

Arts & Sciences 1138

**Creating Art From War:
Sharing Conflict and Its Consequences Through Student-Devised Art**

**Second Session Spring 2017
Day/Time/Room TBA**

Instructor Name: Joseph Fahey

Office Hours: by appointment

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Course Description

In this course we will examine works of art that offer reflections on war and its consequences. Students will engage with artists who have created this type of art and witness aspects of a work on this subject in development by the Department of Theatre. Building on these experiences, students will create an original work to be presented in a public forum. This work will combine elements of performance and work that is visual, sculptural, digital, or audio in nature. It will be developed in consultation with the instructor, and will serve as an exploration of, extension of, and personal encounter with the themes of the course.

Texts

Lysistrata (play) by Aristophanes

Ajax (play) by Sophocles

The Life of Henry V (play) by William Shakespeare

An Occurrence at Owl Creek Bridge (short story) by Ambrose Bierce

Bury the Dead (play) by Irwin Shaw

Der Krieg cycle (paintings) by Otto Dix

War and Corpses (painting) by Hannah Hoch

Full Metal Jacket (film) directed by Stanley Kubrik, based on the novel by Gustav Hasford

Case Study: Sculpture as War Memorial and Resistance

Far Away (play) by Caryl Churchill

The Tin Faces Project by Joseph Fahey with video design by Kate Shannon, Department of Art (original performance work)

Scrap Heap by Kevin McClatchy (OSU Theatre) (original solo performance)

New work in development by the OSU Department of Theatre (devised performance)

Course Policies

Seminars are designed to benefit from the shared perspectives of students and instructor. This is possible only when we gather regularly and come to our sessions prepared and ready to engage each other. To support these goals the following policies will guide our work together:

- Attendance – You are permitted to miss one session without penalty. The reason for this absence should be communicated to the instructor by the end of the class session via email. After this absence each additional absence will result in a reduction of up to 3% of the final course grade.

Three occasions of tardiness will be treated as the equivalent of one absence.

- Class participation – You are expected to come to our sessions with the assigned materials read and marked or outlined by you in a way that allows you to engage in informed, thoughtful conversation. Reading questions and quizzes will be incorporated as needed to support this goal.
- Written assignments – All written assignments should conform to MLA guidelines and additional guidelines offered by the instructor. These should be submitted by the due date identified on the syllabus calendar. Late assignments will be subject to a reduction of up to 10% of their value for each day they remain outstanding.
- Your final assignment will be a created project (examples include a performance, an original work that is visual, sculptural, digital, or audio in nature, a film, or a combination of these elements). It will be developed in consultation with the instructor and presented at a public gathering or in a public location. It will also be accompanied by a reflection paper. Guidelines for this paper will be distributed in the first two weeks of the term.

Grading

Your work in this course will be evaluated with a letter grade conforming to the standard scale at The Ohio State University:

A	94-100
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76
C-	70-73
D+	67-69
D	60-66
E	0-59

This grade is awarded based on the following components:

Quizzes and other weekly assessments	30
Prospectus of Created Work	20
Created Work and Reflection Paper	30
Attendance and Participation*	20

TOTAL 100

* includes the option to contribute to an online discussion forum

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/pdfs/csc_12-31-07.pdf).

Students with Disabilities

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/>.

Biographical Statement

Joseph Fahey, Associate Professor of Theatre and Director of Theatre at The Ohio State University Mansfield

Dr. Fahey's research and creative activity are currently focused upon theatrical production and administration. As the director of the university's theatre program in Mansfield, he works frequently with first year students in theatrical production and the creation of original work, including the original script for *The Tin Faces Project* (2014) about efforts to aid soldiers disfigured in the First World War. He is a former editor of the journal *Theatre Studies* and has also published reviews of contemporary performance and texts. His essays and reviews have been published in *The Mime Journal*, *The Journal of Dramatic Theory and Criticism*, *Theatre Journal*, *Theatre Survey*, *The Eugene O'Neill Review*, and *The Pinter Review*. He serves on the boards on the Children's Theatre Foundation and the Ohio Theatre Alliance, and he is the Coordinator for Associate Respondents in the Ohio and West Virginia Circuit of the Kennedy Center's American College Theatre Festival.

Weekly Schedule

Week 1 (3/1-3/3) – Creating Art from Contradictions

VIEW: *Scrap Heap*

VIEW: *Full Metal Jacket*

READ: *An Occurrence at Owl Creek Bridge* (short story)

Week 2 (3/6-3/10) – Re-purposing Cynicism

READ: *Lysistrata*

READ: *Bury the Dead*

ENCOUNTER: *Der Krieg* cycle (paintings) by Otto Dix and related essay

DUE: Topic Study Sheet and Initial Concept Statement for the Creative Project

Week 3 (3/13-3/17) – SPRING BREAK – Destruction and Creation

READ: *Ajax* (play)

READ: *The Life of Henry V* (play)

Week 4 (3/20-3/24) – The Creative Act: Memory or Resistance?

View: *Devised Work*, Department of Theatre (original performance work)

Case Study: *Sculpture as War Memorial and Resistance*

DUE: Revised Concept Statement, Outline, First Draft/ Design/Preliminary Sketches of 25% of the work for the Creative Project, and an Annotated Bibliography

Week 5 (3/27-3/21) – Integrating Motifs, Media, and Message

READ: *The Tin Faces Project* (original performance work)

DUE: Working Draft or Guiding Document for the Creative Project with Revised Bibliography

Week 6 (4/3-4/7) – Finding The Space Between Creative Order and Thematic Chaos

ENCOUNTER: *War and Corpses* (painting)

READ: *Far Away* (play)

DUE: Exercise: Theme, Oppositions, and Dissonance

Week 7 (4/10-4/14) – The Vulnerability of Original Work

READ: Shared Drafts of Fellow Student Projects

DUE: Feedback Statements to Each Group for the Creative Project

SCHEDULE: Individual Feedback Sessions With the Instructor

Week 8 (4/17-4/21) – Bringing the Personal to the Public Sphere

PRESENT: Classroom Preparation Presentations of the Creative Project (**Drake Performance Lab**)

SCHEDULE: Individual Coaching Sessions With the Instructor

DUE: Draft of Reflection Paper for the Creative Project

Week 9 (4/24) – Topic

PRESENT: Public Presentations of the Creative Project (**Drake Performance Lab**)

DUE: Final Reflection Paper for the Creative Project

I may occasionally assign short additional readings to complement the material for that day. You are responsible for all information given in class - including readings assigned - whether or not that information appears on this syllabus.

Other than in-class assignments, please type all material submitted for grading and follow the guidelines set forth in the most recent edition of the MLA Handbook for Writers of Research Papers.

Several of the plays read for this course contain potentially controversial or objectionable material. This may include strong language and sexually explicit material as well as graphic imagery, treatments of suicide, and exposure to other sensitive topics. Students are expected to read all materials and are accountable for that reading through quizzes and exams. If you find any of our material places you in a situation that would make class discussion uncomfortable for you, I will be happy to confer with you privately about any concerns you may have. Please notify me of your concerns before the unit completion date (see calendar).

This syllabus is the instructor's best effort to provide a clear set of expectations and some direction and structure to an evolving examination of the course materials. It is offered to you in good faith, but is subject to change. Changes will be announced in advance in class and by email or through the online forum.