

Department of Theatre
College of Arts and Sciences
Proposal: Revision of MA/PhD in Theatre Performance/History/Theory
July 2018
Revised with ASCC feedback: September 2018

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Steven Fink
Associate Executive Dean for Curriculum and Instruction
114 University Hall
Columbus, Ohio 43210

RE: Theatre MA/PhD program revision

August 1, 2018

Dear Arts and Sciences Curriculum Committee and Associate Dean Fink:

This letter is to confirm that the proposed revision to the MA/PhD program in the Department of Theatre was passed unanimously by the Faculty of the Department of Theatre on 2 May 2018. The faculty reviewed the entire proposal package and concurred with the PHT area and the Graduate Studies Committee that this revision moves our program forward in important ways. It is the outcome of several years of assessment and reflection on the part of our faculty, as well as the information gleaned from our National Association of Schools of Theatre review as well as our OSU external review.

Sincerely,

Janet Parrott
Chair, Department of Theatre
parrott.1@osu.edu



June 4, 2018

Dear Professor Parrott:

This letter is to confirm that the proposed revision to the MA/PhD program in the Department of Theatre was passed unanimously by the Graduate Studies Committee on April 18, 2018. The committee voiced enthusiastic support for how the new curriculum better reflects the strengths of our current faculty as well as current trends in our field.

We hope that you can approve the revision quickly since we would like to implement it as soon as possible.

If you need any more information, please do not hesitate to contact me.

Sincerely,

Ana Elena Puga

Ana Elena Puga
Associate Professor
Departments of Theatre and Spanish & Portuguese
Director of Graduate Studies, Theatre

RATIONALE FOR PROPOSED CHANGE TO MA and PHD PROGRAMS in THEATRE

In reflecting on the current state of the field, the requirements of our peer institutions, our faculty's experience of teaching within our current curriculum since the move to semesters, and recurrent queries from our graduate students about our curriculum, the Performance/History/Theory area of the Department of Theatre is recommending key changes to the core curriculum of our MA and PhD curricula. These were discussed across the academic year in response to assessment information and feedback from our National Association of Schools of Theatre (NAST) accrediting body, and were unanimously approved in March 2018.

Our recommended shifts include:

1. A movement away from a core curriculum bound by chronology and focused on inculcating a complete sweep for our students and towards a curriculum that leans in to methodology as its organizing principle. The methodologies we have pinpointed—historiography, performance studies, and practice as research—are they ones driving scholarship in our field right now.
2. Formalizing of commitment to and shared responsibility for regular colloquia (in our 8995 Proseminar course) in which students share developing drafts of theses, dissertations, conference papers, publications, and practice-oriented work.
3. Inclusion of a course on pedagogy within the PhD program, as well as a requirement that one of the comprehensive exam areas focuses on this topic.
4. Adjusting the majority of our core course credit hours from 4 to 3 to improve the ability of students outside of our department to enroll in our course *and* to make it more possible for our students to enroll in courses outside of our department.

TRANSITION PLAN

For students who entered our program under a previous handbook, we will automatically substitute new Required Courses for current Required Courses up to the necessary credits in that category (16 for MA students and 20 for PhD students). All other courses and requirements will be continued as under the previous handbook.

Courses that were part of the core will be retained and periodically deployed as electives on an as-needed basis.

ADVISING PLAN

All students are assigned a faculty advisor upon admittance to our program. Students who will be required to undertake Leveling Coursework will be notified upon admittance to our program. Students meet with their advisors on a regular basis, and are reviewed annually for progress to degree. The appended Advising Sheets exist to aid in this process.

MA COMPARISON CHART

From the OSU Graduate Handbook section 6.1.4: "A minimum of 30 graduate credit hours is required to earn a master's degree."

CURRENT MA CURRICULUM	CREDITS	PROPOSED MA CURRICULUM	CREDITS
REQUIRED COURSEWORK	16 total	REQUIRED COURSEWORK	15 total
6701 Research Methods	4	6701 Research Methods	4
<i>CORE COURSES (select 3 of 4 listed below)</i>	12	7710 Method: Historiography	3
7701 Greek/Roman/Medieval (4 credits)		7720 Method: Performance Studies	3
7702 Renaissance to Romanticism (4 credits)		7730 Method: Practice As Research	3
7703 Modern (4 credits)		8995 Proseminar (1 credit/semester, repeated 2 times)	2
7704 Contemporary (4 credits)			
ELECTIVES	9 to 12 total	ELECTIVES	9 to 12 total
FOREIGN LANGUAGE	0 to 3 total	FOREIGN LANGUAGE	0 to 3 total
Pass language exam or successfully complete one course on grad level		Pass language exam or successfully complete one course on grad level	
THESIS	4 to 18 total	THESIS	4 to 9 total
6999 Thesis Research (currently 1-4 credits per enrollment repeatable to a maximum of 18 credits)		6999 Thesis Research (proposed 1-4 credits repeatable per enrollment to a maximum of 9 credits)	
TOTAL CREDITS REQUIRED FOR THE MA in THEATRE	32	TOTAL CREDITS REQUIRED FOR THE MA in THEATRE	32

PHD COMPARISON CHART

From the OSU Graduate Handbook Section 7.2.1: "A minimum of 80 graduate credit hours beyond the baccalaureate degree is required to earn a doctoral degree. If a master's degree has been earned by the student, then a minimum of 50 graduate credit hours beyond the master's degree is required. If the master's degree was earned at another university, it must be transferred to this university. Of the 50 post-master's hours, at least 24 graduate hours must be taken at this university."

CURRENT PhD CURRICULUM	CREDITS	PROPOSED PhD CURRICULUM	CREDITS
REQUIRED COURSEWORK	20 total	REQUIRED COURSEWORK	18 total
6701 Research Methods	4	6701 Research Methods	4
<i>CORE COURSES</i>	16	6702 Theatre Pedagogy	3
7701 Greek/Roman/Medieval (4 credits)		7710 Method: Historiography	3
7702 Renaissance to Romanticism (4 credits)		7720 Method: Performance Studies	3
7703 Modern (4 credits)		7730 Method: Practice As Research	3
7704 Contemporary (4 credits)		8995 Proseminar (1 credit/semester, repeated 2 times)	2
ELECTIVES	9-12 total	ELECTIVES	At least 9
FOREIGN LANGUAGE	0 to 3 total	FOREIGN LANGUAGE	0 to 3 total
Pass language exam or successfully complete one course on grad level		Pass language exam or successfully complete one course on grad level	
PRODUCTION EXPERIENCE	0	PRODUCTION EXPERIENCE	At least 3
Current Graduate Handbook reads "supporting program in one of six areas of production: acting, design, directing, dramaturgy, playwriting, or theatre management"		Revised Graduate Handbook will read "supporting program of <i>experience, as planned with advisor</i> , in acting, design, directing, <i>devising</i> , dramaturgy, playwriting, or theatre management, <i>with an emphasis on course-based work</i> " **see Production Experience Course Menu for extant Theatre courses that can fulfill this requirement.	
CANDIDACY EXAM	9 total	CANDIDACY EXAM	9 total
8700.01 Exam Prep: Specialization	3	8700.01 Exam Prep: Specialization	3
8700.02 Exam Prep: Cognate 1	3	8700.02 Exam Prep: Cognate 1	3
8700.03 Exam Prep: Cognate 2	3	8700.03 Exam Prep: Cognate 2 (Pedagogy)	3
DISSERTATION	6 to 18 total	DISSERTATION	6 to 18 total
8999 Thesis Research (1-3 credits per enrollment repeatable to a maximum of 18 credits)		8999 Thesis Research (1-3 credits per enrollment repeatable to a maximum of 18 credits)	
TOTAL CREDITS REQUIRED	50	TOTAL CREDITS REQUIRED	55

PRODUCTION EXPERIENCE COURSE MENU

DEPT	NUMBER	TITLE	OFFERING CYCLE	PERMISSION REQUIRED
THEATRICAL DESIGN AND TECHNOLOGY				
THEATRE	6421	Scene Painting	3 year	no
THEATRE	6431	Stage Properties	3 year	no
THEATRE	6651	Digital and Physical Lighting	3 year	yes
THEATRE	7000.01	Practicum: Stage Management	every semester	yes
THEATRE	7000.02	Practicum: Sound	every semester	yes
THEATRE	7000.03	Practicum: Video	every semester	yes
THEATRE	7000.04	Practicum: Stage Design	every semester	yes
THEATRE	7000.05	Practicum: Costuming	every semester	yes
THEATRE	7000.06	Practicum: Lighting	every semester	yes
THEATRE	7000.14	Practicum: Technical Direction	every semester	yes
THEATRE	7189	Field Work in Theatre, Cinema, or Video	every semester	yes
THEATRE	7311	Advanced Moving Image	2 year	yes
THEATRE	7312	Screen Media	2 year	yes
THEATRE	7511	Advanced Costume Design	3 year	yes
THEATRE	8000.02	Advanced Studies in Sound	every semester	yes
THEATRE	8000.03	Advanced Studies in Video	every semester	yes
THEATRE	8000.04	Advanced Studies in Stage Design	every semester	yes
THEATRE	8000.05	Advanced Studies in Costuming and Makeup	every semester	yes
THEATRE	8000.06	Advanced Studies in Lighting	every semester	yes
THEATRE	8000.14	Advanced Studies in Technical Direction	every semester	yes
THEATRE	8411	Advanced Scenic Design	3 year	yes
THEATRE	8521	Advanced Topics in Costume Technology	3 year	yes
THEATRE	8611	Advanced Lighting Design	3 year	yes
THEATRE	8621	Advanced Topics in Lighting Technology	3 year	yes
ACTING/DIRECTING				
THEATRE	6811	Advanced Acting Studio I	3 year	yes
THEATRE	6812	Advanced Acting Studio II	3 year	yes
THEATRE	6813	Advanced Acting Studio III	3 year	yes
THEATRE	6821	Foundational Skills in Voice	3 year	yes
THEATRE	6831	Mime and Stage Combat	3 year	yes
THEATRE	6911	New Play Development for the Actor	3 year	yes
THEATRE	7000.08	Practicum: Acting	every semester	yes
THEATRE	7000.18	Practicum: Directing	every semester	yes
THEATRE	7821	Advanced Dialects	3 year	yes
THEATRE	7831	Advanced Movement	3 year	yes
THEATRE	7831	Viewpoints and Suzuki Physical Acting	3 year	yes

THEATRE	7899.05	Physical and Devised Theatre	3 year	yes
THEATRE	7911	Composition	3 year	yes
THEATRE	8000.08	Advanced Studies: Acting	every semester	yes
THEATRE	8000.18	Advanced Studies in Directing	every semester	yes
THEATRE	8811	Advanced Acting Studio IV	3 year	yes
THEATRE	8911	Devising: Techniques of Creating New Work	3 year	yes
THEATRE	8912	Solo Projects	3 year	yes
THEATRE	8921	Outreach and Engagement	3 year	yes

DRAMATURGY AND PLAYWRITING

THEATRE	5531	Screenwriting	every semester	no
THEATRE	5720	Dramaturgy: Theory and Practice	periodic	no
THEATRE	5961	Playwriting	every spring	yes
THEATRE	5971	Adaptation	3 year	yes
THEATRE	7000.07	Practicum: Dramaturgy	every semester	yes
THEATRE	7841	Advanced Script Analysis	3 year	no
THEATRE	7899.06	Special Topics Seminar in Playwriting	periodic	yes
THEATRE	8000.07	Advanced Studies: Dramaturgy	periodic	yes
THEATRE	8000.45	Advanced Studies: Playwriting	periodic	yes

ADVISING SHEET: MA in THEATRE

	CREDITS	SEMESTER	NOTE
REQUIRED COURSEWORK: 15 credits total			
6701 Research Methods	4	Autumn Year 1	Offered every autumn.
7710 Method: Historiography	3	Autumn Year 1 or 2	Offered every other autumn.
7720 Method: Performance Studies	3	Autumn Year 1 or 2	Offered every other autumn.
7730 Method: Practice As Research	3	Spring Year 1 or 2	Offered every other spring.
8995 Proseminar (1 credit/semester, repeated 2x)	2	Spring Year 1 and 2	Offered every spring.
ELECTIVES: at least 9 credits			
<i>Students choose electives from the Department of Theatre and other departments across campus as their research agenda indicates.</i>		As needed.	The Department of Theatre will offer at least one graduate-level elective in autumn and one in spring semester. Coursework from other departments may have prerequisites. Please discuss with your advisor in advance of enrolling.
FOREIGN LANGUAGE: 0-3 credits total			
Pass language exam or successfully complete one course on grad level		Spring Year 1 or Autumn Year 2	Satisfying this requirement requires advance planning. Please discuss with your advisor in Autumn of Year 1.
THESIS: 4-9 credits total			
6999 Thesis Research (1-3 credits repeatable per enrollment to a maximum of 9 credits)		Autumn, Spring, and/or Summer Year 2	Many of our MA students elect "end of term" graduation and defend their theses in their final summer. Please discuss with your advisor well in advance to ensure their presence during their off-contract time.
TOTAL CREDITS REQUIRED FOR THE MA in THEATRE	32		

ADVISING SHEET: PhD in THEATRE

	CREDITS	SEMESTER	NOTE
REQUIRED COURSEWORK: 18 credits total			
6701 Research Methods	4	Autumn Year 1	Offered every autumn.
6702 Theatre Pedagogy	3	Spring Year 1 or 2	Offered every other spring.
7710 Method: Historiography	3	Autumn Year 1 or 2	Offered every other autumn.
7720 Method: Performance Studies	3	Autumn Year 1 or 2	Offered every other autumn.
7730 Method: Practice As Research	3	Spring Year 1 or 2	Offered every other spring.
8995 Proseminar (1 credit/semester, repeated 2x)	2	Spring Year 1, 2	Offered every spring.
ELECTIVES: at least 9 credits			
<i>Students choose electives from the Department of Theatre and other departments across campus as their research agenda indicates.</i>		As needed.	The Department of Theatre will offer at least one graduate-level elective in autumn and one in spring semester. Coursework from other departments may have prerequisites. Please discuss with your advisor in advance of enrolling.
FOREIGN LANGUAGE: 0-3 credits total			
Pass language exam or successfully complete one course on grad level		Spring Year 1 or Autumn Year 2	Satisfying this requirement requires advance planning. Please discuss with your advisor in Autumn of Year 1.
PRODUCTION EXPERIENCE: at least 3 credits			
A supporting program of experience in acting, design, directing, devising, dramaturgy, playwriting, or theatre management is developed by each student in conjunction with their advisor.		Spring Year 1 or Autumn Year 2	See Production Experience Course Menu for a list of courses that can satisfy this requirement.
CANDIDACY EXAM: 9 credits total			
8700.01 Exam Prep: Specialization	3	Summer or Autumn Year 3	Students should begin planning for exams during their second year in the program. Exams are taken in Autumn of Year 3
8700.02 Exam Prep: Cognate 1	3	Summer or Autumn Year 3	
8700.03 Exam Prep: Cognate 2 (Pedagogy)	3	Summer or Autumn Year 3	
DISSERTATION: 6-18 credits total			
8999 Dissertation Research (1-3 credits repeatable per enrollment to a max of 18)		Spring Year 3; Summer, Autumn, Spring Year 4	Spring of Year 3 enrollment for prospectus development and defense.
TOTAL CREDITS REQUIRED FOR THE PhD in THEATRE	55		

Sample Curriculum: MA Student (not on fellowship): Even Year Cycle

	Dept	Number	Title	Credits
Year 1: Autumn Credits: 8	Theatre	6701	Research Methods (7 week 1)	2
	Theatre	6701	Research Methods (7 week 2)	2
	Theatre	7710	Method: Historiography	3
	Elective			1
Year 1: Spring Credits: 8	Theatre	8995	Proseminar	1
	Elective			4
	Language			3
Year 2: Autumn Credits: 8	Theatre	7720	Method: Performance Studies	3
	Theatre	6999	Thesis	2
	Elective			3
Year 2: Spring Credits: 8	Theatre	6999	Thesis	2
	Theatre	7730	Method: Practice as Research	3
	Theatre	8995	Proseminar	1
	Elective			3

Total credits: 32**OR****Sample Curriculum: MA Student (not on fellowship): Odd Year Cycle**

	Dept	Number	Title	Credits
Year 1: Autumn Credits: 8	Theatre	6701	Research Methods (7 week 1)	2
	Theatre	6701	Research Methods (7 week 2)	2
	Theatre	7720	Method: Performance Studies	3
	Elective			1
Year 1: Spring Credits: 8	Theatre	7730	Method: Practice As Research	3
	Theatre	8995	Proseminar	1
	Language			3
	Elective			1
Year 2: Autumn Credits: 8	Theatre	7710	Method: Historiography	3
	Theatre	6999	Thesis	2
	Elective			3
Year 2: Spring Credits: 8	Theatre	6999	Thesis	3
	Theatre	8995	Proseminar	1
	Elective			4

Total credits: 32

Sample Curriculum: PhD Student (not on fellowship): Even Year Cycle

	Dept	Number	Title	Credits
Year 1: Autumn Credits: 10	Theatre	6701	Research Methods (7 week 1)	2
	Theatre	6701	Research Methods (7 week 2)	2
	Theatre	7710	Method: Historiography	3
	Elective			3
Year 1: Spring Credits: 10	Theatre	6702	Theatre Pedagogy	3
	Theatre	8995	Proseminar	1
	Theatre		Production Experience course	3
	Elective			3
Year 2: Autumn Credits: 8	Theatre	7720	Method: Performance Studies	3
	Elective		Elective	5
Year 2: Spring Credits: 9	Theatre	7730	Method: Practice as Research	3
	Theatre	8995	Proseminar	1
	Language		Language	3
	Elective			2
Year 3: Autumn Credits: 9	Theatre	8700.01	Exam Prep: specialization	3
	Theatre	8700.02	Exam Prep: Cognate 1	3
	Theatre	8700.03	Exam Prep: Cognate 2	3
	*students take exam in late fall semester to advance to candidacy			
Year 3: Spring Credits: 3	Theatre	8999	Dissertation	3
Year 4: Autumn Credits: 3	Theatre	8999	Dissertation	3
Year 4: Spring Credits: 3	Theatre	8999	Dissertation	3
Total Credits:	55			

OR

Sample Curriculum: PhD Student (not on fellowship): Odd Year Cycle

	Dept	Number	Title	Credits
Year 1: Autumn	Theatre	6701	Research Methods (7 week 1)	2
Credits: 10	Theatre	6701	Research Methods (7 week 2)	2
	Theatre	7720	Method: Performance Studies	3
	Theatre	Elective		3
Year 1: Spring	Theatre	7730	Method: Practice As Research	3
Credits: 10	Theatre	8995	Proseminar	1
	Theatre		Production Experience course	3
	Elective			3
Year 2: Autumn	Theatre	7710	Method: Historiography	3
Credits: 8	Elective			5
Year 2: Spring	Theatre	6702	Theatre Pedagogy	3
Credits: 9	Theatre	8995	Proseminar	1
	Language		Language	3
	Elective			2
Year 3: Autumn	Theatre	8700.01	Exam Prep: specialization	3
Credits: 9	Theatre	8700.02	Exam Prep: Cognate 1	3
	Theatre	8700.03	Exam Prep: Cognate 2	3
	*students take exam in late fall semester to advance to candidacy			
Year 3: Spring	Theatre	8999	Dissertation	3
Credits: 3				
Year 4: Autumn	Theatre	8999	Dissertation	3
Credits: 3				
Year 4: Spring	Theatre	8999	Dissertation	3
Credits: 3				
Total Credits:		55		

OUTCOME 1: Students will conduct research to answer significant questions in theatre performance, history, literature, and criticism

METHOD: Direct, culminating project. Final Presentation in Theatre 6701 (Research Methods)

CRITERIA: 90% of students will score Meeting or Exceeding Expectations. A will be considered Exceeding Expectations. B will be considered Meeting Expectations. C will be considered Below Expectations.

SCHEDULE: Data will be collected in the first semester of student enrollment. The data will be aggregated annually and reviewed every five years.

METHOD: Direct, graduate research proposal-written document. This method uses the Research Prospectus Rubric which measures student understanding of theories and concepts in the field, potential for contributions to the discipline, and quality of writing.

CRITERIA: 90% of students will score Meeting or Exceeding Expectations.

SCHEDULE: The rubric will be completed by the student's committee upon approval of their prospectus. The data will be aggregated annually and reviewed every five years.

METHOD: Direct, graduate-thesis/comprehensive examination-written document. This method uses the Thesis and Dissertation Rubric which measures the quality and comprehensiveness of the student's performance in their thesis defense.

CRITERIA: 90% of students will score Meeting or Exceeding Expectations.

SCHEDULE: The rubric will be completed by the student's committee immediately following their thesis defense. The data will be aggregated annually and reviewed every five years.

OUTCOME 2: Students will demonstrate an understanding of the theories and research approaches in theatre performance, history, literature, and criticism.

METHOD: Direct, graduate-thesis/comprehensive examination-written document

CRITERIA: 90% of students will score Meeting or Exceeding Expectations.

SCHEDULE: The rubric will be completed by the student's committee immediately following their thesis defense. The data will be aggregated annually and reviewed every five years.

OUTCOME 3: Students will use oral, visual, and written forms of communication effectively to explain concepts in theatre performance, history, literature, and criticism to both lay and expert audiences.

METHOD: Direct, rubric. GTA Evaluation Rubric.

CRITERIA: 90% of students will be assessed at 3 or higher in most evaluative criteria, and assessed at 1 or 2 in no more than one criteria.

SCHEDULE: The rubric will be completed for every GTA in the spring by their teaching supervisor. The data will be aggregated annually and reviewed every three years.

METHOD: Indirect, student evaluation of instruction eSEI Reports

CRITERIA: 90% of students will score at the 60th percentile or above within the college (item 10) and to score below 50th percentile within the college in no more than two eSEI items

SCHEDULE: The eSEIs will be submitted by GTAs annually as part of their review process. Data will be

aggregated annually and assessed every three years.

METHOD: Direct, use of rubrics-presentations and publications section of the Graduate Annual Review

CRITERIA: 90% of students will Meet or Exceed Expectations in at least one of the Presentation and Publications section categories.

SCHEDULE: The rubric will be completed every spring by advisors. Data will be aggregated annually and assessed every three years.

OUTCOME 1: Students will conduct research to answer significant questions in theatre performance, history, literature, and criticism

METHOD: Direct, culminating project. Final Presentation in Theatre 6701 (Research Methods)

CRITERIA: 90% of students will score Meeting or Exceeding Expectations. A will be considered Exceeding Expectations. B will be considered Meeting Expectations. C will be considered Below Expectations.

SCHEDULE: Data will be collected in the first semester of student enrollment. The data will be aggregated annually and reviewed every five years.

METHOD: Direct, graduate research proposal-written document. This method uses the Research Prospectus Rubric which measures student understanding of theories and concepts in the field, potential for contributions to the discipline, and quality of writing.

CRITERIA: 90% of students will score Meeting or Exceeding Expectations.

SCHEDULE: The rubric will be completed by the student's committee upon approval of their prospectus. The data will be aggregated annually and reviewed every five years.

METHOD: Direct, graduate-thesis/comprehensive examination-written document. This method uses the Thesis and Dissertation Rubric which measures the quality and comprehensiveness of the student's performance in their dissertation defense.

CRITERIA: 90% of students will score Meeting or Exceeding Expectations.

SCHEDULE: The rubric will be completed by the student's committee immediately following their thesis defense. The data will be aggregated annually and reviewed every five years.

OUTCOME 2: Students will demonstrate an understanding of the theories and research approaches in theatre performance, history, literature, and criticism.

METHOD: Direct, graduate-thesis/comprehensive examination-written document

CRITERIA: 90% of students will score Meeting or Exceeding Expectations.

SCHEDULE: The rubric will be completed by the student's committee immediately following their dissertation defense. The data will be aggregated annually and reviewed every five years.

OUTCOME 3: Students will use oral, visual, and written forms of communication effectively to explain concepts in theatre performance, history, literature, and criticism to both lay and expert audiences.

METHOD: Direct, rubric. GTA Evaluation Rubric.

CRITERIA: 90% of students will be assessed at 3 or higher in most evaluative criteria, and assessed at 1 or 2 in no more than one criteria.

SCHEDULE: The rubric will be completed for every GTA in the spring by their teaching supervisor. The data will be aggregated annually and reviewed every three years.

METHOD: Indirect, student evaluation of instruction eSEI Reports

CRITERIA: 90% of students will score at the 60th percentile or above within the college (item 10) and to score below 50th percentile within the college in no more than two eSEI items

SCHEDULE: The eSEIs will be submitted by GTAs annually as part of their review process. Data will be

aggregated annually and assessed every three years.

METHOD: Direct, use of rubrics-presentations and publications section of the Graduate Annual Review

CRITERIA: 90% of students will Meet or Exceed Expectations in at least one of the Presentation and Publications section categories.

SCHEDULE: The rubric will be completed every spring by advisors. Data will be aggregated annually and assessed every three years.

OUTCOME 4: Students will demonstrate accomplishment in at least one area of theatre practice.

METHOD: Direct, use of rubrics-Theatre Practice rubric, which quantifies student participation in on- and off-campus theatre production.

CRITERIA: 90% of students will Meet or Exceed Expectations in all areas.

SCHEDULE: The rubric will be completed immediately prior to student graduation advisors. Data will be aggregated annually and assessed every five years.

TERM:	Spring 2019	INSTRUCTOR:	
CREDITS:	3	OFFICE:	
LEVEL:	G	EMAIL:	
CLASS TIME:	Tuesday 2:20 PM-5:00 PM	OFFICE HOURS:	
LOCATION:	Drake 2038		

COURSE DESCRIPTION

In this course, we will delve into teaching our discipline on the college level. We will explore best practices, strategies, techniques, and key concerns in our field. We will develop teaching philosophies and portfolios to aid on the job market, but more importantly, we will demonstrably improve our ability to impact our students' lives.

LEARNING GOALS

- To gain familiarity with best practices in college-level teaching.
- To develop teach expertise both in our areas of focus and beyond them.
- To identify trends and approaches in the field
- To deploy teaching strategies and techniques for the classroom and for the community
- To create a community of teachers engaged in continual teaching improvement.

REQUIRED TEXTS (available at Campus Bookstore-Barnes and Noble):

- Fliotsos, Anne and Gail Medford, eds. *Teaching Theatre Today: Pedagogical Views of Theatre in Higher Education*. Palgrave Macmillan, 2010 edition. ISBN 978-0230619005.
- Nilson, Linda B. *Teaching at Its Best: A Research-Based Resource for College Instructors*. Jossey-Bass, 2010. ISBN 978-0470401040
- Huston, Therese. *Teaching What You Don't Know*. Harvard UP, 2012. ISBN 978-0674066175
- Lang, James M. *Small Teaching: Everyday Lessons from the Science of Learning*. Jossey-Bass, 2016.
- Palmer, Parker. *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life*. Jossey-Bass, 2017 (20th edition).
- Additional readings on Carmen, including excerpts from the manuscript version of Fliotsos, Anne and Gail Medford, eds. *New Directions in Teaching Theatre Arts*, to be published in 2020, as well as Bloom's Taxonomy and Fink's Significant Learning

ASSIGNMENTS

- Engagements:** For each set of readings, draft a 2-page engagement with the material that includes both a precis of the assignments and your queries about them. Worth 10%.
- Techniques 1:** Create a short lecture/demonstration. Focus on making your pedagogy transparent. Worth 5%
- Techniques 2:** Demonstrate strategies for facilitating class discussion. Worth 5%.
- Techniques 3:** Demonstrate strategies for facilitating creative feedback. Worth 5%
- Observation 1:** Observe your current professors teaching, as well as at least one colleague. Write a short response detailing what you learned. Worth 5%.
- Observation 2:** Observe a master teacher (choose someone from the Academy of Teaching) at work. Write a short response detailing what you learned. Worth 10%.
- Workshop:** Create and present a 15 minute public-facing workshop. Think like a teaching artist. Worth 10%.
- Rubrics:** Create rubrics for three distinct assignments as you currently teach them. Worth 5%
- Syllabus:** Create a syllabus for a one semester course on a topic in your expertise that includes a course description, learning goals, reading list, and one backwards-designed classroom exercise or assignment that pertains to it. Worth 15%
- Philosophy:** Write your teaching philosophy. Worth 15%
- Portfolio:** Create your teaching portfolio. Worth 15%

GRADING:

Engagements.....	10%
Techniques 1	5%
Techniques 2	5%
Techniques 3	5%
Observation 1	5%
Observation 2	10%
Workshop	10%
Rubrics.....	5%
Syllabus.....	15%
Philosophy	15%
Portfolio.....	15%
Total	100%

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

Attendance: Expected.

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FOR YOUR SAFETY, the OSU Student Safety/Escort Service is available after 7 p.m. by dialing 292-3322.

COURSE CALENDAR

Week 1	Overview, reflections, plans	On Carmen: Bloom’s Taxonomy and Fink’s Wheel
Week 2	Teach yourself part 1	Palmer <i>Courage to Teach</i>
Week 3	In the wild 1	Due: Observation 1
Week 4	Teach yourself part 2	Huston <i>Teaching What You Don’t Know</i>
Week 5	In the wild 2	Due: Observation 2
Week 6	Our field	Fliotsos and Medford <i>Teaching Theatre Today</i>
Week 7	Our field continued	Due: Techniques 1
Week 8		

Nitty gritty
Course design institute

Due: Techniques 2, Rubrics

Week 9

Syllabus review

Carmen: syllabus archive
Due: Syllabus

Week 10

Strategy day

Lang *Small Teaching*
Due: Techniques 3

Week 11

Teaching artist vs. college teaching Carmen: teaching artistry

Week 12

New directions?

On Carmen: Fliotics and Medford manuscript

Week 13

Demo day 1

Due: Workshop

Week 14

Documentation
Theorizing

On Carmen: teaching portfolios
On Carmen: teaching philosophies

Week 15

Putting it all together

PHILOSOPHY and PORTFOLIO due at final.

TERM:	Spring 2020	INSTRUCTOR:	
CREDITS:	3	OFFICE:	
LEVEL:	G	EMAIL:	
CLASS TIME:	Tuesday 2:20 PM-5:00 PM	OFFICE HOURS:	Wed 1-3 PM or by appointment
LOCATION:	Drake 2072		

COURSE DESCRIPTION

In this course, we will delve into the research method of historiography. We will explore best practices, strategies, techniques, and key concerns in our field. We will develop expertise in the theory and practice of this method, specifically as it pertains to theatre and performance scholarship.

REQUIRED TEXTS (available at Campus Bookstore-Barnes and Noble):

- Bial, Henry and Scott Magellson, eds. *Theatre Historiography: Critical Interventions*. UMichigan Press, 2010. 9780472051335.
- Canning, Charlotte and Thomas Postlewait, eds. *Representing the Past: Essays in Performance Historiography*. University of Iowa Press, 2010. ISBN 9781587299056.
- Roach, Joseph. *Cities of the Dead: Circum-Atlantic Performance*. Columbia University Press, 1996. ISBN 9780231104616.
- Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Duke University Press, 2003. ISBN 9780822331230
- McConachie, Nellhaus, Sorgenfrei, Underiner, eds. *Theatre Histories: An Introduction*. Third edition. Routledge, 2016. ISBN 9780415837965.
- Additional readings on Carmen.

COURSE GOALS:

Students will:

- Grapple with core historiographical problems in the fields of theatre and performance studies
- Develop a historiographical acuity in their own area of specialization
- Address historiographical issues that arise in the teaching of theatre and performance history

ASSIGNMENTS

Engagement: For each set of readings, draft a 2 page engagement with the material that includes both a precis of the assignments and your queries about them. Worth 10%.

Archives: Find an archive that engages your research. Request an item. Explore its potentials. Write a 5 page essay that engages that object historiographically. Worth 10%.

Narratives: Find a theatre history book written prior to 1970 in your area of interest. Seek out its narrative. Explore how it deploys historiography. Write a 5 page essay, and present in class. Worth 20%

Pedagogy: Create a syllabus for a one semester theatre history course that includes a course description, learning goals, reading list, and one backwards-designed classroom exercise or assignment that pertains to it. Worth 20%

Colloquium: Come prepared to present for at least 10 minutes on your final project, and also to engage in a colloquium style conversation about all the work in class that zeroes in on questions of methodology. Worth 10%

Essay: Write a 20 page essay on a subject of your choice that both engages primary source material and demonstrates a sophisticated approach to historiographical methods. Worth 30%

GRADING:

Engagement	10%
Archives	10%
Narratives	20%
Pedagogy	20%
Colloquium	10%
<u>Essay</u>	<u>30%</u>
Total	100%

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

Attendance: Expected.

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COURSE CALENDAR

Week 1	Introductions Structures, narratives	Intro to <i>Theatre Historiography</i> Intro to <i>Representing the Past</i> Intro to <i>Theatre Histories</i>
Week 2	Archives Talking about your research	<i>Representing</i> 37-192
Week 3	Space, identity	<i>Representing</i> 195-330
Week 4	Narrative	<i>Representing</i> 333-403 <i>Theatre Historiography</i> 11-57 On Carmen: Hayden White
Week 5	Stakes	<i>Theatre Historiography</i> 61-174
Week 6	Performance	<i>Theatre Historiography</i> 177-286
Week 7	Narrative & Stakes revisited	Due: Narrative
Week 8	Model 1	<i>Cities of the Dead</i>
Week 9	Archives	Due: Archives
Week 10	Model 2	<i>The Archive and the Repertoire</i>
Week 11	Writing workshop: telling your story	
Week 12	How to teach it 1?	<i>Theatre Histories</i>

Week 13

How to teach it 2?

On Carmen: Davis, Balme "A Cultural History of Theatre: A Prospectus"

On Carmen: Davis, Balme "A Cultural History of Theatre: A Desideratum"

Due: Pedagogy assignment**Week 14**

Reflections, expansions

On Carmen: Postlewait, Woods

Week 15

Presentations

Due: Colloquium**Final essays are due by midnight on the date of our final.**

TERM:	Autumn 2019	INSTRUCTOR:	Dr. Ana Puga
CREDITS:	3	OFFICE:	Drake 1110
LEVEL:	G	EMAIL:	puga.5@osu.edu
CLASS TIME:	Monday 2:20 PM-5:00 PM	OFFICE HOURS:	Tues 1-3 PM or by appointment
LOCATION:	Drake 2072		

COURSE DESCRIPTION and OUTCOMES: Performance Studies has been described as a marriage of Theater and Anthropology, yet it is both more and less than those two disciplines. To get a handle on this exciting new field, we will read foundational texts by its major figures, including Richard Schechner, Joseph Roach, Diana Taylor, Dwight Conquergood, and Judith Butler, as well as familiarize ourselves with some of its newer voices. Besides reading and analyzing the works of others, students will create a practical project that allows them to apply the methodologies we study, including participant-observation ethnography.

REQUIRED TEXTS (available at Campus Bookstore-Barnes and Noble):

- Bial, Henry, ed. *The Performance Studies Reader*. Routledge (3rd Edition): 2015. ISBN 978-1138023369
- Emerson, Fretz, and Shaw. *Writing Ethnographic Field Notes*. University of Chicago Press (2nd Edition): 2011. ISBN 978-0226206837
- Schechner, Richard, ed. *Performance Studies: An Introduction*. Routledge (3rd Edition): 2013. ISBN 978-0415502313
- Additional readings on Carmen.

ASSIGNMENTS:

Ethnographic Field Notes Journal: By the end of your fieldwork, this should total 10-20 double spaced pages.

Presentation: Topic: Five minute presentation on potential topic of study. After explaining what attracts you about the project, briefly consider, in outline form, everything that you fear might go wrong.

Presentation: Final: Fifteen minute oral presentation on your final paper topic.

Final Essay: A fifteen page essay that combines research with results of your ethnographic study.

Lead Conversation: Lead our classroom conversation once during the semester, posing questions in advance.

Response Papers: Due weekly. Two to three pages maximum, including at least one discussion question on each reading. Present these at some point during the class, and turn them in at the end.

GRADING:

Ethnographic Field Notes Journal.....	20%
Presentation: Topic	5%
Presentation: Final	15%
Final Essay	20%
Lead Conversation.....	20%
Response Papers	20%
Total	100%

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

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COURSE CALENDAR

Week 1	Introductions
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Introductions. Overview of key systems

Week 2	Performance Studies
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Due from texts:

Schechner 1-44

Geertz “Blurred Genres” 66-69 in Bial

Due from Carmen:

Goffman from *Presentation of Self in Everyday Life* 1-51

Turner “Are There Universals of Performance?” from *By Means of Performance* 8-18

**get started on ethnographic project!

Week 3 Why/How Ethnography?

Due from texts:

Emerson et al 1-65

Due from Carmen:

Edmondson "'Saving Whiteface' in Tanzania" from *Theatre Topics* 1999

Madison "Introduction to Critical Ethnography" 1-17, "Ethics" 95-126, "Methods and Ethics" 127-146

**instead of a response paper this week, turn in a 3-page paper proposing your project

Week 4 Ritual

Due from texts:

Schechner "Ritual" 45-78

Due from Carmen:

Conquergood "Lethal Theatre" from *Theatre Journal* 2002

Paredes "Colonial Past, Tejano Present" from *Selenidad* 56-94

Peña "Devotion in the City" from *Performing Piety* 115-144

Week 5 Affect and Play and Work

Due from texts:

Emerson 66-107

Schechner "Play" 79-109

Due from Carmen:

Ahmed "Affective Economies" from *Social Text* 2004

Mackenzie "Performance and Globalization" from *SAGE Handbook of Performance Studies* 33-45

Week 6 Performativity

Due from texts:

Butler "Performative Acts" 154-166 Bial

Parker & Kosofsky Sedgwick

"Performative Acts" 167-174 in Bial

Schechner "Performativity" 110-142

Due from Carmen:

Week 7 Political Protest

Due from texts:

Gómez Peña "Culturas-in-Extremis" 345-356 in Bial

Due from Carmen:

Taylor "Making a Spectacle: The Mothers of the Plaza de Mayo" from *Radical Street Performance* 74-85

Wright "Femicide, Mother-Activism, and the Geography of Protest in Northern Mexico" from *Urban Geography* 2007

Week 8 Spectacle, Commodification, and Children

Due from texts:

Due from Carmen:

Debord *Society of the Spectacle* 1-46

Hesford "Spectacular Childhoods" from *Spectacular Rhetorics* 151-187

Wickstrom "Making Americans" from *Performing Consumers* 96-153

Week 9 Performance and Display (in the museum)

Due from texts:

Due from Carmen:

Kirshenblatt-Gimblett "Objects of Ethnography" from *Destination Culture* 17-78

Magelssen from *Simming*

Young from *Embodying Black Experience* 167-208

Week 10 Political Protest in Performance Art and Dance

Due from texts:

Due from Carmen:

Bishop "Delegating Performance" from *Artificial Hells* 219-239

Jackson "When 'Everything Counts'" from *Representing the Past* 240-260

Phelan "Marina Abramović: Witnessing Shadows" from *Theatre Journal* 2004

Week 11 Fieldwork Week

Week 12 Performance and Interculturality

Due from texts:

Due from Carmen:

Hanera "'Saving' Kmer Classical Dance in Long Beach" from *Dancing Communities* 138-220

Srinivasan "A 'Material'-ist Reading of the Bharata Natyam Dancing Body" from *Worlding Dance* 53-74

Week 13 Memory and Historiography, Re-performance and Re-construction

Due from texts:

Emerson 108-141

Due from Carmen:

Canning and Postlewait, intro to *Representing the Past* 1-35

Roach "History, Memory, and Performance" from *Cities of the Dead* 1-31

Schneider "Forward" and "Reenactment and Relative Pain" from *Performing Remains* 14-60

Week 15 Presentations

Assignments Due:

Ethnographic Fieldnotes

Presentation: Final

Final essays are due by midnight on 9 December.

Theatre 7730 Method: Practice As Research SYLLABUS

TERM:	Spring 2019	INSTRUCTOR:	
CREDITS:	3	OFFICE:	
LEVEL:	G	EMAIL:	
CLASS TIME:	Tuesday 2:20 PM-5:00 PM	OFFICE HOURS:	
LOCATION:	Drake 2072		

COURSE DESCRIPTION

In this course, we will delve into the method of practice as research as it pertains to the field of theatre studies. We will read key texts in the field, grapple with approaches, and undertake projects that prioritize practice as research acuity.

LEARNING GOALS

- To gain knowledge of contemporary practice as research methods through familiarity with key scholars in theatre and performance studies.
- To articulate the issues and challenges, grounded in practice as research, that are raised up in your own research.
- To identify trends and approaches in the field
- To reflect on the teaching of practice as research

REQUIRED TEXTS (available at Campus Bookstore-Barnes and Noble):

- Barrett, Estelle and Barbara Bolt, eds. *Practice As Research: Approaches to Creative Arts Enquiry*. IB Tauris, 2010. ISBN 978-1848853010
- Basting, Towey, and Rose, eds. *The Penelope Project: An Arts Based Odyssey to Change Elder Care*. University of Iowa Press, 2016. ISBN 978 1609384135
- Nelson, Robin. *Practice As Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Palgrave Macmillan, 2013. ISBN 978-1137282910
- Riley, Shannon Rose and Lynette Hunter, eds. *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*. Palgrave Macmillan, 2009. ISBN 978-0230222199
- Additional readings on Carmen.

ASSIGNMENTS

Engagement: For each set of readings, draft a 2 page engagement with the material that includes both a precis of the assignments and your queries about them. Worth 10%.

- Proposal:** Draft a proposal for your PaR project. Research conferences or other venues where you might present this work and its results. Articulate this in a 5 page essay. Worth 10%
- Small Showing:** Present your PaR project in process. Deploy a data gathering technique in prototype form. Worth 10%
- Data:** Research processes for data gathering, both qualitative and quantitative. Produce a document articulating at least 5 ways you could gather data on your proposed PaR project. More details forthcoming. Worth 10%
- Workshop:** Create and present a 15 minute public-facing workshop pertaining to your PaR project. Think like a teaching artist.
- Pedagogy:** Create a syllabus for a one semester practice as research course that includes a course description, learning goals, reading list, and one backwards-designed classroom exercise or assignment that pertains to it. Worth 15%
- Colloquium:** Come prepared to present for at least 10 minutes on your final project, and also to engage in a colloquium style conversation about all the work in class that zeroes in on questions of methodology. Worth 10%
- Project:** Create a practice as research project that demonstrates a sophisticated approach to key methods, and craft a 10 page essay that articulates your findings, both qualitatively and quantitatively. Worth 30%

GRADING:

Engagements	10%
Proposal.....	10%
Small showing.....	10%
Data	10%
Workshop	10%
Pedagogy	10%
Colloquium	10%
<u>Project</u>	<u>30%</u>
Total	100%

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

Attendance: Expected.

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COURSE CALENDAR

Week 1

What is research?

<http://ecu.au.libguides.com/c.php?g=410634&p=2796702>

Week 2

Structures, narratives

Intro to Nelson (Chap 1)
Intro to Barrett/Bolt
Intro to Riley/Hunter

Week 3

Principles

Nelson Chaps 2-3
Barrett/Bolt Chaps 1-2

Week 4

Resistances?

Nelson Chaps 4-5, 11
Riley/Hunter Part 3
Proposals due

Week 5

Terms and Strategies

Riley/Hunter Part 2
Barrett/Bolt Appendix

Week 6

Small showing
Data

Small showing due
Data due

Week 7

Beyond the US

Riley/Hunter Part 1
Nelson Chaps 6-10

Week 8	Workshopping	Come prepared to ask questions, be on your feet, and find solutions together
Week 9	Model 1	<i>Penelope Project</i>
Week 10	Model(s) 2	Barrett/Bolt Chaps 3-10
Week 11	How to teach it?	Due: Workshop
Week 12	Writing, examples	Explore https://www.artisticdoctorates.com/ On Carmen: examples of PaR dissertations
Week 13	How to teach it 2?	Due: Pedagogy
Week 14	Reflections, expansions	
Week 15	Presentations	Due: Colloquium

PROJECT essays/documentation are due by midnight on the date of our final.

TERM:	Autumn 2019	INSTRUCTOR:	Beth Kattelman
CREDITS:	1	OFFICE:	
LEVEL:	G	EMAIL:	
CLASS TIME:	Thursday 5:30-6:30 PM	OFFICE HOURS:	
LOCATION:	Theatre Research Institute		

COURSE DESCRIPTION and OUTCOMES:

1. To provide a space for students to workshop their developing scholarly and creative work
2. To develop professionalization skills, including abstract creation, proposal submission, CV creation, and interview preparation.

REQUIRED TEXTS (available at Campus Bookstore-Barnes and Noble):

ASSIGNMENTS:

GRADING:

This course is graded S/U

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