

Term Information

Effective Term Autumn 2018
Previous Value Autumn 2016

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Reducing the credit hours for the pre-departure course from 3 credits to 2 credits.

What is the rationale for the proposed change(s)?

The goal is to make the whole experience (pre-departure 2CR + in-country 1CR) 3 credits. We hope this will allow more UG students to enroll and stay at or below the current 18 credit maximum. We also hope meeting once a week will fit better into already full student schedules and appeal to students in and beyond the Theatre Department.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

Make this exciting, elective, international experience accessible to more students. To that end we've reduced contact hours, required readings/films and trimmed assignments to fit an abbreviated calendar, without sacrificing the scope of the course.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

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 Perf Cult Cuba
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: 2
Previous Value Fixed: 3

Offering Information

Length Of Course 14 Week, 12 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

Electronically Enforced No

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

Sought Concurrence

No

Previous Value

Yes

Attachments

- Theatre 5751 syllabus revised for 2 credits v2.docx: revised to correct error
(Syllabus. Owner: Schlueter, Jennifer E)
- Theatre 5751 syllabus au16.pdf: 3 credit version
(Syllabus. Owner: Schlueter, Jennifer E)

Comments

- concurrence was obtained for initial offering
Reloaded syllabus--150 minutes was a typographical error *(by Schlueter, Jennifer E on 12/07/2017 03:21 PM)*
- - Could you please also upload the original 3-credit syllabus (for comparative purposes)?
- Could you also please double-check the contact hours for the 2-credit version? Is it indeed 150 minutes per week?
(Did the 3 credit version meet 160 minutes/week?) (by Vankeerbergen, Bernadette Chantal on 12/06/2017 09:03 AM)

COURSE CHANGE REQUEST
5751 - Status: PENDING

Last Updated: Heysel,Garett Robert
12/07/2017

Workflow Information

| Status | User(s) | Date/Time | Step |
|--------------------|---|---------------------|------------------------|
| Submitted | Schlueter,Jennifer E | 11/30/2017 02:17 PM | Submitted for Approval |
| Approved | Schlueter,Jennifer E | 11/30/2017 02:18 PM | Unit Approval |
| Approved | Heysel,Garett Robert | 12/04/2017 02:46 PM | College Approval |
| Revision Requested | Vankeerbergen,Bernadette Chantal | 12/06/2017 09:04 AM | ASCCAO Approval |
| Submitted | Schlueter,Jennifer E | 12/07/2017 03:21 PM | Submitted for Approval |
| Approved | Schlueter,Jennifer E | 12/07/2017 03:22 PM | Unit Approval |
| Approved | Heysel,Garett Robert | 12/07/2017 06:00 PM | College Approval |
| Pending Approval | Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler | 12/07/2017 06:00 PM | ASCCAO Approval |

| | |
|----------------------|--|
| TERM | Autumn 2018 |
| CREDITS | 2 |
| LEVEL | UG / G |
| CLASS TIME | M: 110 minute slot (morning) |
| LOCATION | Drake Events Center (DR) 2072 |
| INSTRUCTION / OFFICE | Dan Gray.215 (DR 1109) and Mary Tarantino.1 (DR 087) |
| 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.

Required Texts

- Cooke, Julia. *The Other Side of Paradise: Life in the New Cuba*. Berkeley: Seal Press. 2014. 9781580055314
- Machado, Eduardo. *Havana is Waiting*. Samuel French: 2008. 9780573660443
- Melo, Abel Gonzalez. *Chamaco*. University of Miami Press: 2009.
- Prizant, Yael. *Cuba Inside Out: Revolution and Contemporary Theatre*. SIU: 2014. 9780809333080
- Sainsbury, Brendan. *Lonely Planet Cuba*, 2015. 9781743216781

Required Films

- *Soy Cuba* (1995) Mikhail Kalatozov (on reserve)
- *Marat/Sade* (1967) Adrian Mitchell & Geoffrey Skelton
- *Memories of Underdevelopment* (1968) Tomás Gutiérrez Alea (on reserve)
- *Vampires in Havana* (1985) Ernesto and Juan Padrón
- *Strawberry and Chocolate* (1993) Tomás Gutiérrez Alea and Juan Carlos Tabío (on reserve)
- *Before Night Falls* (2000) Julian Schnabel, from the novel by Reinaldo Arenas; streaming:
<http://proxy.lib.ohio-state.edu/login?url=http://digitalcampus.swankmp.net/osu339411/#/play/44837>

Teaching Method

Lecture/discussions and presentations/site visits

Suggested resources and links for further research

- 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.
- Guillermpoprieto, Alma. *Dancing with Cuba*. Vintage: 2005.
- Kornbluh, Peter, and LeoGrande, William M. *Back Channel to Cuba: The Hidden History of Negotiations between Washington and Havana*. Chapel Hill: The University of North Carolina Press. 2015.
- Fidel Castro Biography <https://www.youtube.com/watch?v=LC4hNWzyCzU>
- Raúl Castro Biography <http://www.biography.com/people/raul-castro-183536>
- 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>
- The Cuban Triangle
<http://cubantriangle.blogspot.com/>
- 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>
- Out of the Wings: "a contextualized resource of Spanish-language plays for English-speaking practitioners and researchers"
<http://www.outofthewings.org/>
- Visual / installation and performance artist Leandro Soto
<http://www.leandrosoto.com/leandro-soto-artist-bio.html>
- The Real Cuban Missile Crisis <http://www.theatlantic.com/magazine/archive/2013/01/the-real-cuban-missile-crisis/309190/>
- Cuba's Constitution
<http://library.miami.edu/chc/2010/10/14/cuban-memories-the-cuban-constitution-of-1940-then-and-today/>

Additional Films for Consideration:

- La última cena* (1976) Alea
- Una isla para Miguel* (1968) Sara Gomez
- Viva la República* (1973) Pastor Vega
- Freddy o el sueño de Noel* (2003) Waldo Ramirez
- Mariposas en el andamio* (1996) Luis Felipe Bernaza, Margaret Gilpin
- Taller de Linea y 18* (1971) Nicolas Guillen Landrián
- Guantanamera* (1995) Tomás Gutiérrez Alea and Juan Carlos Tabío

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.

Havana is Waiting, production approach (~4 pages + visuals)

Consider this play from a point of view that reflects your position as a student and your declared major. If your study area is theatre, devise a production conceptual approach statement (~75 words) from your theatre emphasis area(s) plus a minimum of three inspiration images or drawings that convey your first response to a theoretical production for the play. If you are not a theatre major, compile a series of images (8-10 total) with commentary that responds to each setting described by the playwright.

Cuba Inside Out chapter review (~4 pages)

Select a chapter (other than chapter 2 which we will discuss in class) from Yael Prizant's book, *Cuba Inside Out: Revolution and Contemporary Theatre*. Write a chapter review, addressing the following questions: What is the author's thesis, or main argument? If there is one central idea the author is trying to convey, what is it? What has the reading accomplished? Identify the topic of the reading. Does the author cover all aspects of the topic in a balanced fashion? What is the author's approach (analytical, chronological, descriptive, or topical)? How does the author support her argument? What evidence is used to prove her point, and is the evidence convincing? How has the reading helped you understand the subject? Would you recommend the reading to peers?

Cuban Theater Digital Archive research (~4 pages)

Research and provide a comprehensive overview of a Cuban theatre company, performer, designer or playwright. Your subject can be contemporary or a historical figure/group that influenced contemporary practice. Please answer the following questions in detail: Why is this artist/group significant to Cuban Theatre? How long have they been making work? How did they get started? Do they work in a particular style/expression that sets them off from other artists? Who do they cite as influences?

Pizzuti Collection Response Paper (~4 pages)

The class will visit the Ron and Ann Pizzuti Collection at 632 North Park Street in Columbus Identify two Cuban artists and specific artwork (drawing, painting, sculpture, etc.) you are drawn to and explain why. For each artist, select one piece from the materials viewed for examination. If permissible, obtain a photograph of the artwork, and include it with your essay. Describe the artwork in detail, when it was created, and complete information about the artist and use of use of media, approach, style, and application of materials.

Film Response – Class Discussion (~15-20 minutes, w/Q&A)

In addition to studying 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. This is a group assignment; 2 persons per group.

Research Paper / Presentation (~15 minutes)

Prepare a visual and text-based presentation on a theme related to performance and culture 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 suggested resources and links is available.

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

| | |
|---|----------------|
| Attendance & participation | 10 pts |
| <i>Havana is Waiting</i> | 15 pts |
| <i>Cuba Inside Out</i> review | 15 pts |
| Cuban Theater Digital Archive research..... | 15 pts |
| Pizzuti Collection response paper | 15 pts |
| Film response/presentation | 15 pts |
| Research presentation | 15 pts |
| | |
| Total | 100 pts |

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|-----------------------|--|----|
| 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/>).

For Your Safety

Request a Safe Ride at 614-292-3322.

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/>.

Course Schedule (subject to change)

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

| Day/ Date | Topics | Due for discussion / presentation |
|--------------|--|--|
| M Aug 27 | <ul style="list-style-type: none"> ▫ Course introduction & survey ▫ Hear some voices of Cuba: 1) Fidel Castro, 2) Che Guevara, 3) Raúl Castro, 4) Mariela Castro Espin, and current president ▫ Understanding early Cuba: “discovery,” colonialization, independence and a case for geography | <ul style="list-style-type: none"> https://www.youtube.com/watch?v=d_OQBEDgwOc https://www.youtube.com/watch?v=NTBHFvpNCv0 https://www.youtube.com/watch?v=DYcTWMI4INE https://www.youtube.com/watch?v=fYj4eqYCubc |
| M Sept 10 | <ul style="list-style-type: none"> ▫ Guest Lecture by <u>Wayne Lawson</u>, Professor, Arts Administration, Education, and Policy ▫ Cuban Playwright: Eduardo Machado | <ul style="list-style-type: none"> ▫ Visit these sites before class: http://www.aflfc.org/ and http://www.aflfc.org/whoweare/ludwig-foundation-of-cuba/ ▫ <i>Havana is Waiting</i> – discuss in class |
| M Sept 17 | <ul style="list-style-type: none"> ▫ Introduction to Cuban visual and performing arts and artists ▫ Alexis Leiva Machado (AKA Kcho) | <ul style="list-style-type: none"> ▫ Visit these sites before class: http://www.lahabana.com/content/the-theater-in-cuba-past-and-present/ and http://cubantheater.org/production/338 |
| M Sept 24 | <ul style="list-style-type: none"> ▫ Life in Cuba: perspectives | <ul style="list-style-type: none"> ▫ Visit this site before class: http://www.boogalu.com/features/history-cuban-music ▫ Discuss <i>The Other Side of Paradise</i>, CH 1-5 ▫ Student-led discussion of films |
| M Oct 1 | <ul style="list-style-type: none"> ▫ Contemporary Theatre in Cuba | <ul style="list-style-type: none"> ▫ Discuss <i>Cuba Inside Out</i>, CH 2 and <i>Marat/Sade</i> film |

| | | |
|-----------------------|--|---|
| M Oct 8 | ▫ Cuban American perspectives | ▫ Student-led discussion of films |
| M Oct 15 | ▫ Cuban Art – Columbus connections: class visit to the Ron Pizzuti Collection, 632 North Park St, Columbus, OH | |
| M Oct 22 | ▫ Staging the Future ▫ Guest Lecture by <u>Dr. Laura Podalsky</u> , Professor, Spanish and Portuguese: Latin American Film and Visual Culture | ▫ Discuss <i>The Other Side of Paradise</i>, CH 6-8 ▫ Research paper/presentation abstract due |
| M Oct 29 | ▫ After the Castro leadership | ▫ Discuss <i>The Other Side of Paradise</i>, CH 8-10 ▫ Student-led discussion of films |
| M Nov 5 | ▫ Preparation for travel – OIA program director visit | ▫ Discuss and distribute study abroad syllabus Bring <i>Lonely Planet</i> to class |
| M Nov 19 | Consultation with instructors on final research presentations | |
| M Nov 26 | Research presentations – group 1 | |
| M Dec 3 | Research presentations – group 2 | |
| FINAL EXAM SLOT | Course Conclusion / final travel questions | |

| | |
|----------------------|--|
| TERM | Autumn 2016 |
| CREDITS | 3 |
| LEVEL | UG / G |
| CLASS TIME | W / F 12:45 – 2:05 |
| LOCATION | Drake Events Center (DR) 2072 |
| INSTRUCTION / OFFICE | Dan Gray.215 (DR 1109) and 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.

Required Texts and Documentaries, ISBN info

- Frank, Marc. *Cuban Revelations: Behind the Scenes in Havana*. University Press of Florida: 2015. 9780813061818
- Machado, Eduardo. *Havana is Waiting*. Samuel French: 2008. 9780573660443
- Prizant, Yael. *Cuba Inside Out: Revolution and Contemporary Theatre*. SIU: 2014. 9780809333080
- Sainsbury, Brendan. *Lonely Planet Cuba*, 2015. 9781743216781
- Cuban Revolution (Fidel Castro, Raúl Castro, Che Guevara) access at:
<https://www.youtube.com/watch?v=f0952Hj4fWw>

Required Films

- *Soy Cuba* (1995) Mikhail Kalatozov (on reserve)
- *Nostotros, la música* (1964) Rogelio Paris <https://www.youtube.com/watch?v=NlauZTe7OW4> (+ reserve)
- *Memories of Underdevelopment* (1968) Tomás Gutiérrez Alea (on reserve)
- *Strawberry and Chocolate* (1993) Tomás Gutiérrez Alea and Juan Carlos Tabío (on reserve)
- *Before Night Falls* (2000) Julian Schnabel, from the novel by Reinaldo Arenas; streaming:
<http://proxy.lib.ohio-state.edu/login?url=http://digitalcampus.swankmp.net/osu339411/#/play/44837>
- *Celia Cruz: Eternal Voice* (2003) (on reserve)
- *Viva Cuba* (2005) Juan Carlos Cremata; streaming: <https://osu.kanopystreaming.com/video/viva-cuba>

Teaching Method

Lecture/discussions and presentations/site visits

Suggested resources and links

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.

• Fidel Castro Biography <https://www.youtube.com/watch?v=LC4hNWzyCzU>

• Raúl Castro Biography <http://www.biography.com/people/raul-castro-183536>

• 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>

• The Cuban Triangle

<http://cubantriangle.blogspot.com/>

• 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>

• Out of the Wings: "a contextualized resource of Spanish-language plays for English-speaking practitioners and researchers"

<http://www.outofthewings.org/>

• Visual / installation and performance artist Leandro Soto

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

• The Real Cuban Missile Crisis <http://www.theatlantic.com/magazine/archive/2013/01/the-real-cuban-missile-crisis/309190/>

• Cuba's Constitution

<http://library.miami.edu/chc/2010/10/14/cuban-memories-the-cuban-constitution-of-1940-then-and-today/>

Additional Films for Consideration:

La última cena (1976) Alea

Una isla para Miguel (1968) Sara Gomez

Viva la República (1973) Pastor Vega

Freddy o el sueño de Noel (2003) Waldo Ramirez

Mariposas en el andamio (1996) Luis Felipe Bernaza, Margaret Gilpin

Taller de Línea y 18 (1971) Nicolas Guillen Landrián

Guantanamo (1995) Tomás Gutiérrez Alea and Juan Carlos Tabío

Buena Vista Social Club (1999) Wim Wenders

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.

Procedure for Assignments – submit all to a pre-departure visual & text eJournal

A visual and text eJournal 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 format may be docx, PDF, PowerPoint presentations, or a dedicated website, 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 Entries (30 points total)

Journal Entry #1: review three Cuban websites that feature performance and culture (5 pts)

For each: include the full URL and a concise but comprehensive discussion of the site content as it relates to one or more of the course learning objectives. Explain why you chose each site. Select one artist featured that interests you and discuss in detail.

Journal Entry #2: *Havana is Waiting*, production approach (5 pts)

Consider this play from a point of view that reflects your position as a student and your declared major. If your study area is theatre, devise a production conceptual approach statement (~75 words) from your theatre emphasis area(s) plus a minimum of three inspiration images or drawings that convey your first response to a theoretical production for the play. If you are not a theatre major, compile a series of images (8-10 total) with commentary that responds to each setting described by the playwright.

Journal Entry #3: Cuban Revolution response (5 pts)

Reflect on the documentary Cuban Revolution as screened in class. Capture one image from the video you found to be compelling. Discuss the image in detail and how it fits into the documentary's context. What is taking place at this moment in the political history of Cuba? What aspects were a revelation for you? What other observations can you make?

Journal Entry #4: (1) Theatre Company in Cuba (5 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 #5: Resources and Links / your choice (10 pts, ~4 pages)

Select one or more of the Resources and Links, as noted in the syllabus, and prepare a report on topics related specifically to your academic research concentration. Include URLs and visual images as possible. Provide an in-depth written analysis of the material, illustrating the resource features. Depending on the resource type, analysis will vary. Confirm the scope of this assignment with one of the instructors as content varies significantly among the resources available for study. The report should address topics, opinions, other points of view as held by other scholars, etc. How does the author/filmmaker, etc. construct and present the material? What new information did you glean from the reading and images? Where does the information fall in the often contradictory positions held on Cuba? Complete the report with a clear conclusion about your discoveries.

Pizzuti Collection Response Paper (10 pts, ~4 pages)

The class will visit the Ron and Ann Pizzuti Collection at 632 North Park Street in Columbus, and Cuban Forever Revisited, on exhibition in autumn 2016. Begin the response essay with a description of the museum or gallery's architectural features, interior and exterior. Identify two Cuban artist and specific artwork (drawing, painting, sculpture, etc.) you are drawn to and explain why. For each artist, select one piece from the exhibit for examination. If permissible, obtain a photograph of the artwork, and include it with your essay. Describe the artwork in detail, when it was created, and complete information about the artist and use of use of media, approach, style, and application of materials.

Film Response – Class Discussion (10 pts, ~ 20-25 minutes)

In addition to studying 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. This is a group assignment; 2 persons per group.

Research Paper / Presentation (20 pts, ~15 minutes)

Prepare a visual and text-based presentation on a theme related to performance and culture 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 suggested resources and links is available. 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

| | |
|---|----------------|
| Attendance & participation | 30 pts |
| Pre-departure Visual and Text eJournal | |
| 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 | | |
| W Aug 24 | Course introduction Cuba Q&A survey Hear some voices of Cuba: 1) Fidel Castro, 2) Che Guevara, 3) Raúl Castro, and 4) Mariela Castro Espin | https://www.youtube.com/watch?v=d_OQBEDgwOc https://www.youtube.com/watch?v=NTBHFvpNCv0 https://www.youtube.com/watch?v=DYctWmJ4INE https://www.youtube.com/watch?v=fYj4eqYCubc |
| F Aug 26 | Understanding early Cuba: "discovery," colonialization, independence and a case for geography (MT) Jose Martí and <i>Guantanamo</i> | Listen in class: https://www.youtube.com/watch?v=rDU5kAnHB8I |
| Week 2 | | |
| W Aug 31 | Guest Lecture by <u>Wayne Lawson</u> , Professor, Arts Administration, Education, and Policy, Cuba and OSU | 1. Journal Entry# 1 due (perf and culture websites) 2. Visit and bookmark these sites: http://www.aflfc.org/ and http://www.aflfc.org/whoweare/ludwig-foundation-of-cuba/ |
| F Sept 2 | Understanding Cuba: history, culture, politics, and foreign interests (DG) | <i>Soy Cuba</i> - DG and MT discuss |
| Week 3 | | |
| W Sept 7 | Introduction to Cuban Theatre and performing arts (DG & MT) | Visit these sites before class: http://www.lahabana.com/content/the-theater-in-cuba-past-and-present/ and http://cubantheater.org/production/338 |
| F Sept 9 | Cuban Playwright: Eduardo Machado | 1. <i>Havana is Waiting</i> – discuss in class 2. <i>Nostros, la música</i> – student-led |
| Week 4 | | |
| W Sept 14 | Music Traditions in Cuba (DG) From African slaves to the R.C. Church | Visit this site before class: http://www.boogalu.com/features/history-cuban-music |
| F Sept 16 | Revolution and the World Response | Journal Entry #2 due (<i>Havana is Waiting</i> approach) <i>Memories of Underdevelopment</i> – student-led |
| Week 5 | | |
| W Sept 21 | Screen <i>Cuban Revolution</i> | |
| F Sept 23 | Revolution and Contemporary Theatre Images f/Theatre's <i>Marat/Sade</i> (2012) | Discuss Prizant book, ch. 1>3 |
| Week 6 | | |
| W Sept 28 | Guest Lecture by <u>Tony Mendoza</u> , Cuban-American photographer and former OSU Art Department Faculty member | Visit this site before class: http://www.tonymendozaphoto.com/default.aspx Journal Entry #3 due (<i>Cuban Revolution</i> response) |
| F Sept 30 | Revolution from Afar Staging the Future | Discuss Prizant ch. 4&5 <i>Strawberry and Chocolate</i> – student-led |
| Week 7 | | |

| | | |
|------------|---|---|
| W Oct 5 | Cuban Art – Columbus connections: class visit to the Ron Pizzuti Collection, 632 North Park St, Columbus, OH, http://pizzuticollection.org/exhibition/cuban-forever-revisited/ | |
| F Oct 7 | Revolution on the Ropes | 1. Discuss Frank book, Part 1 2. Before Night Falls – student-led |
| Week 8 | | |
| W Oct 12 | Guest Lecture by <u>Dr. Laura Podalsky</u> , Professor, Spanish and Portuguese: Latin American Film and Visual Culture | Journal Entry #4 is due (Cuban Theatre Company) Research paper/presentation abstract is due |
| F S Oct 14 | No Class: Autumn Break | |
| Week 9 | | |
| W Oct 19 | 6 students: consultation with instructors on final paper/presentation – session 1 | |
| F Oct 21 | 6 students: consultation session 2 & Pizzuti Collection visit response is due | |
| Week 10 | | |
| W Oct 26 | Guest Lecture by <u>Dr. Karen Mazingo</u> , Theatre: “Tendedera de la Vida: The Eclosion of Lorna Burdsall’s Provisional Dancing Body” | |
| F Oct 28 | Raúl Castro Ruz in Power | 1. Discuss Frank book, Part 2 2. Celia Cruz: Eternal Voice – student-led |
| Week 11 | | |
| W Nov 2 | Cuba in the 21 st Century The Road to Reform | Discuss Frank book, Part 3 Journal Entry #5 is due (Resources and Links) |
| F Nov 4 | The U.S. and Cuba since 2014 Brave New World | 1. Discuss Frank book, Part 4 2. Viva Cuba – student-led |
| Week 12 | | |
| W Nov 9 | Literary voices speak about Cuba (bring <i>Lonely Planet</i> to class) and Preparation for travel – OIA guest <u>Leslie Anderson</u> | 1. Read three essays (on Carmen): <i>Havana Nights</i> , Langston Hughes, <i>Simple Life</i> , Cristina Garcia and <i>Great Blue River</i> , Ernest Hemmingway 2. Discuss and distribute study abroad syllabus |
| F Nov 11 | No class – Veteran’s Day | |
| Week 13 | | |
| W Nov 16 | Open day for final work and consultation on research paper/presentation & media check | |
| F Nov 18 | Research presentations – group 1 | |
| Week 14 | | |
| W Nov 23 | No Class: Thanksgiving Break | |
| F Nov 25 | No Class: Columbus Day Break | |
| Week 15 | | |
| W Nov 30 | Research presentations – group 2 | |
| F Dec 2 | Research presentations – group 3 | |
| FINAL | | |
| W Dec 7 | Course Conclusion / Assessment / final travel questions | |