

**From:** [Fahey, Joseph](#)  
**To:** [Bitters, Todd](#); [Vankeerbergen, Bernadette](#)  
**Cc:** [Ferris, Lesley](#)  
**Subject:** RE: FINALLY--: New Freshman Seminar "Creating Art from War: Sharing Conflict and Its Consequences Through Student-Devised Art"  
**Date:** Friday, October 07, 2016 5:29:05 PM  
**Attachments:** [AS1137 -Art From Two Wars.pdf](#)  
[Silent Soldiers Proposal - Ferris.pdf](#)  
[image003.png](#)

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Hello Bernadette and Todd,

I have attached the revised document we discussed. Thank you for your assistance in moving the proposal forward to this point.

I have pared the project down to a direct comparison of aspects of First World War-era society and our contemporary society. This has allowed me to more-directly recognize the centennial of the U.S. entry into the war and to reduce the readings and related assignments as requested by some reviewers of the original document. I have also gone to a questionnaire format for some of the early written assignments in order to allow students less familiar with artistic inquiry an opportunity to feel more comfortable exploring topic and craft simultaneously. This approach has proven itself beneficial when employed with my first year acting students, most of whom take the acting course as Freshmen satisfying a general education requirement. Finally, I am also including a proposal submitted to a different body by Professor Lesley Ferris from the Department of Theatre. Involvement in the project she is proposing seems to me an excellent illustration of one direction students in this seminar could take with their art-creation/participation project. I have included mention of it in the revised syllabus.

Please let me know if I can answer any questions or offer additional information.

Best wishes,

Joe

Joseph F. Fahey, Ph.D.

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## **Arts & Sciences 1137**

### **Creating Art From Two Wars 100 Years Apart:**

### **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**

**E-mail: fahey.9@osu.edu**

**Phone: 419 755-4276**

#### **Course Description**

There are many striking parallels between our current time and the cultural and social upheaval that led to and grew from the First World War. In recognition of the centennial of the entry of the United States into this war, in this course we will examine works of art that explore the anxieties present in both eras, including:

- the dehumanizing effect of technology,
- the random nature of war's destruction,
- an industrial/post-industrial society's harrowing capacity to create and sustain endless warfare,
- the gulf that exists between those affected by war and those who are not,
- the struggle between romanticized images of war and the reality of modern warfare.

The works chosen and the projects developed will 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 co-create an original work to be presented in a public forum. Based on each student's interests, 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/Performances**

*Bury the Dead* (play) by Irwin Shaw

*Der Krieg cycle* (paintings) by Otto Dix

*War and Corpses* (painting) by Hannah Hoch

Excerpts from *Poetry of the First World War*, (poetry) edited by Marcus Clapham

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

*Far Away* (play) by Caryl Churchill

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

*Forbidden Zones: The Great War*, a devised new work, conceived and directed by Lesley Ferris, co-directed by Jeanine Thompson, with the MFA actors and designers of the Department of Theatre (performances March 29-April 9)

*The Silent Soldiers Memorial: The Great War 4-6-17 on The Ohio State University Campus* (pending)

*The White Donkey: Terminal Lance* by Maximilian Uriarte (graphic novel)

### **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, questionnaires intended to guide your feedback to fellow students on their projects, 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. This can take two forms:
  1. Participation in the *The Silent Soldiers Memorial: The Great War 4-6-17 on The Ohio State University Campus* and a public reflection upon this experience (see attached document).
  2. A previously-scripted or original performance, an original work that is visual, sculptural, digital, or audio in nature, a film, (or a combination of these elements).

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

This grade is awarded based on the following components:

Quizzes and other weekly assessments	30
Prospectus of Created Work	20
Created Work and 2000 word Reflection Paper	30
Attendance and Participation*	20
<b>TOTAL</b>	<b>100</b>

\* 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](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 excerpts from a live performance of *Scrap Heap*

SHARE Excerpts from *Poetry of the First World War*

DISCUSSION of course project and creating art

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

READ: *Bury the Dead*

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

DUE: Two-Page Topic Study Sheet Questionnaire and 500 word Initial Concept Statement for the Creative Project

#### Week 3 (3/13-3/17) – SPRING BREAK

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

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

Read: The White Donkey (graphic novel)

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

Week 5 (3/27-3/31) – 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: Those choosing to participate in The Silent Soldiers Memorial: The Great War 4-6-17 will offer the first part of their project this week.

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

READ: Shared Drafts of Fellow Student Projects

SCHEDULE: Individual Feedback Sessions with the Instructor

DUE: Feedback Questionnaire Responses to Each Group for the Creative Project

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) – Creating from Destruction

PRESENT: Public Presentations of or Reflections upon 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).

From: Lesley Ferris  
To: Interested people  
Re: A Proposal--

**Commemorating the Great War: The Silent Soldiers Memorial: The Great War  
April 6, 2017 on The Ohio State University Campus—  
the Centenary of the Entry of the United States into the war**

Created by the Department of Theatre

Partners include the Department of History, Department of Political Science, the  
Mershon Center for International Security Studies

Potential Partners: Ohio State: Thompson Library, ROTC, local Veterans and their  
families, John Glenn College of Public Affairs, and potential Columbus area  
organizations

The Department of Theatre is creating a new work on World War I:

*Forbidden Zones: The Great War*

A devised new work, conceived and directed by Lesley Ferris, co-directed by Jeanine  
Thompson, with the MFA actors and designers

During the centenary of the USA's 1917 entry into World War I, the Department of  
Theatre marks this occasion by creating a new work employing verbatim theatre.  
The source material is drawn from archives, contemporary documents, letters,  
memoirs, commissioned art, and popular music with a focus on Britain and France  
and their famous Somme Offensive, the largest battle on the Western Front.

Performance dates are March 29--April 9, 2017.

The Silent Soldiers Memorial is a component of the *Forbidden Zones* project. It is  
inspired by a Live Art event on July 1, 2016 in the UK to acknowledge the centenary  
of the beginning of the Battle of the Somme. The UK version took place throughout  
the country with 1,400 volunteers in full WWI uniform. The Ohio State event will be  
smaller but just as powerful. 30 uniformed men and women (as nurses and  
ambulance drivers) will stand or sit silently in the Thompson Library (sites to be  
determined.) They each will represent a real person killed in the war. Each will  
have 'business cards' in their pockets: if asked by anyone what they are doing, they  
will hand them the card: Name, Rank, Unit, date of death, age. After a half hour or  
so, they will start to move and exit the building singing "We're here because we're  
here" as they move to the Oval to repeat this. (Note: In the Battle of the Somme this  
was the song the British soldiers sang as they went over the top into battle.)

We plan to do this on several sites on campus and hope to take it downtown to the State  
House, the Columbus Library, and the Columbus Museum of Art. In addition to the 12 +



students in the production, we will seek volunteers from the ROTC, local veterans, and other interested students.

Budget: Still determining this—but we will need costumes beyond the ones we will have in the production, and we will need to hire the costume person organizing this as well as someone to assist with the organization.

I also want to include in the budget, costs for putting posters inside the campus bus system that acknowledges the US entry in the war. This costs relatively little as we tried it last year.

## Joseph Fahey

Associate Professor at Ohio State-Mansfield

### Regional Faculty

Dr. Fahey's research and creative activity are currently primarily focused upon theatrical production and administration. Script choices, the season selection process, and the execution of the director's concept for shows are rooted in extensive research about the style, period, themes, and cultural context for the work. He is a former editor of the journal *Theatre Studies* and has also published reviews of contemporary performance and texts. He has authored journal articles and academic conference presentations on the training methods of Francois Delsarte as they were incorporated into the women's liberation activities of the late nineteenth and early twentieth centuries as well as contemporary actor training practices. His other areas of research have included the Theatre of the Cold War, Television Drama, movement training for the modern actor, and the use of psychological models in efforts to enhance character development. He welcomes involvement by student researchers in productions (for which they can receive THR 4000 Production Practicum course credit), and is happy to guide students toward opportunities for research in theatre history, literature, and criticism. 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.

### **Courses Taught:**

Introduction to Theatre

The Craft of Acting

Criticizing Television

Directing

Production Practicum

Modern Drama

Seminar in Multicultural Theatre

Script Analysis

Elementary Acting

History of Theatre I

History of Theatre II

Honors Seminar: From Burlesque to Brando: The Actor in America 1870-1950

Acting IV - Movement for the Actor

Informative Speaking for Business Presentations

**The Ohio State University  
Freshman Seminar Program  
Course Proposal**

**Course Information.**

1. Attach a sample syllabus that includes the following. (Sample syllabi can be found at <http://freshmanseminars.osu.edu>).
  - the course goals
  - a brief description of the content
  - the distribution of meeting times
  - a weekly topical outline
  - a listing of assignments
  - grade assessment information (A-E or S / U)
  - required textbooks and / or reading list
  - the academic misconduct and disability services statements (sample statements can be found at <http://artsandsciences.osu.edu/currofc/resources.cfm>)
  
2. Attach a brief biographical paragraph that includes the current research interests, teaching awards and honors, and undergraduate courses taught by the participating instructor(s). The paragraph will be included in materials for first-year students.

*Joseph Fahey, Theatre Department and Mansfield Campus*

Proposer's Name and Academic Unit

Proposer's Signature

Proposer's e-Mail Address

Contact Phone Number

Submission Date

Signature Department Chair of Academic Unit

Please indicate the semester you would like to offer the seminar: AU' \_\_\_\_\_ SP' 17

**This form and any attachments should be mailed to Freshman Seminar Program, 100 Denney Hall, 164 Annie & John Glenn Avenue, ATTN: Dawn Nolen or e-mailed to [nolen.2@osu.edu](mailto:nolen.2@osu.edu). For additional information, please call 614/292-4680.**