes**

This course is being offered remotely in a primarily “flipped” structure. This means that all work that can be done asynchronously will be. This will allow our synchronous meetings to be focused on active learning together. I am also providing as many printed sources as possible online to limit student expenses. There will also be required film clips to watch online.

I reserve the right to make changes in the syllabus as I see needed either because of COVID issues or because of class accommodations.

**Synchronous session recording notice**

Synchronous class sessions will be recorded and provided to all students asynchronously.

## Communication

Our primary form of out-of-class communication will be email. I will also post general class information on the Announcements page on Blackboard.

## Technological Proficiency and Hardware/Software Required

A WiFi connection is necessary since this class will be on Zoom. Access to a computer, preferably with a camera, for viewing clips, films, and reading on Blackboard, as well as for any Zoom classes. Using a laptop or iPad is preferred, but a phone with WiFi and video capabilities can be managed, although the computer provides a better connection for Zoom.

## Required Readings and Supplementary Materials

Readings and clips/films to watch will be made available through Blackboard.

## Description and Assessment of Assignments

### First Assignment

#### Due Thursday, February 3

Choose a Marilyn Monroe film (*River of No Return*, *Seven Year Itch*, *Some Like it Hot*, etc.) or Hitchcock's *Vertigo* with Kim Novak, or a Mae West film (*She Done Him Wrong*, *My Little Chickadee*,) and explore whether Mulvey's theories apply or if your film breaks from them. You may also bring Solomon's article, "Reflexivity and Metaperformances" into your discussion. Who owns the gaze? Does anyone gaze back? How is the spectator manipulated by the film? Be sure to cite all your sources using MLA 8 formatting. 1000 words max.

### Second Assignment

#### Due Thursday, February 17

Look at a theatre or screen performance by a woman that we have not discussed and evaluate how you believe it addresses stereotyping by race or ethnicity. Does it play into the stereotype? Challenge the stereotype? Parody the stereotype? Something else? Be sure to be specific and use examples from the work. Cite your sources (including the performance piece) using MLA 8 formatting. 1000 words max.

### Third Assignment

#### Due Thursday, March 3

##### Presentations

Who are today's female groundbreakers in popular music? Choose one or one group and make a presentation to the class on who they are, how they are breaking new ground, and why they are important. Please use examples from their work. Presentations should be no more than 15 minutes.

### Fourth Assignment

#### Due Thursday, April 7

Twentieth-century female comics have tended to use broad physical comedy, much coming from vaudeville roots (Fanny Brice, Lucille Ball, Carol Burnett, etc.) but more recent women comics tend to eschew such

broad physicality in favor of more shocking verbal comedy and attempts to gross out the audience (ex. Sarah Silverman, Margaret Cho) or make it uncomfortable. Are these two different schools of comedy? Or does it have to do with new comics taking advantage of opportunities not available to previous women? Is there a connection between these two groups? What might it be? Is there a kind of lineage? Take any part of this question and investigate it. Choose what interests you the most. You do not have to answer everything. If there is another question you really want to explore, just run it by me.

**Final Exam/Paper**

Will focus on works of performance artists. The topic is tba.

**Grading Breakdown**

Assignment	Points	% of Grade
First Assignment	100	15%
Second Assignment	100	15%
Presentations	100	20%
Fourth Assignment	100	15%
Final Paper/Exam	100	20%
Class Participation	100	15%
<b>Total</b>	<b>600</b>	<b>100%</b>

**Grading Scale (Example)**

Course final grades will be determined using the following scale

- A 94-100
- A- 90-93
- B+ 87-89
- B 83-86
- B- 80-82
- C+ 77-79
- C 73-76
- C- 70-72
- D+ 67-69
- D 63-66
- D- 60-62
- F 59 and below

**Assignment Rubrics**

Rubrics for each assignment will be posted on Blackboard with the assignment on the Assignments page

**Assignment Submission Policy**

Unless otherwise specified, assignments should be submitted to Turnitin on Blackboard before 11:59 pm of the due date.

## **Grading Timeline**

Grades will be released and comments will be available on the Turnitin page two weeks after the due date. I write many comments. If you do not see any, it may be a Blackboard issue. Come see me.

## **Sharing of course materials outside of the learning environment**

USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

*SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).*

## **Course evaluation**

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. You should expect to receive an email update once the system has launched to provide your feedback on this course. In addition, you are always welcome to connect with with me as the instructor to offer any feedback on the course.

## **Additional Policies**

- Attendance and Participation are important components of your grade. If you are having issues with either, please write to me or arrange a meeting so that we can work out an accommodation.
- Assignments are expected to be turned in as directed by the due date and time. Again, if you are having problems relating to submitting, please contact me before the time the assignment is due so that we can make other arrangements.
- Please refrain from using technology during class for anything other than classwork.
- We will be taking a short break in the middle of class. The time is not only a "bio" break but a time to relax and check in with each other informally.
- Remember, our primary goal is to learn from each other and creating a learning community relies on consistent commitment from each of us.

## **Trigger Warnings**

The best plays frequently are triggering. They often deal with distressing material and occasionally use language and imagery that might cause upset. They are pieces of their time and moment, as are yours now. We will analyze why the drama takes plays to dangerous places, and we will do so responsibly and with sensitivity.

## **Course Schedule: A Weekly Breakdown**

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
<b>Week 1</b> T Jan 11  Th Jan 13	What is Performance?  <b>Start Unit 1 Women on Stage and Screen:</b> Lillian Gish  Hattie McDaniel	Read: Naremor, "Lillian Gish in True Heart Susie" Berke, "Never Let the Camera Catch me Acting"  Read: Petty, <i>Stealing the Show</i> , "Hattie McDaniel, Landmark of an Era" Watch staircase scene from GWTW <a href="https://www.youtube.com/watch?v=GKHzeKnFEdw">https://www.youtube.com/watch?v=GKHzeKnFEdw</a>	
<b>Week 2</b> T Jan 18  Th Jan 20	Mae West  Anna May Wong, Josephine Baker,	Read: <i>Sex, The Drag</i> , and Scudder, "Storying the Portrait"  Read Shirley Jennifer Lim, <i>Anna May Wong and Performing the Modern</i> , Ch. 2 "American Moderns in Europe: Anna May Wong and Josephine Baker."	
<b>Week 3</b> T Jan 25  Th Jan 27	Rita Moreno -- colorism  Marilyn Monroe and Kim Novak	Read Ruiz, "Rita Moreno on latinidad" Could We Not Dye it Red at Least? Colorism in West Side Story  Read Laura Mulvey, "Visual Pleasure and Narrative Theatre." Read Solomon, "Reflexivity and Metaperformance"	
<b>Week 4</b> T Feb 1  Th Feb 3	<b>Unit 2 Women in Music</b> Gertrude "Ma" Rainey  Bessie Smith  Billie Holliday	Listen to Rainey's "Black Eye Blues" Read Hammer, "Just Like a Natural Man"  Listen to Bessie Smith's "Gimme a Pigfoot and a Bottle of Beer" <i>And Bessie Smith Sings More Blues</i>  Listen to "Strange Fruit" Watch, documentary on life of Billie Holiday Read, Alison Moretta and Rebecca Carey Rohan, <i>Billie Holiday</i> , Ch. 5 "Roller Coaster of Success."	<b>First Assignment due Th Feb 3</b>
<b>Week 5</b> T Feb 8  Th Feb 10	Lena Horne	Read Williams, "Meet the Real Lena Horne" Read "Lena Horne and Judy Garland, Divas, Desire, and Discipline"  Read Regester, Lena Horne: Actor and Activist Watch Lena Horne Documentary <a href="https://www.youtube.com/watch?v=AErWqNBhawI">https://www.youtube.com/watch?v=AErWqNBhawI</a>	

<p><b>Week 6</b> T Feb 15</p> <p>Th Feb 17</p>	<p>Aretha Franklin,</p> <p>Tina Turner</p>	<p>Read: Malawey, "Find out what it means to me" Listen to: Otis Redding singing Respect (with a nod to Aretha Franklin): <a href="https://www.youtube.com/watch?v=7BDw-H_hUzw">https://www.youtube.com/watch?v=7BDw-H_hUzw</a> Aretha Franklin's version <a href="https://www.youtube.com/watch?v=JzqGZjFnYnA">https://www.youtube.com/watch?v=JzqGZjFnYnA</a> Amazing Grace <a href="https://www.youtube.com/watch?v=LGN64GwVIRM">https://www.youtube.com/watch?v=LGN64GwVIRM</a></p> <p>Read, Mahon, Black Diamond Queens: Tina Turner Listen to: What's Love Got to Do With It <a href="https://www.youtube.com/watch?v=Qfn1ZFfPxbU">https://www.youtube.com/watch?v=Qfn1ZFfPxbU</a> Proud Mary <a href="https://www.youtube.com/watch?v=TtfYnRQgKgY">https://www.youtube.com/watch?v=TtfYnRQgKgY</a></p>	<p><b>Second Assignment due Th Feb 7</b></p>
<p><b>Week 7</b> T Feb 22</p> <p>Th Feb 24</p>	<p>Joan Baez</p> <p>Janis Joplin</p> <p>Madonna</p> <p>Lady Gaga</p>	<p>Watch "Joan Baez: How Sweet the Sound"</p> <p>Janis Joplin sings Ball and Chain at the Monterey Festival</p> <p>Material Girl <a href="https://www.youtube.com/watch?v=6p-IDYPR2P8">https://www.youtube.com/watch?v=6p-IDYPR2P8</a> Marilyn Monroe, Diamonds are a Girl's Best Friend <a href="https://www.youtube.com/watch?v=hEyWqVfY4vo">https://www.youtube.com/watch?v=hEyWqVfY4vo</a> Read "Trans/Affect: Monstrous Masculinities and the Sublime Art of Lady Gaga" Watch: Lady Gaga, "Bad Romance" <a href="https://www.youtube.com/watch?v=qrO4YZeyl0l">https://www.youtube.com/watch?v=qrO4YZeyl0l</a></p>	
<p><b>Week 8</b> T Mar 1</p> <p>Th Mar 3</p>	<p>Punk and Hip hop</p> <p>Presentations on today's groundbreaking women/womyn performers in popular music</p>	<p>Patti Smith Land Horses + Gloria Live <a href="https://www.youtube.com/watch?v=2ZdZApApS58">https://www.youtube.com/watch?v=2ZdZApApS58</a> Debbie Harry sings "Heart of Glass" in razorblade dress. <a href="https://www.youtube.com/watch?v=X_YGoWxik4k">https://www.youtube.com/watch?v=X_YGoWxik4k</a></p> <p>Nicki Minaj Features Megamix <a href="https://www.youtube.com/watch?v=QeJ4Wp9Z_Ds">https://www.youtube.com/watch?v=QeJ4Wp9Z_Ds</a> Cardi B Be Careful of Me <a href="https://www.youtube.com/watch?v=8zSRkr1nQNw">https://www.youtube.com/watch?v=8zSRkr1nQNw</a> Cardi B I Like It <a href="https://www.youtube.com/watch?v=xTINMmZKwpA">https://www.youtube.com/watch?v=xTINMmZKwpA</a></p>	
<p><b>SPRIN</b></p>		<p><b>G BREAK</b></p>	
<p>Week 9 T Mar 22</p> <p>Th Mar 24</p>	<p><b>Unit 3: Comedy</b></p> <p>Fanny Brice and vaudeville</p> <p>Lucille Ball</p>	<p>"Second-Hand Rose" "I'd Rather be Blue"</p> <p>Read: Lucy does a Commercial</p>	

<p><b>Week 10</b> T Mar 29  Th Mar 31</p>	<p>Wanda Sykes  Margaret Cho  Sarah Silverman  Amy Schumer</p>	<p>“White People are Looking at You”  Read “Margaret Cho is Beautiful” “Who Cares about Laughter?”  Read “Sarah Silverman, Bedwetting, and Body Comedy”  Read: Amy Schumer: “Are there Things We Should not Talk about?” Tully, “Subverting Postfeminist Logics on <i>Inside Amy Schumer</i>” Watch: “Last Fu**able Day”</p>	
<p><b>Week 11</b>  T Apr 5  Th Apr 7</p>	<p><b>Unit 4 Performance Artists</b> Solo Performers: Laurie Anderson  Karen Finley,</p>	<p>Read “Interview with Laurie Anderson” “Portfolio” Laurie Anderson: Why we have multimedia art <i>Home of the Brave</i> <a href="https://www.youtube.com/watch?v=mua8Pr6uRso">https://www.youtube.com/watch?v=mua8Pr6uRso</a>  Read Pelligrini, “Art, Activism, and Social Change on Karen Finley” And Finley, “Make Love” Watch “It’s My Body” <a href="http://www.youtube.com/watch?v=yCan4sGIOFE">http://www.youtube.com/watch?v=yCan4sGIOFE</a> Watch</p>	
<p><b>Week 12</b> T Apr 12  Th Apr 14</p>	<p>Marina Abramovic  Lesbian Performance: Split Britches,  Five Lesbian Brothers</p>	<p>Watch Marina Abramovich, “The Artist is Present” <a href="https://www.youtube.com/watch?v=2GD5PBK_Bto&amp;list=PLfYVzk0sNiGExYxZVS0c-XXZJwl_hdHid">https://www.youtube.com/watch?v=2GD5PBK_Bto&amp;list=PLfYVzk0sNiGExYxZVS0c-XXZJwl_hdHid</a>  What is Performance Art? <a href="https://www.youtube.com/watch?v=FcyYynulogY&amp;list=PLfYVzk0sNiGExYxZVS0c-XXZJwl_hdHid&amp;index=3">https://www.youtube.com/watch?v=FcyYynulogY&amp;list=PLfYVzk0sNiGExYxZVS0c-XXZJwl_hdHid&amp;index=3</a>  The Body is the Medium <a href="https://www.youtube.com/watch?v=OUrwdqwzqMU&amp;list=PLfYVzk0sNiGExYxZVS0c-XXZJwl_hdHid&amp;index=5">https://www.youtube.com/watch?v=OUrwdqwzqMU&amp;list=PLfYVzk0sNiGExYxZVS0c-XXZJwl_hdHid&amp;index=5</a>  <a href="https://www.youtube.com/watch?v=tyBTrVNxvfk&amp;list=PLfYVzk0sNiGExYxZVS0c-XXZJwl_hdHid&amp;index=2">https://www.youtube.com/watch?v=tyBTrVNxvfk&amp;list=PLfYVzk0sNiGExYxZVS0c-XXZJwl_hdHid&amp;index=2</a>  Watch Peggy Shaw, “Menopausal Gentleman”  Watch “Secretaries” <a href="https://www.youtube.com/watch?v=uyGeX0WRX0c">https://www.youtube.com/watch?v=uyGeX0WRX0c</a> Interview: “Five Lesbian Brothers Talk “Brave Smiles,” Lesbian Tropes, and Laughter” <a href="https://www.youtube.com/watch?v=3onD3Lu4rDM">https://www.youtube.com/watch?v=3onD3Lu4rDM</a></p>	

<b>Week 13</b> T Apr 19 Th Apr 21	Performing for Social Justice:  Anna Deveare Smith	Read <i>Fires in the Mirror</i> and watch clips available on Youtube.  Watch Anna Deveare Smith's Ted Talk <a href="https://www.ted.com/speakers/anna_deaveare_smith">https://www.ted.com/speakers/anna_deaveare_smith</a>	<b>Assignment due Th Apr 7</b>
<b>Week 14</b> T Apr 26 Th Apr 28	Anna Deveare Smith Dael Orlandersmith  Dael Orlandersmith	Read and watch <i>Until the Flood</i>	
<b>Week 15</b> Tues May 3 Th May 5	Dael Orlandersmith  Summing Up		
<b>FINAL</b>		<b>Exam or Paper?</b>	Date: Tuesday, May 10 11 am – 1 pm consult Double check the USC <i>Schedule of Classes</i> at <a href="http://classes.usc.edu">classes.usc.edu</a> .

- Subject matter (topic) or activity
- Required preparatory reading, or other assignments (i.e., viewing videos) for each class session, including page numbers.
- Assignments or deliverables.

**IMPORTANT:**

In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities. **For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.**

(Please refer to the [Contact Hours Reference](#) guide.)

**SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES**

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

## **Statement on Academic Conduct and Support Systems**

### **Academic Conduct:**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

### **Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with the Office of Student Accessibility (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS and contact information: (213) 740-0776 (Phone), (213) 740-6948 (Video Phone), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu) .

### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

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### **Health and Participation in Class**

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

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## SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

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## Support Systems:

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*  
[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298*  
[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*  
[usc-advocate.symplicity.com/care\\_report](http://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

*The Office of Student Accessibility Services - (213) 740-0776*  
<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Campus Support and Intervention - (213) 821-4710*  
[campussupport.usc.edu](http://campussupport.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*  
[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.