

Term Information

Effective Term Autumn 2016

General Information

Course Bulletin Listing/Subject Area Theatre
Fiscal Unit/Academic Org Theatre - D0280
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5751
Course Title Performance and Culture in Cuba
Transcript Abbreviation PerfCultCuba
Course Description This course explores culture in Cuba, past and present, with emphasis on the performing and visual arts. We consider the important historical, economic, and political contexts that inform Cuban arts today.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0501
Subsidy Level Doctoral Course
Intended Rank Junior, Senior, Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- To examine Cuba's history before and after the Revolution
- To gain an understanding of how control over media, culture, and public discourse have shaped Cuba's identity
- To engage many forms of Cuban artistic expression, including performance, visual art, and film
- To explore cultural commonalities and differences between Cuba and North America, and ways art seeks to affect change in policy and action

Content Topic List

- Cuban theatre
- Cuban performance
- Cuban culture

Attachments

- Concurrence Spanish and Portuguese.pdf: Concurrence
(Concurrence. Owner: Schlueter, Jennifer E)
- Theatre 5751 Concurrence - Glenn Martinez.pdf: Concurrence
(Concurrence. Owner: Trimmer, Andrew Siemer)
- Theatre 5751 draft 9.docx: Syllabus
(Syllabus. Owner: Schlueter, Jennifer E)
- Art concurrence.pdf: Concurrence
(Concurrence. Owner: Schlueter, Jennifer E)
- Theatre 3832 appeal.docx
(Appeal. Owner: Heysel, Garrett Robert)

Comments

- Please ignore appeal for another course uploaded on this site. *(by Vankeerbergen, Bernadette Chantal on 09/22/2015 03:21 PM)*
- Please see appeal for submission past deadline. *(by Heysel, Garrett Robert on 09/22/2015 02:36 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Schlueter, Jennifer E	08/19/2015 03:41 PM	Submitted for Approval
Approved	Ferris, Lesley Kathryn	08/20/2015 10:42 AM	Unit Approval
Revision Requested	Heysel, Garrett Robert	08/20/2015 07:17 PM	College Approval
Submitted	Schlueter, Jennifer E	08/21/2015 10:49 AM	Submitted for Approval
Approved	Ferris, Lesley Kathryn	08/21/2015 03:31 PM	Unit Approval
Approved	Heysel, Garrett Robert	09/22/2015 02:36 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	09/22/2015 02:37 PM	ASCCAO Approval

TERM	Autumn 2016
CREDITS	3
LEVEL	UG / G
CLASS TIME	T / R specific time forthcoming
LOCATION	Drake Events Center (DR)
INSTRUCTION / OFFICE	Dan Gray.215 (DR 1109) Mary Tarantino.1 (DR 087) plus additional guest lectures
OFFICE HOURS	See CARMEN news site and by appointment

Course Description

This course explores culture in Cuba, past and present, with emphasis on the performing and visual arts. We consider the important historical, economic, and political contexts that inform Cuban arts today.

Learning Objectives

- examine Cuba's history before and after the Revolution
- gain an understanding of how control over media, culture, and public discourse have shaped Cuba's identity
- engage many forms of Cuban artistic expression, including performance, visual art, and film
- explore cultural commonalities and differences between Cuba and North America, and ways art seeks to affect change in policy and action

While facility in Spanish is not required for participation in this course and on the study tour, your experience will be greatly enhanced if you have some basic Spanish language training.

Teaching Method

Lecture/discussion/site visits

Required Texts and Documentaries, ISBN info

- Frank, Marc. *Cuban Revelations: Behind the Scenes in Havana*. University Press of Florida: 2015. 0813061814
- Machado, Eduardo. *Havana is Waiting*. Samuel French: 2008. 9780573660443
- PBS The American Experience (Fidel Castro) <https://www.youtube.com/watch?v=caojl4mw5X0>
- Prizant, Yael. *Cuba Inside Out: Revolution and Contemporary Theatre*. SIU: 2014. 9780809333080
- Sainsbury, Brendan. *Lonely Planet Cuba* (new edition expected in Nov. 2015) 1743216785

Required Films*

Our Man in Havana (1959) Carol Reed, adapted from the novel by Graham Greene
Memories of Underdevelopment (1968) Tomás Gutiérrez Alea
A Cuban Fight Against Demons (1971) Tomás Gutiérrez Alea
Strawberry and Chocolate (1993) Tomás Gutiérrez Alea, Juan Carlos Tabío

Buena Vista Social Club (1999) Win Wenders

Before Night Falls (2000) Julian Schnabel, from the novel by Reinaldo Arenas

Celia Cruz: Eternal Voice (2003)

El Benny (2006) Jorge Luis Sánchez

*If you find yourself unable to screen a film via Library loan, or a streaming service, a copy may be borrowed from the course instructors. See other films for consideration at the end of the syllabus.

Links to Explore

• Theatre Communications Group (TCG): “Once on This Island”

<http://www.tcg.org/publications/at/issue/featuredstory.cfm?story=3&indexID=37>

• Cuba: Reporters without Borders

<http://en.rsf.org/cuba.html>

• Granma <http://en.granma.cu/>

• <http://topics.nytimes.com/top/news/international/countriesandterritories/cuba/index.html>

• AfroCuba web: <http://afrocubaweb.com/>

• Tania Brugera

<http://www.taniabrugera.com/cms/179-0-Performing+Greater+Cuba+Tania+Bruguera+and+the+Burden+of+the+Guilt.htm>

• Hemmingway and Cuba

<https://www.theatlantic.com/past/docs/issues/65aug/6508manning.htm>

• Visual / installation and performance artist Leandro Soto

<http://www.leandrosoto.com/leandro-soto-artist-bio.html>

Suggested resources for the research paper and presentation

Bernier-Grand, Carmen T. *Alicia Alonso: Prima Ballerina*. Marshall Cavendish (children): 2011.

Carpentier, Alejo. *Explosion in a Cathedral*. University of Minnesota Press: 2001.

Chomsky, Aviva. *The Cuba Reader: History, Culture, Politics*. Duke University Press: 2004.

Frederik, Laurie. *Trumpets in the Mountains: Theater and the Politics of National Culture in Cuba*. Duke University Press: 2012.

Gott, Richard. *Cuba: A New History*. Yale University Press: 2005.

Guillermoprieto, Alma. *Dancing with Cuba*. Vintage: 2005.

Guantanamo (1995) Tomás Gutiérrez Alea, Juan Carlos Tabío

Viva Cuba (2004) Jan Carlos

Attendance Policy

Discussion of readings and experiences is at the core of this course. You are permitted one (1) unexcused absence. If you miss more than three additional classes, you will fail the course.

Excused absences fall into three categories: 1) absences as a result of illness (a doctor’s note must be provided within one week of return to class); 2) absences as a result of a death in the family; 3) absences as a result of major religious holidays. Any test or project due date missed due to an excused absence must be made up at the next regular class that student attends unless special arrangements have been made with instructor.

Participation

Prompt reading of assignments and screening of films and documentaries is crucial to the in-class discussions that will take place on a weekly basis. Due to the range of materials and resources studied, it is imperative that you check the syllabus carefully and regularly in order to be prepared. You are expected to regularly contribute to class discussions.

Assignments – submit all to a pre-departure visual & text journal

A visual and text journal is the place where you bring together comprehension, analysis, and synthesis of the course content. Since the heart of this course is the study of Cuba performance and culture as it responds to a rich and complex history, the journal format (electronic) will combine visual and aural imagery you discover and create, as well as text-based analysis and interpretation. The journal will “reside” on Buckeye Box, available for view by the course instructors. The format may be PDF files, Powerpoint, a dedicated website, or other approved format so long as it functions as a “live” document you construct and organize, and readily allows for ongoing entries and instructor comment. Date and title all entries, to align with each assignment.

Journal Entry: three (3) Cuban Art Museum websites (5 pts)

For each: include URL. Why did you choose the particular site? Select one artist and selection of artwork you intend to see on during your visit and discuss.

Journal Entry: *Havana is Waiting*, production approach (5 pts)

Consider this play from a point of view that reflects your position as a performer, designer, writer, artist and/or scholar. Devise a production conceptual approach statement (~75 words) plus a minimum of two inspiration images or drawings that convey your first response to a theoretical production for the play.

Journal Entry: PBS on Fidel Castro (5 pts)

Reflect on the American Experience Special as screened in class. Capture and time stamp one image from the video you found to be compelling. Discuss the image and moment in the context of the documentary. How did your understanding of the visual landscape of Cuba and its leadership become clearer after viewing this documentary? What other observations can you make?

Journal Entry / Shared on Buckeye Box: one (1) Theatre Company in Cuba (10 pts)

Research and provide a comprehensive overview on one Cuban theatre company, from the past or presently in operation. Who were the founders and how long were/are they in operation? Did they have a particular mission? Did it function with a resident company of playwrights, actors, technicians or was there another configuration? What sort of style and expression was at the center of the company?

Journal Entry: Links to Explore / your choice (5 pts)

Select one of the Links to Explore, as noted in the syllabus, and “report” on a topic of particular interest to you, as it relates to your research concentration. Include URL and a visual image if possible. Provide a concise summary, illustrating the main thrust of the article. How does the author construct and present the material? What new information did you glean from the reading and images?

Pizzuti Collection Response Paper (approx. 2–3 pages)

The class will visit the Ron and Ann Pizzuti Collection at 632 North Park Street in Columbus, which houses an impressive amount of Cuban art, some of which will be accessible for view. Begin the response essay with a description of the museum or gallery’s architectural features, interior and exterior. Identify a Cuban artist and specific artwork (drawing, painting, sculpture, etc.) you are drawn to and explain why. Select one piece of art for discussion. If permissible, obtain a photograph of the artwork, and include it with your essay. Describe the artwork in detail, when it was created,

and information about the artist and use of use of media, approach, style, and application of materials.

Film Response – Class Discussion (approx. 20 minutes)

In addition to visual and performing arts, this course examines artistic expression in Cuban filmmaking since the 1950s. The films selected cover a wide range of filmmakers, topics and genres (see this site for a comprehensive list and description of genres and sub-genres: <https://www.nyfa.edu/student-resources/ultimate-list-of-film-sub-genres/>). You will craft a film response that also engages a class discussion. Include the following points in your approach and conversation: an overview of the storyline or plot and what you understand the filmmaker wanted to reveal, allude to, contradict, etc. in making the film. Who are the characters and what are their relationships? What is setting and timeline and how does it support the narrative? Which characters are fictional? Which ones represent real people that are or were central to Cuba’s artistic, economic, social, and/or political landscape? What is the emotional impact of the film? Following your presentation and the class conversation, add a summation paragraph, reflecting on the discussion and any significant points that were discussed, debated, and/or unresolved. Depending on the size of the class, this assignment may be a team assignment.

Research Paper and Presentation (15-20 minutes)

Prepare a visual and text-based presentation on a theme related to visual and/or performing art in Cuba. It will engage deeper research and study on aspects of literature, theatre, film, art, dance, or music that are introduced in the course. For your assistance, a list of resources may be found at the beginning of the syllabus. Develop a research question that may be examined in detail through further study, and create an abstract and research plan for instructor review and comment. Given the course emphasis, the presentation content should contain a balance of visual and text elements. A Q&A session will follow each presentation.

GRADING: Grading statement followed by breakdown:

Attendance & participation in discussions	30 pts
Pre-departure Visual and Text Journal	
A. Journal Entries/Comments	30 pts
B. Pizzuti Collection response paper	10 pts
C. Class-led film response/presentation	10 pts
D. Research presentation	20 pts

Total	100 pts

Grading Scale:	
93 - 100.0	A
90 - 92.9	A-
87 - 89.9	B+
83 - 86.9	B
80 - 82.9	B-
77 - 79.9	C+
73 - 76.9	C
70 - 72.9	C-
67 - 69.9	D+
60 - 66.9	D
0 - 59.9	E

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>).

STUDENTS WITH DISABILITIES that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

For Your Safety

The OSU Student Safety/Escort Service is available after 7 p.m. by dialing 292-3322.

Course Schedule (subject to change)

University Registrar’s Academic Calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

Day/Date	Topics	Due for discussion / presentation
Week 1		
T Aug 23	Course introduction, Cuba Q&A survey Some voices of Cuba: Fidel Castro, Che Guevara, Raúl Castro, and Mariela Castro Espin	https://www.youtube.com/watch?v=d_OQBEDgwOc https://www.youtube.com/watch?v=-ekfej_kmHQ https://www.youtube.com/watch?v=GYg4Vum7mJU https://www.youtube.com/watch?v=fYj4eqYCubc
R Aug 25	A History of Cuba – part 1 Indigenous Society	Visit these sites: http://www.aflfc.org/index.html http://www.thewindowsproject.org/ludwigfoundation/
Week 2		
T Aug 30	A case for geography and tourism Discuss the survey results Introduction to Cuban Theatre	1. Bring <i>Lonely Planet Cuba</i> to class 2. study this site: http://www.repertorio.org/education/pdfs/cubateatro2.pdf
R Sept 1	A History of Cuba – part 2 Independence and Neocolonialism Jose Martí and <i>Guantanamo</i>	<i>Our Man in Havana</i> - DG and MT discuss https://www.youtube.com/watch?v=h0gg3-xvMB0
Week 3		
T Sept 5	Guest Lecture by Wayne Lawson, Professor, Arts Administration, Education, and Policy, Cuba and OSU	Journal Entry & Commentary: upload three (3) Cuban art museum websites
R Sept 8	Culture and Revolution Cuban Playwright: Eduardo Machado	1. <i>Havana is Waiting</i> – discuss in class 2. <i>Memories of Underdevelopment</i> – student-led
Week 4		
T Sept 13	Cuban Art – Columbus connections: class visit to the Ron Pizzuti Collection, 632 North Park St, Columbus, OH, http://www.pizzuticollection.org/	
R Sept 15	Revolution and the World Response	1. Journal Entry: <i>Havana is Waiting</i> , production approach present and discuss 2. <i>A Cuban Fight Against Demons</i> – student-led
Week 5		
T Sept 20	Screen PBS American Experience: Fidel Castro	Pizzuti Collection response – upload
R Sept 22	Revolution and Contemporary Theatre Images f/Theatre’s <i>Marat/Sade</i> (2012)	1. Journal Entry: PBS on Fidel Castro upload Discuss Prizant ch. 1&2
Week 6		

T Sept 27	Guest Lecture by Tony Mendoza, Cuban-American photographer and former OSU Art Department Faculty member	http://www.tonymendozaphoto.com/default.aspx
R Sept 29	Período Especial – part 1 artistic repression and expression	1. Discuss Prizant book, ch. 3&4 2. <i>Strawberry and Chocolate</i> – student-led discussion
Week 7		
T Oct 4	Music Traditions in Cuba From African slaves to the R.C. Church	http://www.boogalu.com/features/history-cuban-music
R Oct 6	Período Especial – part 2	1. Discuss Frank book, parts 1&2 2. <i>Buena Vista Social Club</i> – student-led
Week 8		
T Oct 11	Guest Lecture by Dr. Laura Podalsky, Spanish and Portuguese: Latin American Film and Visual Culture	1. Journal Entry: One (1) Cuban Theatre Company – upload 2. Research paper abstract is due
R Oct 13	No Class: Autumn Break	
Week 9		
T Oct 18	Consultation sessions for research papers – sign up for a meeting time on Buckeye Box	
R Oct 20	Consultation sessions continue	
Week 10		
T Oct 25	Guest Lecture by Dr. Karen Mozingo, Theatre: “Tendedera de la Vida: The Eclosion of Lorna Burdsall’s Provisional Dancing Body”	
R Oct 27	Staging the Future – part 1	1. Discuss Prizant book, ch. 5 2. <i>Before Night Falls</i> – student-led
Week 11		
T Nov 1	Cuba in the 21 st Century Policy reform and the arts	1. Discuss Frank book, part 3 2. Cuban Theatre Company (share summary)
R Nov 3	The U.S. and Cuba since 2014 Normalizing relations	1. Cuban Theatre Company (share summary) 2. <i>Celia Cruz: Eternal Voice</i> – student-led
Week 12		
T Nov 8	Cuban theatre makers in the US and Global press today	1. Discuss Frank book, part 4 2. Cuban Theatre Company (share summary)
R Nov 10	Staging the Future – part 2	1. <i>El Benny</i> – student-led 2. Cuban Theatre Company (share summary)
Week 13		
T Nov 15	Open day for final work and consultation on research paper presentation / media check	
R Nov 17	Research paper presentations begin	1. Journal Entry: Links to Explore
Week 14		
T Nov 22	Research paper presentations (cont.)	
R Nov 24	No Class: Thanksgiving Break	
Week 15		
T Nov 30	Research paper presentations (cont.)	
R Dec 1	Wrap up and final preparation for the trip; distribute study abroad syllabus, discuss objectives	
FINAL		
T Dec 6	Course Conclusion / Assessment / final travel questions	

Additional Films for Consideration:

La última cena (Alea), *Una isla para Miguel* (Sara Gomez), *Viva la República* (Grau), *Nostotros, la música* (Rogelio Paris), *Freddy o el sueño de Noel* (Waldo Ramirez), *Mariposas en el andamio* (Luis Felipe Bernaza, Margaret Gilpin), *Taller de Linea y 18* (Nicolas Guillen Landrián)

Subject: Fwd: course concurrence

Date: Tuesday, August 4, 2015 at 8:01:54 AM Eastern Daylight Time

From: Tarantino, Mary

To: Andrew S. Trimmer, Schlueter, Jennifer, Parrott, Janet

FYI

Mary Tarantino

Begin forwarded message:

From: "Martinez, Glenn A." <martinez.474@osu.edu>

Date: August 3, 2015 at 9:29:47 PM CDT

To: "Tarantino, Mary" <tarantino.1@osu.edu>

Cc: "Gray, Daniel" <gray.215@osu.edu>

Subject: Re: course concurrence

Hi Mary,

We concur with this proposal and look forward to working with you and Ana Puga to expand our footprint in Cuba during these exciting times of renewed relations between Cuba and the US.

All best,
Glenn

On Aug 3, 2015, at 10:12 AM, Tarantino, Mary <tarantino.1@osu.edu> wrote:

Hi Glenn,

I'm circling back around regarding concurrence on Theatre's Cuba study courses. See attached, with two small changes: 1) course number and 2) added films resulting from our very successful trip to Havana last month. Dan and I are really hoping to be on the agenda for the first ASC curriculum meeting in autumn.

Thanks and enjoy August!

Mary and Dan

Mary Tarantino
Professor and Associate Chair for Production, Theatre
Director, Jerome Lawrence and Robert E. Lee Theatre Research Institute
Drake Events Center
Ohio State University
0: 614.688.4349
tarantino.1@osu.edu

<Concurrence_Form_Theatre_CubaStudy_5751_SPPO.pdf>
<Concurrence_Form_Theatre_CubaStudy_5798.02_SPPO.pdf><Cuba Theatre Courses 5751 and 5798.02.pdf>

Fwd: course concurrence

Tarantino, Mary [tarantino.1@osu.edu]

Sent: Tuesday, August 04, 2015 8:01 AM

To: Andrew S. Trimmer [trimmer.31@buckeyemail.osu.edu]; Schlueter, Jennifer; Parrott, Janet

FYI

Mary Tarantino

Begin forwarded message:

From: "Martinez, Glenn A." <martinez.474@osu.edu>**Date:** August 3, 2015 at 9:29:47 PM CDT**To:** "Tarantino, Mary" <tarantino.1@osu.edu>**Cc:** "Gray, Daniel" <gray.215@osu.edu>**Subject:** Re: course concurrence

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<Concurrence_Form_Theatre_CubaStudy_5751_SPPO.pdf><Concurrence_Form_Theatre_CubaStudy_5798.02_SPPO.pdf><Cuba Theatre Courses 5751 and 5798.02.pdf>

Subject: FW: course concurrence

Date: Thursday, August 6, 2015 at 6:25:09 PM Eastern Daylight Time

From: Tarantino, Mary

To: Schlueter, Jennifer

FYI - here's the response from Rebecca. If you have already uploaded the syllabi, can you change the sub title of the .02 course to reflect my response to Rebecca?

Many thanks - ready for the next hurdle!

Mary Tarantino
Professor and Associate Chair for Production, Theatre
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tarantino.1@osu.edu

From: Harvey, Rebecca
Sent: Wednesday, August 05, 2015 9:30 PM
To: Tarantino, Mary
Subject: Re: course concurrence

Perfect- I will fill out the concurrence form by the end if the week (family is in town).

RHarvey

On Aug 5, 2015, at 7:17 PM, "Tarantino, Mary" <tarantino.1@osu.edu> wrote:

Hi Rebecca,

Nice to hear from you and get your response about the course concurrence.

Theatre does not want to imply that we are teaching a course in the visual arts when we are involved in the in-country experience.

I can change the title of Theatre 5798.02 to read: Study Tour - International: Performance and Culture in Cuba, so that it relates more closely to the title and content of the pre-departure course.

If that works for you, please advise and I'll move forward from there.

Thanks!
Mary

Mary Tarantino
Professor and Associate Chair for Production, Theatre
Director, Jerome Lawrence and Robert E. Lee Theatre Research Institute
Drake Events Center
Ohio State University
O: 614.688.4349
tarantino.1@osu.edu

From: Harvey, Rebecca
Sent: Wednesday, August 05, 2015 3:36 PM
To: Tarantino, Mary
Subject: RE: course concurrence

Hi Mary -

You know that in general I am in support of the trip to Cuba - I am a bit confused by the title of the travel part. I can get behind "performance and culture" but I am less sure of "performance and the visual arts". I think that if the theatre department approaches the visual arts as culture and looks at the way that the visual arts connect to theatre and the performing arts that makes sense. The way it is written it almost seems like the course is professing to teach the visual arts - and while of course theater is visual I don't think the Art department would claim to teach a Theater course. Does that make sense?

I thought I'd email you first so I can give a clean concurrence - If the title were changed and it became more clear in the course description that the exploration of the visual art sources ties directly back to the discipline of theatre that would satisfy my concerns.

RH

Rebecca Harvey

Interim Chair, Professor

Department of Art, College of Arts and Sciences

258 Hopkins Hall | 128 North Oval Mall Columbus, OH 43210-1319

614.292.5072 Office | 614.292.1674 Fax

harvey.113@osu.edu art@osu.com

From: Tarantino, Mary
Sent: Monday, August 03, 2015 10:14 AM
To: Harvey, Rebecca
Subject: course concurrence

Hi Rebecca,

I'm circling back around regarding concurrence on Theatre's Cuba study courses. See attached, with two small changes: 1) course number and 2) added films resulting from our very successful trip to Havana last month. Dan and I are really hoping to be on the agenda for the first ASC curriculum meeting in autumn.

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