

**College  of  Arts  and  Sciences**

  Diversity  and  Identity  Studies  Collective  at  OSU  (DISCO)

Latina/o  Studies  Program

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December  8,  2016

Dr.  Bernadette  Vankeerbergen

Program  Manager

Curriculum  and  Assessment  Services   College  of  Arts  and  Sciences

Columbus,  OH  43210

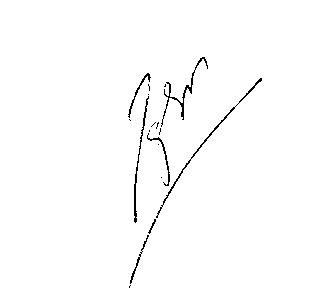
Dear  Dr.  Bernadette  Vankeerbergen:

At  the  most  recent  meeting  of  the  Latina/o  Studies  Program  Faculty  Council,  we  approved  the   inclusion  of  two  new  graduate  courses  as  part  of  the  Latina/o  Studies  GIS.    On  behalf  of  the   LS  Faculty  I  kindly  request  that  you  consider  including  Theatre  7899.04  Performance  Studies   (a   variable   credit   course:   2­4   credits)   and   WGSS   8840   Topics   in   Narrative,   Culture,   and   Representation  (3  credits)  in  the  GIS  list  with  an  asterisk.  This  asterisk  will  indicate  that  they   will  receive  LS  GIS  credit,  when  they  are  taught  by  Latina/o  Studies  Faculty,  Prof.  Ana  Puga   (Theatre/SPPO)   and   Prof.   Guisela   Latorre   (WGSS)   respectively,   who   will   make   sure   that   these   recently   developed   courses   contain   at   least   a   30%   of   content   relevant   to   the   field   of   Latina/o  Studies.

There  are  several  reasons  why  we  consider  that  these  courses  should  be  included  in  the  list   of  electives  for  the  GIS.  I  will  mention  three.  First,  its  inclusion  will  expand  the  range  of  course   options  for  the  students  interested  in  this  interdisciplinary  specialization.  Second,  it  will  help   us  to  recruit  more  students  to  the  specialization,  in  particular  those  with  a  specific  interest  in   visual  culture  and  performance  by  Latina/os  in  the  U.S.,  a  key  scholarly  theme  and  which  has   produced   a   wealth   of   research   in   recent   years.     Third,   with   the   course   developed   by   Prof.   Puga,  whose  home  department  is  Theatre,  but  who  also  has  a  joint  appointment  in  Spanish   and   Portuguese,   the   number   of   participant   departments   in   the   Latina/o   Studies   GIS   increases,  which  in  turn  adds  more  visibility  to  the  GIS.

I  have  updated  the  GIS  plan  of  study  (attached)  with  these  courses.    I  have  also  attached  a   sample   syllabus   for   each   one   of   these   two   courses.     Thank   you   very   much   in   advance   for   your  assistance  in  this  matter,  and  please  let  me  know  if  you  have  any  questions.

  Sincerely,



Ignacio  Corona

Latina/o  Studies  Program  Faculty  Council,  member

Associate  Professor,  Spanish  and  Portuguese

Fall 2016. Revised Plan of Study

**Graduate Interdisciplinary Specialization in Latina/o Studies**

### The graduate specialization requires 10 credit hours of coursework, including the four credit hour core course **CS 6425/SPAN 6705: Graduate Introduction to Latina/o Studies.** The goal of the GIS is to assist graduate students in gaining advanced knowledge of Latina/o Studies and training in its interdisciplinary methods.

Per Graduate School guidelines, “The total credit hours must include at least 3 different courses, 9 credit hours of which must be taken outside of the student's home program. A grade of B or better (or S when applicable) is required in each course comprising the specialization. The graduate interdisciplinary specialization will appear on the student's transcript.”

All courses that count for the GIS must be at the 5000 - 8000 level, however, only one course at the 5000 level will count toward the GIS. All other courses must be at the 6000-8000 level. In this way, students are strongly encouraged to take courses at a level that puts them in conversation with other graduate students across disciplines.

In courses focused on culture, literature, or the arts, students will study multiple forms of Latina/o creative expression with a focus on analysis of expressive forms themselves; theoretical frameworks for the interpretation of culture, literature, and art; the historical, social, and aesthetic contexts of Latina/o cultural production; and its intertextualities. Students will also consider the reception, impact and transformative power of Latina/o creative expression.

In courses focused on history and social issues, students will examine the histories and lived experiences of multiple Latina/o groups in the U.S., gaining greater understanding of the relationship between power and difference (Mexican American, Puerto Rican, Salvadoran American, Dominican American and others). Students will learn about the experiences of communities who had been rendered invisible by canonical histories in the U.S. and Latin America as well as acquire new

methodologies for historical research. Students will also consider the complexity of current issues affecting the Latina/o population in the U.S. such as immigration, educational policy, language, labor, voting trends, etc.

**Required Core Course – 4 Credits**: Comparative Studies 6425 / Spanish 6705: Graduate Introduction to Latina/o Studies

**Required Elective Courses – 6 Credits:** Two additional courses at the 5000-8000 level, but only one of these may be at the 5000 level.

### **Courses marked with an asterisk (\*)** indicate that the course only counts for the GIS when the syllabus contains significant Latina/o Studies readings and content. Students may confirm this by consulting with the instructor prior to enrollment or by submitting syllabus to Latina/o Studies Faculty Coordinator. In general, a course must include at least 30% Latina/o Studies content in order to be counted in the GIS, and this will normally be the case when the course is taught by Latina/o Studies Affiliated Faculty.

**Directed Reading or Independent Study** courses in any Department may count for GIS credit provided that the focus of Directed Reading or Independent Study is in Latina/o Studies, and that the student submits a copy of the course contract to Latina/o Studies Program Coordinator for approval.

**Elective Courses (choose two, both must be outside of your home Department):**

•   \*African American & Africana Studies 7756: Theorizing Race and Ethnicity

•   \*Comparative Studies 5691: Topics in Comparative Studies

•   \*Comparative Studies 6390: Approaches to Comparative Cultural Studies I

•   \*Comparative Studies 6391: Approaches to Comparative Cultural Studies II

•   \*ComparativeStudies7256: Complex Ethnography

•   \*ComparativeStudies7300: Theorizing Genre

•   \*ComparativeStudies7301: Theorizing Literature

•   \*ComparativeStudies7320: Theorizing Race and Ethnicity

•   Comparative Studies 7380: Theorizing America

•   \*Comparative Studies 7340: Theorizing Science and Technology

•   \*ComparativeStudies7360: Theorizing Culture

•   \*ComparativeStudies7370: Theorizing Religion

•   \*ComparativeStudies7380: Theorizing Performance

•   \*Comparative Studies 7465: Introduction to Trauma Studies

•   \*Comparative Studies 7888: Interdepartmental Studies in the Humanities (for example, Survey   of Latina/o Literature for Graduate Students)

•   \*ComparativeStudies8792: Seminar in Interdisciplinary Theory

•   \*Comparative Studies 8888: Interdepartmental Seminar in Critical Theory

•   \*Comparative Studies 8822: Seminar in Race and Citizenship

•   \*English 6758: Intro to US Ethnic Literature and Culture

•   \*English 6760: Intro to Postcolonial Lit and Theory

•   \*English 7858: US Ethnic Literatures and Culture

•   \*English 7864: Postcolonial/Transnational Literatures

•   \*English 7850: Seminar in US Literatures before 1900

•   \*English 7888: Interdepartmental Studies in the Humanities

•   \*History 5750: Special Topics in the History of Ethnicity, Race, and the Nation

•   \*History 7100: Readings in Latin American History

•   \*History 7630: Studies in the History of Sexuality

•   \*History 7600: Transnational History of Women, Gender, and Sexuality

•   \*History 8010: Seminar in Modern U.S. History

•   \*City and Regional Planning 6310: Law and Planning II: Environment and Society

•   \*English 6791.01: Introduction to Graduate Study in Critical Theory: Contemporary Move

•   \*English7864.01: Postcolonial/Transnational Literatures

•   \*English 7888: Interdepartmental Studies in the Humanities

•   \*Political Science 7140: Race and Ethnicity

•   \*PoliticalScience7910: Identity Politics

•   Sociology 7756: Sociology of Immigration

•   Spanish 5640: Globalization and Latin America: Multidisciplinary Approaches

•   \*Spanish 5689S: Spanish in Ohio (service learning/language)

•   \*Spanish 8580: Seminar in Contemporary Spanish American Literature

•   Spanish 5389: US Latino Languages and Communities

•   \*Spanish 5660: Seminar in Latin American Literatures and Cultures

•   \*Women’s Studies 5620: Topics in Feminist Studies

•   \*Women’s Studies 7710: Theorizing Race, Sexualities, and Social Justice

•   \*Women’s Studies 8840: Topics in Narrative, Culture, and Representation

•   \*Teaching and Learning 6808: Multicultural and Global Perspectives on Teaching and Learning

•   \*Teaching and Learning 8420: Professional Seminar in Reading and Literacy in Early and Middle Childhood Education

•   \*Teaching and Learning 7364: Multicultural Literature for Children and Young Adults

•   Teaching and Learning 7344: Bilingualism & Biliteracy

•   \*Teaching and Learning 8015: Diversity and Equity in Education

•   \*Teaching and Learning 8890: Advanced Seminar: Bilingual and Biliterate Development in Children and Adolescents

•   \*  Theatre 7899.04: Performance Studies (a variable credit course: 2-4 credits)

WS 8840 Topics in Narrative, Culture, and Representation **Nation and Gender in Latin American Visual Culture** Professor Guisela Latorre

Class time: Thursdays 2:15-5:00pm Classroom: 286 University Hall Office: 286H University Hall

Phone: 247-7720

Email[: latorre.13@osu.edu](mailto:latorre.13@osu.edu)

Office Hours: 1-4pm, Wednesdays or by appointment

#### Course Description

For the past three decades, scholars in the fields of gender, ethnic, and cultural studies, among other disciplines, have insisted upon the critical role that gendered ideologies play in the formation of nationalist discourses, myths and paradigms. Given its history of colonialism and imperialism but also hybridity and *mestizaje*, Latin America has emerged as a rich and complicated breeding ground for national and nationalist rhetorics that are deeply steeped in notions of femininity, masculinity, heteronormativity, and other gendered constructs. While gendered nationalist tropes have been forged through various social and political means in Latin America, visual cultural production in its many forms has been a powerful vehicle through which these ideologies are promoted, disseminated and inscribed upon the social psyche. This graduate seminar is thus dedicated to the perilous history of gender, nation and visual culture in Latin America. Art, film, and mass media, among other visual “artifacts”, will be at the center of our discussions, queries and debates in class this quarter. We will explore varied and diverse themes such as the following: 1) casta paintings and their role in the formation of New Spain’s colonial state,

2) Eva Perón or Evita as a national icon in Argentina, 3) the *telenovela* as a distinctly Latin American mass media product and many others. In addition, students will familiarize themselves with foundational theories on nation, gender, postcolonialism, visual culture, and more.

#### Required Texts

Jens Andermann and William Rowe, *Images of power: iconography, culture and the state in Latin America*. New York: Berghahn Books, 2005.

Sarah Radcliffe and Sallie Westwood, *Remaking the Nation: Place, Identity and Politics in Latin America.* London and New York: Routledge, 1996.

Readings posted on CARMEN.

#### Course Requirements

*Dialogue Participation and Attendance 25%*: Your interventions in our seminar discussions will be critical in this course; they will be the lifeblood of our in-class dialogues. So it goes without saying that I expect you come in prepared to discuss the

week’s readings every time we meet. I do, however, encourage you to utilize our seminar discussions to help you clarify ideas or debates raised in the readings or in class. Some of the texts in class are quite challenging even for advanced scholars so do not hesitate to ask questions! Moreover, disagreements with the ideas presented in the readings or class discussions will also be respected and expected within our discussions; these will be the cornerstones of your critical engagement with the course material. In addition, once during the semester you will be asked to lead off discussion for the day. On that day you will be the one assigned to initiate our in-class dialogues by outlining recurring themes and intellectual debates raised by that week’s readings and by formulating a series of discussion questions for the class to consider.

*Research Project 75%:* You will carry out a research project on a topic of your choosing which incorporates two or more of the categories of analysis used in this class: 1) Latin American/Latina/o history and/or culture, 2) Visual culture, 3) Gender, and 4) Nationalism. This project will be broken up in the following 5 components:

*Brainstorming meeting 5%* : You will meet with me individually sometime during **Week 4** to discuss possible research topics and bounce ideas off me. I highly recommend that you select a research topic that is closely related to your discipline, field of study or individual research agenda. While I will not expect you to have a finalized topic and arguments, I will expect you to bring a few ideas to the table when we meet. You should also bring with you 2 to 3 possible sources (articles and/or books) that you think might help you in your research. Based on what you tell me, I will advise you on what course of action would most benefit the development of your topic

*Outline/Abstract and Annotated Bibliography 5% -* On **Week 8** you will turn in an outline or abstract that contains your basic argument or thesis statement together with the principal points you will be making in your paper. You will need to include an annotated bibliography explaining how you think each source will help your topic. While your research project might undergo changes later, this outline/abstract will be the blueprint for you to start on your project. While you may include sources from the class readings in your bibliography, at least 15 sources need to come from your own research activities.

*Workshop 10%* - On **November 13,** you will bring your work in progress to class together with any questions and concerns you may have about your project at this stage. We will discuss each other’s work, exchange papers and prepare you for the upcoming presentation and final paper.

*Class Presentation (approximately 20-30 minutes) 15%* - During the **last two weeks of classes** you will present your research project for the semester. Even though your topic may not be related to Latin America, the methods and/or theories you utilize should reflect material or ideas introduced to you in class. If your topic is based on any form of visual production (such as film, art, advertising, digital imagery, etc.), you will need to use visual aids while you

speak. In addition, one week prior to your presentation, you will need to submit 2- 3 essays or articles related to your topic as background reading. I will post these texts on CARMEN.

*Final Paper 40%* - You will turn in a finished research paper of no less than 15 pages based on your research initiatives throughout the quarter. For your citations and bibliography, you may use the MLA, APA, Chicago or any other style of your choosing; nevertheless, you will need to be consistent and accurate with your citations. It is my hope that this paper will serve as a foundation for a future dissertation/thesis chapter, master’s paper, conference paper and/or publication.

#### Due during the week of finals (in my box or over email).

**CALENDAR**

Introduction

WEEK 1 – August 28

No Readings

WEEK 2 – September 4 Gender and Nation in Latin America

Doris Sommer, “Part I: Irresistible Romance,” *Foundational Fictions,* pp 1-29. CARMEN.

Benedict Anderson, “Introduction,” and “Cultural Roots,” in *Imagined Communities*, 1-

36. CARMEN.

Radcliff and Westwood, “Imagining the Nation: Rethinking National Identities,” and “Gender and National Identities: Masculinities, Feminities, and Power,” *Remaking the Nation,* pp 9-28, and 134-159.

Sallie Westwood and Sarah Radcliffe, “Gender, Racism and the Politics of Identities in Latin America,” *‘VIVA’ Women and popular protest in Latin America,* 1-29. CARMEN.

Arnaldo Cruz-Malavé, “Toward an Art of Transvestism: Colonialism and Homosexuality in Puerto Rican Literature,” ¿*Entiendes?: Queer Readings, Hispanic Writings,* 137-167. CARMEN.

Latin American Visual Culture

WEEK 3 – September 11

Andrea Noble, “Latin American Visual Cultures,” *The Companion to Latin American Studies,* pp 154-171. CARMEN.

Doris Sommer, “From the Top Government-Sponsored Creativity,” *The Work of Art in the World,* 15-48. CARMEN.

Andermann and Rowe, “Introduction: The Power of Images,” *Images of Power,* pp 1-16.

Alvaro Fernández Bravo, “Material Memories: Tradition and Amnesia in Two Argentine Museums,” *Images of Power,* pp 78-96.

Marjorie Agosín, “Returning to the Shadows,” *Tapestries of Hope, Threads of Love: The Arpillera Movement in Chile, 1974-1994*, 1-40. CARMEN.

Nelly Richard, “Women’s Art Practices and the Critique of Signs,” in *Beyond the Fantastic,* 145-151. CARMEN.

WEEK 4 – September 18

Colonialism and Visual Regimes **– Brainstorming meetings this week**

Ilona Katzew, “ ‘A Marvelous Variety of Colors’?: Racial Ideology and the Sistema de Castas,” and “The Rise of Casta Painting: Exoticism and Creole Pride, 1711-1760,” *Casta Painting: Images of Race in Eighteenth-Century Mexico,* pp 39-61 and 63-109. CARMEN.

Magali Carrera, “Identity by Appearance, Judgment and Circumstances” *Imagining Identity in New Spain,* pp 1-21. CARMEN

Magali Carrera, “From Royal Subject to Citizen: The Territory of the Body in Eighteenth and Nineteenth-Century Mexican Visual Practices,” *Images of Power,* pp 17-35.

Alessandra Russo, “Landscape,” *The Untranslatable Image,* pp 109-142. CARMEN. CHANGE THIS ONE (maybe another chapter from her book, but make sure it’s understandable.)

WEEK 5 – September 25

National Myths and Archetypes – La Malinche and the Allegory of “La India”

Sandra Messinger Cypess, “La Malinche as Palimpsest,” *La Malinche in Mexican literature, from history to myth,* 1-13. CARMEN.

Constance Cortez, “Now You See Her, Now You Don’t: Memory and the Politics of Identity in the Representation of Malinche,” *Invasion and Transformation: Interdisciplinary Perspectives on the Conquest of Mexico,* pp 75-92. CARMEN.

Aimee Carrillo Rowe, “Vendidas y Devueltas: Queer Times and Colorlines in Chicana/o Performance,” *Meridians: Feminism, Race, Transnationalism* 2013, Vol. 11 Issue 2, pp 114-146. CARMEN.

Adriana Zavala, “*Santa, La India Bonita,* and Mexican Maternity,” *Becoming Modern, Becoming Tradition,* 153-202. CARMEN.

WEEK 6 – October 2 National Myths and Archetype – Evita and Tarsila

Marta E. Savigliano, “Evita: The Globalization of a National Myth,” *Latin American Perspectives* 24:6 (Nov., 1997), pp. 156-172. CARMEN.

Roberto Bosca, “Evita: A Case of Political Canonization,” *The Making of Saints,* pp 59-

74. CARMEN.

Fatima Brecht, “Tarsila do Amaral,” *Latin American Artists of the Twentieth Century,* pp 52-59. CARMEN.

Carol Damian, “Tarsila do Amaral: Art and Environmental Concerns of a Brazilian Modernist,” *Woman's Art Journal* 20:1 (Spring - Summer, 1999), pp. 3-7. CARMEN.

Jacqueline Barnitz, “Brazilian Modernism,” *Twentieth-Centurt Art of Latin America,* pp 56-64. CARMEN.

WEEK 7 – October 9

Chicana/o Nationalist Imagery in the U.S. **– Abstract and bibliography due**

Ramón Gutiérrez, “Community, Patriarchy and Individualism: The Politics of Chicano History and the Dream of Equality,” *American Quarterly* 45:1 (Mar., 1993), pp 44-72. CARMEN.

Guisela Latorre, “Mestiza Aesthetics: Anzalduan Theories on Visual Art and Creativity,”

*Women and the Arts,* pp. 123-143. CARMEN.

Cristina Serna, “It’s Not about the Virgins in My Life, It’s about the Life in My Virgins,”

*Our Lady of Controversy,* pp 165-194. CARMEN.

Rosa Linda Fregoso, “Re-Imagining Urban Identities in the Public Sphere, *Cool Chuca Style,*” *Between Woman and Nation,* pp 72-91. CARMEN.

Pancho McFarland, “*Machos y Malas Mujeres:* The Gendered Images,” *Chicano Rap,* pp 62-78. CARMEN.

WEEK 8 – October 16

Popular Culture: Folk Crafts, Music/Dance and *Lo Popular*

Sylvia Bermúdez, “Popular Culture in Latin America,” *The Companion to Latin American Studies,* pp 172-184. CARMEN.

Nestor García Canclini, “The Staging of the Popular,” *Hybrid Cultures,* 145-183. CARMEN.

Mirko Lauer, “Populist Ideology and Indigenism: A Critique,” in *Beyond the Fantastic,*

75-88. CARMEN.

Ticio Escobar, “Issues in Popular Art,” in *Beyond the Fantastic*, 91-113. CARMEN. Florencia Garramuño, “Primitivist Iconographies: Tango and Samba,” *Images of Power,*

pp 127-144.

J. Lorand Matory, “Tradition, transnationalism, and gender in the Afro-Brazilian Candomblé,” *Cultural Agency in the Americas.* CARMEN.

WEEK 9 – October 23 Popular Culture – Mass Media and *Telenovelas*

Theodor Adorno and Max Horkheimer, “The Culture Industry: Enlightenment as Mass Deception,” *The Cultural Studies Reader,* pp 31-41. CARMEN.

Nestor García Canclini, “Identities as Multimedia Spectacle,” *Consumers and Citizens,*

89-96. CARMEN.

Julee Tate, “From Girly Men to Manly Men: The Evolving Representation of Male Homosexuality in Twenty-First Century Telenovelas,” *Studies in Latin American Popular Culture,* 102-114. CARMEN.

1. Hugo Benavides, “Seeing Xica and the Melodramatic Unveiling of Colonial Desire”

*Social Text* 76 (Fall, 2003), pp 109-134. CARMEN.

Joyce Samantha Nogueiros, “Black Flows: *Duas Caras*, the Legacy of Whitening, and Racial Democracy Ideology in Brazil,” *Brazilian telenovelas and the myth of racial democracy,* pp 23-44. CARMEN.

WEEK 10 – October 30

Laura Pérez, “Fashioning Decolonial Optics: Days of the Dead ‘Walking Altars’ and ‘Calavera Fashion Shows’ in Chicana/o-Latina/o L.A.” Public talk. Meet at the Multicultural Center.

Laura Pérez, “*El desorden,* Nationalism, and Chicano Aesthetics,” *Between Woman and Nation* pp 19-46. CARMEN.

Laura Pérez, “Spirit, Glyphs,” *Chicana Art: The Politics of Spritual and Aesthetic Altarities* pp. 17-59. CARMEN.

Laura Pérez, “The Performance of Spirituality and Visionary Politics in the Works of Gloria Anzaldúa,” *Mundo Zurdo 2* pp 13-27. CARMEN.

Film and Nation

WEEK 11 – November 6

\*\*\* *Film Screening TBA\*\*\**

Nestor García Canclini, “From the Public to the Private: The ‘Americanization’ of Spectators,” *Consumers and Citizens,* 109-122. CARMEN.

Selections from Laura Podalsky, *The Politics of Affect and Emotion in Contemporary Latin American Cinema: Argentina, Brazil, Cuba, and Mexico* (Palgrave Macmillan, 2011). CARMEN.

Frederick Aldama, “Lights, Camera, Action,” *Mex-Ciné,* pp 1-8. CARMEN.

WEEK 12 – November 13 Workshop – Bring work in progress for research project

#### Meet a local restaurant/coffee shop (location TBA)

Student Presentations

WEEK 13 – November 20

Readings TBA

**THANKSGIVING BREAK – November 26-28**

No Classes

Student Presentations

WEEK 14 – December 4

Readings TBA

**Final paper due between December 11-17**



**TERM:** Spring 2016

**CREDITS:** 2-4

**LEVEL:** Graduate Seminar **CLASS TIME**: Mondays 10-2 **LOCATION:** Drake 2068

# Theatre 7899.04

**SYLLABUS**

**INSTRUCTOR**: Ana Elena Puga

**OFFICE:** Drake 1110

**OFFICE EMAIL:** [puga.5@osu.edu](mailto:puga.5@osu.edu)

**OFFICE PHONE:** disappeared due to budget cuts

**OFFICE HOURS:** Mondays 2-3 pm

## Essential Performance Theory

**Space, Spectacle, and Spectatorship in the Production of Social Emotions**

**COURSE DESCRIPTION:** We will read, discuss, and apply to our writing some of the key theories that inspire and challenge scholars in Performance/Theatre Studies today. Our reading will be divided into four units – affect, space, spectacle, and spectatorship. Each unit will begin with more abstract readings and end with a specific case study that will give you the opportunity to see the theory applied to a concrete analysis of a performance. Then you will try your own hand at applying the theory to one or more plays or performances.

Throughout all the units, we will ask how performances both represent and generate social emotions – pity, pain, shame, fear, joy, hope, cruel optimism, and more. I pose four large questions, one for each unit, to get us started. Yet it will be up to you to come up with many more detailed questions to help us shape the discussion and dig into the many ideas offered by these texts. My questions: What are social emotions and how can understanding of how they function enhance analysis of theater/performance? How does the way we produce space affect the way we produce performance? How does spectacle produce affect and space? What sorts of space, spectacle, and affect might encourage the formation of an emancipated spectator? And finally (OK, a fifth question): Are emancipated spectators really all they are cracked up to be?

#### LEARNING OBJECTIVES:

* + Familiarize yourselves with some of the key theories that are being discussed and deployed for analytical purposes in Theater/Performance Studies today.
  + Increase your comfort level with leading and contributing to graduate-level discussions.
  + Develop your presentation skills.
  + Develop your scholarly writing skills.

**TEACHING METHOD:** Student-led discussion.

**REQUIRED TEXTS** (Available at Barnes & Noble, or… you know.): Guy Debord, *Society of the Spectacle*

Jill Dolan, *Utopia in Performance*

Guillermo Gómez-Peña, *Warrior for Gringostroika*

Erin Hurley, *Theatre&Feeling*

Brendan Jacobs-Jenkins, *Appropriate* & *Other Plays*

Edward W. Soja, *Thirdspace*

Octavio Solis, *Dreamlandia*

Jacques Ranciere, *The Emancipated Spectator*

All the readings that you are not required to purchase will be provided to you on the course’s Carmen website. It would be great if you would purchase hard copies and print out readings, rather than view them on electronic devices, since discussions go better when folks are on the same page.

#### ASSIGNMENTS and GRADING:

Each student will lead discussion three times, together with his/her fellow student-leaders: 20 percent Essay #1, five pages max, due February 22 10 percent

Essay #2, five pages max, due March 28 10 percent

Conference Paper Rehearsal (15-minute presentation): due either April 25 or May 2 20 percent Essay#3 (First 15 pages of article, which may build on Essay #2): 40 percent

**ATTENDANCE:** I assume that if you are in graduate school, you want to come to class. If you don’t, I will

eventually suggest that you drop the class and do something more fun for you with your time.

**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/.](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

Readings should be completed by the day of class listed below. Week 1: Jan. 11 Introductions

Week 2: Jan. 18 Martin Luther King Jr.’s birthday

NO CLASS, BUT READ ANYWAY, BECAUSE NEXT WEEK IS DOUBLE-READING.

#### AFFECT What are “social emotions” and how can better understanding of how they function

**enhance analysis of theater/performance?**

Week 3: Jan. 25 Erin Hurley, *Theatre&Feeling*

Raymond Williams, “Structures of Feeling,” from *Marxism and Literature*, 128-135 Hurley and Sara Warner, *Journal of Dramatic Theory and Criticism*, introduction “Special Section: ‘Affect/Performance/Politics,” 99-107

Sara Ahmed, *Social Text*, “Affective Economies,” 117-136 José Esteban Múñoz, “Feeling Brown, Feeling Down,” 675-688

#### SPACE How does the way we produce space affect the way we produce performance?

WEEK 4: Feb. 1 Henri Lefebvre, from *The Production of Space*, 1-67 (skim to 25, read closely from 26 (section XII) to the end

Edward W. Soja, *Thirdspace*, 1-23

Marc Augé, “From Places to Non-Places,” 75-120

Week 5: Feb. 8 **CLAIMING SPACES**

Soja, *Thirdspace*, 83-105

Una Chaudhuri, *Staging Place: the Geography of Modern Drama*, 1-53

Judith Halberstam, *In a Queer Time and Space*, “Queer Temporality and Postmodern Geographies,” 1-21 plus another chapter TBA.

IN-CLASS: VIEW SCENES FROM *Boys Don’t Cry*

#### HOMEWORK: On Feb. 9, 4-6 pm, please attend the carnival event in the Theatre Research Institute, Thompson Library. Take a few notes, since this will come up again in discussion on Feb. 29. Also, check out carnival celebrations online, including Trinidad, Olinda, Rio, Bahia, and New Orleans.

Week 6: Feb. 15 **DISTURBING BORDERS**

Soja, *Thirdspace*, 106-144

Michal Kobialka, 1-29

Ramón Rivera-Servera and Harvey Young, *Performance in the Borderlands*, 1-16 Josh Kun, “Playing the Fence, Listening to the Line,” in *Borderlands*, 17-36

Week 6: Feb. 22 **ANALYZING SPACE IN THEATER AND PERFORMANCE**

DUE: Short Paper on either *Dreamlandia* or *Border Brujo*

READ either Octavio Solis’s *Dreamlandia* or Guillermo Gómez-Peña’s *Border Brujo* (but do at least skim both works) and write a five-page analysis of one or the other that makes use of some of the theory we read together and situates your argument in relationship to that of at least a couple of others who have written on these works.

This will require research. Come to class ready to share the ideas in your essay.

#### SPECTACLE How does spectacle produce affect and space?

Week 7: Feb. 29 Guy Debord, *The Society of the Spectacle*, 1-46 & 199-147 Susan Sontag, *Regarding the Pain of Others*, 104-126 Special Guest Instructor: Lesley Ferris

Lesley Ferris and Tompsett, eds. *Midnight Robbers: The Artists of Notting Hill Carnival*

Joseph Roach, "One Blood", *Cities of the Dead: Circum-Atlantic Performances,* 179-237

Week 8: March 7 **Spectacle and Social Change**

Amy E. Hughes, *Spectacles of Reform,* “The Body as/in/at the Spectacle,” 13-45 James M. Jasper, *The Art of Moral Protest*, 183-209

Deborah B. Gould, “Life During Wartime: Emotions and the Development of Act Up”

David B. Morris, *Voice, Genre and Moral Community*, 25-45

Week 9: March 14 Spring Break

NO CLASS

Week 10: March 21 **Spectacles of Suffering**

Saidiya V. Hartman, *Scenes of Subjection*, 3-48

Vivian M. Patraka, “Spectacular Suffering: Performing Presence, Absence and Witness at

U.S. Holocaust Museums,” *Spectacular Suffering*, 109-131

Ana Elena Puga, draft of Chapter One of *Heroes, Martyrs and Saints,* “Rescuers: The Temptations of Migrant Melodrama”

Week 11: March 28 SECOND PAPER DUE

This essay will deploy the theory above to analyze one of the plays below, or may focus analysis on material of your own choice.

READ Jacobs-Jenkins, *Appropriate* and *Neighbors*

#### SPECTATORS Is emancipation possible or desirable?

Week 12: April 4 Jacques Ranciere, *The Emancipated Spectator*

Week 13: April 11 Jill Dolan, *Utopia in Performance,* Introduction 1-34 & “Finding our Feet” 63-88 Lauren Berlant, “Cruel Optimism,”*differences*, 20-36

Scott Magelssen, “Senior Moments,” *Simming*, 138-154 Tamara Underiner, “Playing at Border Crossing,” *TDR,* 11-32

Week 14: April 18 READING WEEK

Week 15: April 25 STUDENT PRESENTATIONS

Week 16: May 2 STUDENT PRESENTATIONS

There is no final exam in this course. You will instead write a 15-page polished beginning of an article,

based on a sharpened and developed version of your presentation. You will also outline the remainder of what you might develop for a 30-page article intended for publication in one of the following journals:

The Journal of Dramatic Theory and Criticism, The Latin American Theatre Review, Modern Drama,

Theatre Journal, Theatre Survey, Women & Performance. You may also aim your partial article draft at another journal of your own choosing. On the title page of the essay indicate which journal you are aiming for. Please be sure to browse the journal in which your essay might one day be published and fit your citation style to conform to that journal’s guidelines.

The final paper is due, in hard copy to my mailbox in the Drake AND in email version backup, on May 6.

**To:** Meg Daly, Chair of ASCC

**From:** Richard Fletcher, Chair of ASCC Arts and Humanities Panel

Dear Meg,

January 7, 2017

At our meeting on Friday, December 2, 2016, the Arts and Humanities Panel 2 reviewed the requested revision to the GIS Latina/o Studies.

The proposed revision was to include Theatre 7899.04 Performance Studies

(a variable credit course: 2--4 credits) and WGSS 8840 Topics in Narrative, Culture, and Representation (3 credits) in the GIS Latina/o Studies with an asterisk. This asterisk will indicate that they

will receive LS GIS credit, when they are taught by Latina/o Studies Faculty.

The rationale offered was to expand the range of course options for the students interested in this interdisciplinary specialization and to recruit more students to the specialization, in particular those with a specific interest in visual culture and performance by Latina/os in the U.S.

The panel were supportive of this proposal and voted unanimously to approve the revision to the GIS Latina/o Studies. We recommend the approval of the Minor at the ASCC.

Yours faithfully, Richard Fletcher

ASCC Arts and Humanities Panel 2 Chair