

## Term Information

Effective Term Autumn 2023

## General Information

Course Bulletin Listing/Subject Area Theatre  
Fiscal Unit/Academic Org Theatre, Film and Media Arts - D0280  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3710  
Course Title Global Performance Traditions  
Transcript Abbreviation Global Performance  
Course Description This course examines contemporary manifestations of global performance ritual traditions, including those of Asia and the Asian Diaspora, Africa and the African Diaspora, and the Indigenous Americas. Historical and cultural context is used to center our discussion of the tradition in contemporary practice.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 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 Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0501  
Subsidy Level Baccalaureate Course  
Intended Rank Sophomore, Junior, Senior

## Requirement/Elective Designation

Traditions, Cultures, and Transformations

## Course Details

### **Course goals or learning objectives/outcomes**

- Students will interrogate the claim that “ritual” is synonymous with “primitive” and examine contemporary manifestations of global performance ritual traditions.
- Students will explore performance traditions of Asia and the Asian Diaspora, Africa and the African Diaspora and the Indigenous Americas.
- Students will interrogate the concept of “performance” utilizing scholarship and theory from the field of performance studies.

### **Content Topic List**

- Theatre
- Performance Studies

### **Sought Concurrence**

No

## Attachments

- TH3710 Global Performance Traditions Syllabus.docx: Theatre 3710 Syllabus  
*(Syllabus. Owner: Kelly, Logan Paige)*
- TH3710 Global Performance Traditions Rationale.docx: Theatre 3710 GE Submission Form (Traditions Theme)  
*(Other Supporting Documentation. Owner: Kelly, Logan Paige)*
- Concurrences for THEATRE 3710.pdf: THEATRE 3710 Concurrences  
*(Concurrence. Owner: Kelly, Logan Paige)*
- THEATRE-BA Curricular Map as of 2022-12-20.pdf: THEATRE-BA Curriculum Map  
*(Other Supporting Documentation. Owner: Kelly, Logan Paige)*

## Comments

- If possible, we'd like to wait to request cross-listing with Comparative Studies after the course is approved as part of the GE. *(by Kelly, Logan Paige on 12/20/2022 03:09 PM)*
- - If this course will be able to count in one of your dept's majors, please upload the updated curriculum map for the major.
  - Please check off all campuses as requested by OAA for all courses in the new GE.
  - Please request concurrences from NESAS, EALL, SPPO, AAAS, Anthropology and Comparative Studies. They should be given 2 weeks to respond after which concurrence is assumed. *(by Vankeerbergen, Bernadette Chantal on 11/23/2022 02:15 PM)*

**COURSE REQUEST**  
3710 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
02/02/2023

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Kelly, Logan Paige	11/22/2022 11:18 AM	Submitted for Approval
Approved	Westlake, Jane E	11/22/2022 11:20 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	11/23/2022 02:15 PM	College Approval
Submitted	Kelly, Logan Paige	01/30/2023 09:24 AM	Submitted for Approval
Approved	Kelly, Logan Paige	01/30/2023 11:23 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/02/2023 04:36 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	02/02/2023 04:36 PM	ASCCAO Approval



# SYLLABUS

## THEA 3710

Global Performance Traditions: Ritual in Contemporary Practice  
Autumn 20XX (full term)  
3 credit hours | In-Person Synchronous

## COURSE OVERVIEW

### Instructor

Instructor: Ana Elena Puga

Email address: [puga.5@osu.edu](mailto:puga.5@osu.edu)

### Course description

In the West, ritual performance was often viewed as an antecedent to contemporary theatrical traditions. This dated view assumes that cultures develop in similar ways, and it limits our ability to understand the role of performance in specific cultural contexts. This course will interrogate the claim that “ritual” is synonymous with “primitive” and examine contemporary manifestations of global performance ritual traditions. As a global survey, Western/Eurocentric traditions are decentered, and non-Western traditions are highlighted. The course is divided into three units: Asia and the Asian Diaspora; Africa and the African Diaspora; and The Indigenous Americas. Individual topics include Japanese Noh, Kabuki, and Bunraku; Performance in rural China, Chinese Opera, and Kunqu; Indian Bharatanatyam, Kathakali, and puppetry; African Yoruba traditions, post-colonial performance in Cape Verde and Mozambique, Brazilian Samba and Candomblé, and Haitian Vodou; the *Rabinal-Achí* and Mayan performance, folkloric dances in Mexico and Peru, and Alaskan Native traditions. Historical and cultural context will be provided for each form and used to center our discussion of the tradition in contemporary practice. As a group, we interrogate the concept of “performance” utilizing scholarship and theory from the field of performance studies.

## Mode of Instruction

This course will meet in-person on Tuesdays and Thursdays from 11:10 – 12:30 in Baker 000. There is no hybrid option for class attendance.

## Course learning outcomes

### Overall Theme Goals and Expected Learning Outcomes (ELO):

- **Goal 1:** Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.
  - **ELO 1.1:** Engage in critical and logical thinking.
  - **ELO 1.2:** Engage in an advanced in-depth, scholarly exploration of the topic or ideas within this theme.
- **Goal 2:** Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
  - **ELO 2.1:** Identify, describe, and synthesize approaches or experiences.
  - **ELO 2.2:** Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

### Traditions, Cultures, & Transformations specific Goals and Expected Learning Outcomes (ELO):

- **Goal 3:** Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
  - **ELO 3.1:** Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.
  - **ELO 3.2:** Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.
  - **ELO 3.3:** Examine the interactions among dominant and sub-cultures.
  - **ELO 3.4:** Explore changes and continuities over time within a culture or society.
- **Goal 4:** Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.
  - **ELO 4.1:** Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.

- **ELO 4.2:** Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.

## **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/>.

## **Accessibility accommodations for students with disabilities**

The University strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

# COURSE MATERIALS

## Textbooks and Readings

### Required Texts (All available at Barnes & Noble OSU Bookstore)

- Dunham, Katherine. *Island Possessed*. University of Chicago Press, 2004.
- McMahon, Christina. *Recasting Transnationalism through Performance: Theatre Festivals in Cape Verde, Mozambique, and Brazil*. Palgrave, 2013.
- Soyinka, Wole. *Death and the King's Horseman: A Play*. (2<sup>nd</sup> ed.) W.W. Norton and Company, 2002.
- Westlake, E.J. *World Theatre: The Basics* (1st ed.). Routledge, 2017.

Additional Chapters, Articles, and Plays will be made available on Carmen Canvas

## EVALUATION

### Grading Breakdown

This is a points-based course. Your grade will be based on the points you earn on assignments. The points break down as follows:

Participation .....	30 pts
Weekly Discussion Posts .....	30 pts
Midterm Exam .....	25 pts
Final Exam .....	25 pts
Participant Observation Journal.....	30 pts
Term Paper.....	45 pts
Research Presentation .....	15 pts
<b>Total .....</b>	<b>200 pts</b>

### Grade Scale:

A	200-187 pts	B	173-166 pts	C	153-146 pts	D	126-120 pts
A-	186-180 pts	B-	165-160 pts	C-	145-140 pts	E	119-0 pts
B+	179-174 pts	C+	159-154 pts	D+	139-127 pts		

## Descriptions of major course assignments

### Weekly Discussion Board Post

**Description:** Apart from the first two weeks of classes, students are expected to post a 300-word response to the weekly readings by the start of class on Tuesday. We will use these posts to generate discussion during the class period. The posts can be about a particular reading or the readings as a whole. I am looking for your ideas, thoughts, and reflections. I want you to identify topics or concepts that confuse you or trouble you so that we can pay particular attention to these issues in class. At the end of your discussion post, please pose one question for the class to consider. Each post is worth 2.5 points.

### Midterm and Final Exam

**Description:** There will be a midterm and a final exam (dates indicated in the schedule below). The exams will consist of 25 multiple choice questions based on the content we cover in each half of the term. In addition to the multiple-choice section, there will be a small written component. A list of four questions will be provided and you will be required to provide short answers to two of these questions. The exams are not cumulative.

### Term Paper

**Description:** We will explore a wide range of topics and traditions this semester. Select two performance traditions we studied this semester and craft a topic that explores a similarity or difference that exists between the two forms. For example, you may want to write about gender and representation in traditionally male-dominated forms of Indian Kathakali and Japanese Noh or analyze the similarities between the *Nandan* in Chinese Kunqu and *Onnagata* in Japanese Kabuki, both are role types that require men to portray idealized versions of women. The paper should be 10 double-spaced pages with proper MLA formatting, including one-inch margins and Times New Roman 12-point type.

### Participant Observation Journal

**Description:** Our culture is filled with rituals and, as a result, some highly performative practices/traditions. You will keep a journal in which you identify, observe, describe, and analyze a ritual in which you participate during the semester. Examples include (but are not limited to) attending a religious service, sporting event, athletic practice, or government and political meetings/activities. There will be 3 journal submissions during the semester – dates are listed in the course schedule below. Submission breakdown is as follows - Entry 1: Introduce and describe the ritual; Entry 2: Detail your thoughts and feelings as you participate in the ritual; Entry 3: Analyze and synthesize what function the participation in the ritual served in your life. Each submission is worth 10 points.

### Final Presentation



**Description:** On December 1<sup>st</sup>, you will present on the research you have been conducting for your term paper. The presentations should be no more than 10 minutes in length. You can prepare a written presentation to read or extemporaneously explain your project, however you want to approach the project and help us engage with your material is fine. Visual materials are also required to enhance the talk. I will be evaluating your performance based on clarity of ideas/thoughts and level of research as well as the evident effort and time spent preparing the materials.

## COURSE SCHEDULE

Week	Dates	Topics, Readings, Assignments, Deadlines
1	8/23	Introductions and Syllabus Review
	8/25	What is Ritual? Discussion: Our "Rituals" Read: Westlake - Introduction (pg. 1-12) Read: Turner, Victor - <i>From Ritual to Theatre</i> "Acting in Everyday Life and Everyday Life in Acting" (pg. 102-124)
2	8/30	What is Performance Studies? Is everything a performance? Read: Schechner, Richard – <i>Performance Theory</i> "Approaches" (pg. 1-12) Read: Schechner, Richard – <i>Between Theatre and Anthropology</i> "Performers and Spectators Transported and Transformed" (pg. 117-150)
	9/2	Theatre Research: Visit TRI and introduction with special collections staff
		Asia and Asian Diaspora
3	9/6	Noh Read: Westlake - "Noh, Kabuki, Bunraku: Classical and Popular Japanese Theatre" (pg. 51-58) Read: Motokiyo, Zeami – <i>Atsumori</i> (Noh Play – access digitally) Watch: Excerpts from <i>Blue Moon Over Memphis</i> (a contemporary Noh by Theatre Nohgaku)
	9/8	Kabuki and Bunraku Read: Liu, Siyuan – <i>Routledge Handbook of Asian Theatre</i> "Traditional Asian performances in modern and contemporary times" Japan section (pg. 485-493) Read: Law, Jane Marie - "Puppet Think: The Implication of Japanese Ritual Puppetry for Thinking Through Puppetry Performances" Watch: Kabuki, the Path of the Flowers
4	9/13	The Qiang and Rural China

Week	Dates	Topics, Readings, Assignments, Deadlines
		<p>Read: Yu, Shiao-ling "Sacrifice to the Mountain, A Ritual Performance of the Qiang Minority People in China"</p> <p>Read: Xingjian, Gao – <i>Wild Man: A Contemporary Chinese Spoken Drama</i></p>
	9/15	<p>Kunqu and Chinese Opera</p> <p>Read: Westlake, "Jīngjù" (pg. 45-50)</p> <p>Read: Yeh, Catherine "Mei Lanfang and Modern Dance: Transcultural Innovation in Peaking Opera"</p> <p>Read: Rolston, David "Tradition and Innovation in Chen Shi-Zheng's <i>Peony Pavilion</i>"</p> <p>Watch: <i>Peony Pavilion</i> selections</p>
5	9/20	<p>Kathakali</p> <p>Read: Westlake - Chapter 2 "South and Southeast Asia" (pg. 30-45)</p> <p>Read: Barba, Eugenio - "The Kathakali Theatre"</p> <p>Read: Daugherty, Diane - "The Pendulum of Intercultural Performance: "Kathakali King Lear" at Shakespeare's Globe"</p>
	9/22	<p>Bharatanatyam</p> <p>Read: Liu, Siyuan – <i>Routledge Handbook of Asian Theatre</i> "Dance in Traditional Asian Theatre: India" (pg. 97-102)</p> <p>Read: O'Shea, Janet – "At Home in the World? The Bharatanatyam Dancer as Transnational Interpreter"</p> <p>Watch: Classical Indian Dance: Two Bharatanatyam Dances</p> <p>Due: Term paper topic</p>
6	9/27	<p>Puppetry</p> <p>Read: Foley, Kathy – "Puppets in Traditional Asian theatre"</p> <p>Read: Orenstein, Claudia - "Forging New Paths for Kerala's <i>Tolpavakoothu</i>, Leather Shadow Puppetry Tradition"</p> <p>Watch: Indian Puppetry Selections</p> <p>Due: Journal submission 1</p>
	9/29	<p>Puppetry: New Frontiers</p> <p>Read: Orenstein, Claudia "Women in Indian Puppetry: Negotiating Traditional Roles and new Possibilities"</p> <p>Visit: Claudia Orenstein, CUNY Hunter College</p> <p>Due: Prepare at least two questions to ask Dr. Orenstein based on the week's content and her article</p>
		Africa and African Diaspora

Week	Dates	Topics, Readings, Assignments, Deadlines
7	10/4	<p>Yoruba</p> <p>Read: Westlake - Chapter 5 "Sub-Saharan Africa" (pg. 76-85)</p> <p>Read: Babatunde, Allen Bakare – "The Yoruba Theatre from Religious and Ritualistic Perspectives"</p> <p>Read: Omojola, Bode - "Òsun Òsogbo: Power, Song and Performance in a Yoruba Festival"</p>
	10/6	<p>Contemporary Yoruba</p> <p>Read: Drewal, Margaret Thompson - "Ritual Performance in Africa Today"</p> <p>Read: Soyinka, Wole – <i>Death and the King's Horseman</i></p>
8	10/11	Review for Midterm Exam
	10/13	Midterm Exam (in class)
9	10/18	<p>Postcolonial Dialogues in Cape Verde and Mozambique</p> <p>Read: McMahon, Christina – Recasting Transnationalism through Performance: Theatre Festivals in Cape Verde, Mozambique, and Brazil (Introduction – Chapter 3)</p> <p>Read: Ferreira, Eunice – "Cape Verdean Theatre: Enacting Political Theory and Reclaiming Roots for Crioulo"</p>
	10/20	<p>Postcolonial Dialogues in Cape Verde and Mozambique</p> <p>Read: McMahon, Christina – Recasting Transnationalism through Performance: Theatre Festivals in Cape Verde, Mozambique, and Brazil (Chapters 3-4)</p>
10	10/25	<p>Samba</p> <p>Read: Browning, Barbara - <i>Samba</i>, Introduction (Pg. 1-15)</p> <p>Read: Figuerido Balieiro, Fernando – "Consuming Carmen Miranda: Dislocations and dissonances in the reception of an icon"</p> <p>Watch: <i>Otelo de mangueira</i> (MIT Global)</p>
	10/27	<p>Candomblé</p> <p>Read: Wafer, Jim - The Taste of Blood: Spirit Possession in Brazilian Candomblé, Part 3 (Pg. 121-155)</p> <p>Read: Daniel, Yvonne – <i>Dancing Wisdom</i> "Informal Learning with Bahian Orixás" (pg. 188-205)</p> <p>Watch: Herança Sagrada</p> <p>Due: Journal submission 2</p>
11	11/1	<p>Haitian Vodou</p> <p>Read: Westlake - Chapter 6 "The Caribbean" (pg. 91-102)</p> <p>Read: Dunham, Katherine - <i>Island Possessed</i> (pg. 3-78)</p>
	11/3	Haitian Vodou

Week	Dates	Topics, Readings, Assignments, Deadlines
		<p>Read: Cosentino, Donald, "Vodou Carnival"</p> <p>Read: Alcide Saint-Lot, Maria-José – <i>Vodou, A Sacred Theatre</i>, "Theatrical elements of Vodou and Dramatic elements of Vodou" (pg. 49-117)</p>
		The Indigenous Americas
12	11/8	<p><i>Rabinal-Achí</i> to Modern Mayan</p> <p>Read: Westlake - Chapter 7 "The Americas" (pg. 103-110)</p> <p>Read: Underiner, Tamara L. – <i>Contemporary Theatre in Mayan Mexico</i> (Chapter 1 - "Indigenous Bodies, Contested Texts")</p>
	11/10	<p><i>Rabinal-Achí</i> to Modern Mayan</p> <p>Read: Tedlock, Dennis – <i>Rabinal-Achi: A Mayan Drama of War and Sacrifice</i> (Introduction and part I, pgs. 21-125)</p> <p>Read: Versényi, Adam - "Ritual Meets the Postmodern: Contemporary Mexican Theatre"</p>
13	11/15	<p>Danzas Folklóricas: Mexico</p> <p>Read: Nájera-Ramírez, Olga – "Ballet Folklórico Mexicano: Choreographing National Identity in a Transnational Context"</p> <p>Watch: <i>Ballet Folklórico de Amalia Hernández</i> (festival internacional Cervantino)</p>
	11/17	<p>Danzas Folklóricas: Peru</p> <p>Read: Mendoza, Zoila S. – <i>Creating Our Own: Folklore, Performance, and Identity in Cuzco, Peru</i> (pgs. 1-17 and 125-183)</p> <p>Read: Bush, Jason – "The Urbanization and Transnational Circulation of the Peruvian Scissors Dance"</p>
14	11/22	<p>Alaskan Native Innovations</p> <p>Read: Riccio, Thomas – "A Message from Eagle Mother: The Messenger's Feast of the Inupiat Eskimo"</p> <p>Read: Riccio, Thomas – "Collective (Re)Creation as Site of Reclamation, Reaffirmation, and Redefinition"</p> <p>Due: Journal submission 3</p>
	11/24	Thanksgiving – No Class
15	11/29	<p>Alaskan Native Innovations</p> <p>Read: Riccio, Thomas – "Reimagining Yup'ik and Inupiat Performance"</p> <p>Watch: Qayaq: <i>The Magical Man</i></p>
	12/1	Term Paper Research Presentations
16	12/6	<p>Review for Final Exam</p> <p>Due: Submit term paper by 11:59 on Carmen</p>

Week	Dates	Topics, Readings, Assignments, Deadlines
	12/12	Final Exam

**In a sentence or two, explain how this class “fits’ within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.**

In this global survey of performance traditions, students encounter Non-Western performance forms. Emphasis is placed on understanding the tradition/form in its respective cultural context. Many global performance traditions are historically labeled simply as “ritual;” we unpack this term and discuss the “ritual” influence in contemporary practice.

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## *PART I*

### **ELO 1.1 Engage in critical and logical thinking.**

This course requires students to think critically and logically about the global performance traditions they encounter through discussion board posts, midterm/final examination, and term paper.

#### Discussion Board Post:

At the start of each week students are required to submit a discussion board post responding to prompts on the upcoming unit/topic. The prompts are general and used to spark thought. Because we encounter traditions rooted in specific and different cultural contexts than our own, I might ask for immediate impressions to an assigned performance viewing. What features of the performance stand out as distinct, unique, or confusing? Emphasis is placed on students articulating their thoughts and observations. These posts will also be used to generate in-class discussion and allow for lectures to be tailored to the interests and questions of the group.

#### Midterm/Final Exam:

Both the midterm and final exam will measure comprehension of course material and require students to synthesize content of class lectures, readings, and viewings.

#### Term Paper:

The term paper allows students to select two global performance traditions we cover during the semester and analyze points of similarity or difference. For example, a student might want to write about gender and representation in traditionally male dominated forms of Indian Kathakali and Japanese Noh. A student might decide to analyze the similarities between the *Nandan* in Chinese Kunqu and *Onnagata* in Japanese Kabuki: both are role types that require men to portray idealized versions of women. This assignment requires both critical and logical thinking as students must demonstrate an understanding of content and also develop a unique perspective/thesis related to the material.

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### **ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme**

In addition to readings from the textbook, supplemental peer-reviewed journal articles will be assigned to deepen the discussion and understanding weekly topics/units. For example, in the unit covering puppet traditions in India, the assigned article “Women in Indian Puppetry: Negotiating Traditional Roles and New Possibilities” is by Claudia Orenstein, a leading scholar in the field of puppet performance. This article engages with the broad content of the unit yet

also requires students to consider a specific scholarly analysis of an issue in this tradition (the place of women in contemporary practice). This type of scholarly analysis directly relates to the overall theme of the course as we consider contemporary manifestations of traditional performance forms.

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### **ELO 2.1 Identify, describe, and synthesize approaches or experiences.**

#### Midterm and Final Exams:

Both the midterm and final exams require students to explicitly synthesize material in short written responses. Students will engage with the content of lectures, readings, and performance viewings to craft their responses.

#### Class Discussions:

During class discussions, students will consider how the themes and topics covered during the week connect to larger cultural and societal issues. For example, many of the themes we engage with deal with issues of gender, race, religion, and sexuality. We will examine how a wide variety of performance traditions deal with such issues (both historically and in contemporary practice) then identify, describe, and synthesize the broader impact on society/culture.

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### **ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.**

Students are required to submit weekly discussion board responses. These posts are meant to be reflective and based on personal observations and impressions of the content. General guidelines are given to facilitate a post, but the student has the freedom to craft a post based on their interest. Some of the material we engage with during this course is set in disparate cultural contexts and may present challenging positions on topics related to gender, race, religion, and sexuality. There are ample opportunities through written discussion board posts, in-class discussion, and the term paper to respond to these issues in a way that fosters self-reflection. The flexibility in many of the assignments (allowing students to select topics/themes/ideas of interest to them) encourages students to develop an intellectual sense of self.

Throughout the semester students will keep a “participant observation journal.” The goal of this assignment is for students to identify the ways ritual functions within and shapes our culture. They are required to participate in the ritual practice: some examples include religious services, sporting events, athletic practice, or government and political meetings/activities. Students will describe the ritual, detail their thoughts and feelings, and analyze how their participation in the ritual impacts their life. This project requires students to directly reflect on an experience outside of the classroom connected to the course topic and requires them to build on or respond to a new experience/challenge.

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## PART II

### **ELO 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.**

Nearly every topic/unit will require students to engage with aspects of culture related to both historical and contemporary manifestations of performance traditions. Each assignment is also geared to student engagement with the above ELO: Students will respond, analyze, discuss, research, view, and interact with materials covering a wide range of cultural elements. For example, in the unit covering performance traditions in Brazil, we discuss Brazilian candomblé and how religious belief is inextricably linked to the performance tradition. Another example: The dances that take place during the initiation rites of Yao into the cult of the candomblé gods. Students will be asked: How is this religious practice mediated on stage in the work of the Balé Folclórico da Bahia? What happens to the spiritual significance of the practice when the dance is performed for tourists and secular spectators? These questions will be central to our examination of the topic and students will actively and critically engage with this ELO through participation in most or all of the course activities (lectures, readings, assignments, evaluations etc.)

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### **ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.**

#### Sample Assignment:

During week 5 we will study Indian Bharatanatyam. This traditional Indian performance tradition has made its way to TikTok and several other social media platforms. There is controversy in the Bharatanatyam community about the type of performances created for digital consumption and the impact it has on the form itself. During class, students will find digital Bharatanatyam performances on their social media platforms and record the differences they observe in the contemporary social media manifestations of the form vs. the recordings of staged Bharatanatyam performances. After students have gathered their findings, we will discuss the impact of social media on this form and discuss the controversy it has caused.

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### **ELO 3.3 Examine the interactions among dominant and sub-cultures.**

Based on the nature of the content covered in this course, students will often have exposure to interactions between dominant and sub-cultures. One way they will examine these interactions is through course readings and lectures.

#### Sample Reading/Lecture:

During our unit on performance traditions in China, the reading “Sacrifice to the Mountain, A Ritual Performance of the Qiang Minority People in China” by Shiao-Ling Yu is assigned. This reading examines the Qiang ethnic minority in China and the performance activities they practice in their mountain communities. The lecture given related to this reading will examine the Qiang and their culturally significant traditions in the broader context of dominant and sub-cultures/groups in China.

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**ELO 3.4 Explore changes and continuities over time within a culture or society.**

A unique feature of this course is the explicit focus on “changes and continuities” over time, within a culture of society. Performance traditions are tightly linked to specific cultural and societal conventions, these lay the foundation for how a form changes (or doesn’t) over a period of time. Each unit/topic/tradition/example is discussed both in terms of the historical practice (ritual thread) and then discussed in terms of its contemporary manifestations. What did this form look like? How did it develop? What does it look like now? Each week in each unit, those questions are rooted in the content. Aside from generally engaging with the content through class readings, lectures, and discussions, students will have the opportunity to discuss these changes or continuities in both the midterm/final exam and in their term papers.

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**ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.**

A major assignment that requires students to directly address the above ELO is the term paper (see description below). Aside from this larger assignment, class lectures and discussions as well as in class activities will require students to recognize and explain these differences or similarities (see activity example below).

Term Paper:

The term paper allows students to select two global performance traditions we cover during the semester and analyze points of similarity or difference. For example, a student might want to write about gender and representation in traditionally male dominated forms of Indian Kathakali and Japanese Noh. A student might decide to analyze the similarities between the *Nandan* in Chinese Kunqu and *Onnagata* in Japanese Kabuki, both are role types that require men to portray idealized versions of women. This assignment requires both critical and logical thinking as students must demonstrate an understanding of content but also develop a unique perspective/thesis related to the material.

Class Activity Example:

Japanese Noh theatre (originating in the 14<sup>th</sup> century) is a highly stylized and codified performance form. In recent years, Noh has been explored internationally with Noh performance companies springing up around the globe. One such example is the international collective, Theatre Nohgaku. With ties to Noh companies in Japan, Theatre Nohgaku adopted the practice of Noh drama creates contemporary Noh plays for international audiences. Students will watch a series of Noh performances and then watch selections from Theatre Nohgaku’s *Blue Moon Over Memphis*, an Elvis Noh. Students will consider the ethical and cultural implications of Theatre Nohgaku’s work and discuss some similarities of the Noh performed for audiences in Japan vs. the Noh crafted for international audiences.

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**ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues**Lecture/Topic Example:

In the Chinese Kunqu unit, we will discuss the life and work of the performer Mei Lanfang. In learning about the life and theatrical career of Lanfang, students witness the individual experience of this performer and the impact he left on Chinese culture and the perception of Chinese culture and people of Asian race abroad. Lanfang was a noted Nandan performer (male performer of female character roles) during the 20<sup>th</sup> century. The conflict of tradition vs. modernization and impacted both his personal career trajectory and his performance aesthetic. Lanfang was eventually used by the Chinese government as a cultural ambassador who made three major international exchanges (to Japan, United States, and Soviet Union). The reception to these performances was mixed, widely accepted by the “cultural elite” but confusing to the “general public.” Many were confused seeing a man perform as a woman and this raised many questions about sexuality, gender, and representation. Students will connect with this material through class discussions and written discussion board posts – they will consider how this example fits in a broader discussion of issues (race, ethnicity, sexuality, gender, and representation).

## Kelly, Logan

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**From:** Skinner, Ryan  
**Sent:** Thursday, December 8, 2022 12:58 PM  
**To:** Kelly, Logan  
**Cc:** Adeeko, Adeleke  
**Subject:** Concurrence from AAAS

Dear Logan (if I may),

The Department of African American and African Studies is happy to grant concurrence for Theatre 3710, Global Performance Traditions.

Best,

Ryan Skinner  
Director of Undergraduate Studies (AAAS)

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[Ryan Skinner](#)

Associate Professor  
School of Music  
Dept. of African American and African Studies

Coordinator of the [Lectures in Musicology](#) (Music)  
Director of [Undergraduate Studies](#) (AAAS)

Author of:

[Afro-Sweden: Becoming Black in a Colorblind Country](#) (Minnesota, 2022)  
[Bamako Sounds: The Afropolitan Ethics of Malian Music](#) (Minnesota, 2015)

**The Ohio State University  
College of the Arts and Sciences Concurrence Form**

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. **An e-mail may be substituted for this form.**

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Units should be allowed two weeks to respond to requests for concurrence.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

**A. Proposal to review**

**THEATRE 3710 Global Performance Traditions**

Initiating Academic Unit	Course Number	Course Title
<b>New</b>		<b>12/1/2022</b>
Type of Proposal (New, Change, Withdrawal, or other)		Date request sent
<b>Anthropology</b>		<b>12/15/2022</b>
Academic Unit Asked to Review		Date response needed

**B. Response from the Academic Unit reviewing**

Response: include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

No response as of December 20th.

**Signatures**

1.	Name	Position	Unit	Date
2.	Name	Position	Unit	Date
3.	Name	Position	Unit	Date

## Kelly, Logan

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**From:** Armstrong, Philip  
**Sent:** Wednesday, December 7, 2022 3:06 PM  
**To:** Kelly, Logan  
**Cc:** Dugdale, Tom  
**Subject:** Re: Concurrence Request for Theatre 3710 Global Performance Traditions

Hi Kelly

Thanks for letting us know about the course—which is wonderful and something we fully support—so no concurrence issues at all.

On a separate but related note, Katey Borland tells me that she has been speaking with Ana and looking into crosslisting this course with Comparative Studies, so that we might teach it sometimes when she wasn't offering it. It is also a course that Katey says she would want to include in the folklore minor. Katey also plans to propose a more introductory performance course that she would hope could be cross-listed with Theater. I don't think this interferes with the question of concurrence but I thought you might like to know what conversations have been happening around these courses. Hopefully we can continue the conversation later on about these various possibilities

very best

Philip

---

**From:** "Kelly, Logan" <kelly.472@osu.edu>  
**Date:** Thursday, December 1, 2022 at 2:23 PM  
**To:** "Armstrong, Philip" <armstrong.202@osu.edu>  
**Cc:** "Dugdale, Tom" <dugdale.3@osu.edu>  
**Subject:** Concurrence Request for Theatre 3710 Global Performance Traditions

Hello, Dr. Armstrong,

I'm writing to request concurrence from the Department of Comparative Studies for a course in the Department of Theatre, Film, and Media Arts. The syllabus and a concurrence form for this new GE course, Global Performance Traditions, is attached. Would you please review the course and respond by December 15<sup>th</sup>?

Thank you!

Logan



**Logan Kelly**

Academic Program Coordinator, Theatre

**The Ohio State University**

Department of Theatre, Film, and Media Arts  
1089 Drake Performance and Event Center  
614-247-7045 Office / 614-292-5821 Office  
[kelly.472@osu.edu](mailto:kelly.472@osu.edu) / [theatreandfilm.osu.edu](http://theatreandfilm.osu.edu)

**[Make An Appointment](#)**

Pronouns: she/her/hers / Honorific: Ms.

## Kelly, Logan

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**From:** Bender, Mark  
**Sent:** Thursday, December 1, 2022 4:16 PM  
**To:** Kelly, Logan; Xie, Zhiguo  
**Cc:** Dugdale, Tom  
**Subject:** Re: Concurrence Request for Theatre 3710 Global Performance Traditions

Dear Logan, this looks like a very interesting class. Parts of it are quite similar to a series of 5000 level classes we teach in DEALL, in both theory and content, such as Chinese 5400 (Chinese Performance Traditions) which I teach next term, and a similar course in Japanese and Korea; we have also offered courses on Japanese Noh theater (Shelley Quinn) and Chinese theater (Margie Chan), and a course on Korean performance (Chan Park and others). We also cover some of this material in our EALL 1231 East Asian Humanities course (though not in great depth). I would imagine that the course you are proposing could be a gateway course into some of our 5000 level courses. Thus, I don't see any conflict. btw, should DEALL faculty be willing, there might be the possibility of guest lectures from DEALL. I am also intrigued by the African and Central/South American portion of your course and am a big fan of Tedlock's extensive work.

Sincerely,

Mark

Mark Bender  
Professor of Chinese Literature and Folklore  
Chair, Department of East Asian Languages and Literatures  
The Ohio State University  
1775 College Road S, Hagerty Hall 398  
Columbus, OH 43210  
USA  
bender.4@osu.edu  
614-688-5737

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**From:** Kelly, Logan <kelly.472@osu.edu>  
**Sent:** Thursday, December 1, 2022 2:23 PM  
**To:** Bender, Mark <bender.4@osu.edu>; Xie, Zhiguo <xie.251@osu.edu>  
**Cc:** Dugdale, Tom <dugdale.3@osu.edu>  
**Subject:** Concurrence Request for Theatre 3710 Global Performance Traditions

Hello, Dr. Bender and Dr. Xie,

I'm writing to request concurrence from the Department of East Asian Languages and Literature for a course in the Department of Theatre, Film, and Media Arts. The syllabus and a concurrence form for this new GE course, Global Performance Traditions, is attached. Would you please review the course and respond by December 15<sup>th</sup>?

Thank you!  
Logan

**Logan Kelly**

Academic Program Coordinator, Theatre

**The Ohio State University**

Department of Theatre, Film, and Media Arts

1089 Drake Performance and Event Center

614-247-7045 Office / 614-292-5821 Office

[kelly.472@osu.edu](mailto:kelly.472@osu.edu) / [theatreandfilm.osu.edu](http://theatreandfilm.osu.edu)

**Make An Appointment**

Pronouns: she/her/hers / Honorific: Ms.

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College of the Arts and Sciences Concurrence Form**

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Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

**A. Proposal to review**

**THEATRE 3710 Global Performance Traditions**

Initiating Academic Unit	Course Number	Course Title
<b>New</b>		<b>12/1/2022</b>
Type of Proposal (New, Change, Withdrawal, or other)		Date request sent
<b>NESA</b>		<b>12/15/2022</b>
Academic Unit Asked to Review		Date response needed

**B. Response from the Academic Unit reviewing**

Response: include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

No further response as of December 20th.

**Signatures**

1.	Name	Position	Unit	Date
2.	Name	Position	Unit	Date
3.	Name	Position	Unit	Date



## Kelly, Logan

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**From:** Liu, Morgan  
**Sent:** Thursday, December 1, 2022 5:59 PM  
**To:** Kelly, Logan  
**Cc:** Dugdale, Tom  
**Subject:** Re: Concurrence Request for THEATRE 3710 Global Performance Traditions

Dear Logan,

Thanks for this request. We'll get back to you soon!

Morgan

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**From:** Kelly, Logan <kelly.472@osu.edu>  
**Date:** Thursday, December 1, 2022 at 2:22 PM  
**To:** Liu, Morgan <liu.737@osu.edu>  
**Cc:** Dugdale, Tom <dugdale.3@osu.edu>  
**Subject:** Concurrence Request for THEATRE 3710 Global Performance Traditions

Hello, Dr. Liu,

I'm writing to request concurrence from the Department of Near Eastern and South Asian Languages and Cultures for a course in the Department of Theatre, Film, and Media Arts. The syllabus and a concurrence form for this new GE course, Global Performance Traditions, is attached. Would you please review the course and respond by December 15<sup>th</sup>?

Thank you!  
Logan



**Logan Kelly**  
Academic Program Coordinator, Theatre

**The Ohio State University**  
Department of Theatre, Film, and Media Arts  
1089 Drake Performance and Event Center  
614-247-7045 Office / 614-292-5821 Office  
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**[Make An Appointment](#)**

Pronouns: she/her/hers / Honorific: Ms.

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College of the Arts and Sciences Concurrence Form**

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An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Units should be allowed two weeks to respond to requests for concurrence.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

**A. Proposal to review**

**THEATRE 3710 Global Performance Traditions**

Initiating Academic Unit	Course Number	Course Title
<b>New</b>		<b>12/1/2022</b>
Type of Proposal (New, Change, Withdrawal, or other)		Date request sent
<b>SPPO</b>		<b>12/15/2022</b>
Academic Unit Asked to Review		Date response needed

**B. Response from the Academic Unit reviewing**

Response: include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

No response as of December 20th.

**Signatures**

1.	Name	Position	Unit	Date
2.	Name	Position	Unit	Date
3.	Name	Position	Unit	Date

**Bachelor of Arts in Theatre  
Curriculum Map**

**Program Learning Goals**

Course #	Goal 1: Theatre Appreciation	Goal 2: The Craft of Performance	Goal 3: Design, Technology & Management	Goal 4: Critical Skills and Analysis	Goal 5: Experience as Generative Practitioner	Goal 6: Career Preparation
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**REQUIRED COURSES**

2100	Beginning	Beginning	Beginning	Beginning		Beginning
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*History & Text*

3731	Intermediate			Intermediate		
3732	Intermediate			Intermediate		
5771.xx	Advanced	Intermediate	(Intermediate)	Advanced	Intermediate	Beginning

*Design*

2211	Beginning		Intermediate	Beginning	Beginning	
3241	Intermediate		Advanced	Intermediate	Intermediate	Beginning
3411	Intermediate		Advanced	Intermediate	Intermediate	Beginning
3511	Intermediate		Advanced	Intermediate	Intermediate	Beginning
3611	Intermediate		Advanced	Intermediate	Intermediate	Beginning
5310	Intermediate		Advanced	Intermediate	Intermediate	Beginning

*Performance*

2811	Beginning	Beginning		Beginning	Beginning	
3831	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate	

*Production*

2000.xx	Beginning		Beginning		Beginning	Beginning
3000	Intermediate		Intermediate		Intermediate	Intermediate
4000.07	Advanced			Advanced	Intermediate	Intermediate
4000.08	Advanced	Advanced		Intermediate	Intermediate	Intermediate
4000.18	Advanced	Advanced		Intermediate	Intermediate	Intermediate
4000.xx	Advanced		Advanced	Intermediate	Intermediate	Intermediate
3921S	Intermediate	Advanced	Intermediate	Advanced	Advanced	Intermediate
4921S	Advanced	Advanced	Intermediate	Advanced	Advanced	Advanced

*Experiential Learning*

3921S	Intermediate	Advanced	Intermediate	Advanced	Advanced	Intermediate
4191	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	Advanced
4921S	Advanced	Advanced	Intermediate	Advanced	Advanced	Advanced
4998	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
4999	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
5189	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
5798.02	Advanced	Intermediate	Intermediate	Advanced	Advanced	Intermediate
5798.03	Intermediate			Intermediate		
5922S	Advanced	Advanced		Advanced	Advanced	Advanced

**ELECTIVE COURSES**

2101	Beginning	Beginning	Beginning	Beginning		Beginning
2110	Beginning	Beginning		Beginning	Beginning	
2341H	Beginning		Beginning	Beginning	Beginning	
2351	Beginning		Intermediate	Beginning	Beginning	Beginning
2367.01	Intermediate			Intermediate	Intermediate	
2367.02	Intermediate			Intermediate	Intermediate	
2367.03	Intermediate			Intermediate	Intermediate	
3111	Intermediate	Intermediate	Beginning	Intermediate	Intermediate	Beginning
3221	Intermediate		Advanced	Intermediate	Intermediate	Intermediate
3351			Beginning	Beginning	Beginning	
3352			Intermediate	Intermediate	Intermediate	Beginning
3381			Intermediate	Intermediate	Intermediate	Beginning
3551	Intermediate	Beginning	Intermediate	Beginning	Intermediate	Beginning
3597	Advanced	Beginning		Advanced	Intermediate	
3710	Intermediate			Intermediate		
3812	Intermediate	Intermediate		Intermediate	Intermediate	
3813	Intermediate	Intermediate		Intermediate	Intermediate	
3814	Advanced	Advanced		Advanced	Advanced	Beginning
3815	Advanced	Advanced	Beginning	Advanced	Advanced	Intermediate
3818	Advanced	Advanced		Advanced	Advanced	Intermediate
3820	Advanced	Intermediate		Intermediate	Intermediate	Intermediate
3821	Advanced	Advanced		Intermediate	Intermediate	Beginning

**Bachelor of Arts in Theatre  
Curriculum Map**

**Program Learning Goals**

<b>Course #</b>	<b>Goal 1: Theatre Appreciation</b>	<b>Goal 2: The Craft of Performance</b>	<b>Goal 3: Design, Technology &amp; Management</b>	<b>Goal 4: Critical Skills and Analysis</b>	<b>Goal 5: Experience as Generative Practitioner</b>	<b>Goal 6: Career Preparation</b>
3825	Advanced	Advanced		Advanced	Advanced	
3832	Intermediate	Advanced		Intermediate	Intermediate	Beginning
4194	Intermediate	(Intermediate)	(Intermediate)	(Intermediate)	(Intermediate)	Intermediate
4821	Advanced	Advanced		Advanced	Advanced	Beginning
5111	Advanced	Advanced	Beginning	Advanced	Advanced	Intermediate
5177	Intermediate	Advanced			Advanced	Beginning
5193	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	(Advanced)
5194	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	(Advanced)
5211	Intermediate		Advanced	Advanced	Advanced	Intermediate
5210	Intermediate		Intermediate	Intermediate	Intermediate	Intermediate
5220	Intermediate	Intermediate	Intermediate	Intermediate	Advanced	Advanced
5221	Advanced		Advanced	Advanced		Advanced
5225	Advanced	Intermediate	Advanced	Advanced		Advanced
5241	Intermediate		Advanced	Intermediate	Intermediate	Advanced
5263.xx	Advanced		Advanced	Advanced	Advanced	Advanced
5305	Intermediate		Intermediate	Intermediate	Intermediate	Intermediate
5321	Beginning		Intermediate	Beginning	Beginning	
5322	Intermediate		Intermediate	Intermediate	Intermediate	Beginning
5323	Intermediate		Advanced	Advanced	Intermediate	Intermediate
5331	Intermediate		Intermediate	Advanced	Intermediate	Beginning
5341	Intermediate		Advanced	Advanced	Advanced	Intermediate
5401	Advanced		Advanced	Intermediate	Advanced	Advanced
5403	Advanced		Advanced	Intermediate	Advanced	Advanced
5411	Advanced		Advanced	Advanced	Advanced	Advanced
5412	Advanced		Advanced	Advanced	Advanced	Advanced
5501	Advanced		Advanced	Intermediate	Advanced	Advanced
5502	Advanced		Advanced	Intermediate	Advanced	Advanced
5503	Advanced		Advanced	Intermediate	Advanced	Advanced
5511	Advanced		Advanced	Intermediate	Advanced	Advanced
5512	Advanced		Advanced	Intermediate	Advanced	Advanced
5603	Advanced		Advanced	Intermediate	Advanced	Advanced
5611	Advanced		Advanced	Advanced	Advanced	Advanced
5612	Advanced		Advanced	Advanced	Advanced	
5621	Advanced		Advanced	Intermediate	Advanced	Advanced
5720	Advanced			Advanced	Advanced	
5731	Advanced	Intermediate	Intermediate	Advanced	Advanced	
5741	Advanced	Intermediate	Advanced	Advanced	Advanced	
5751	Advanced	Intermediate	Advanced	Advanced	Advanced	
5772	Advanced	Advanced		Advanced	Advanced	
5798.01	Advanced	Intermediate	Intermediate	Advanced	Advanced	(Advanced)
5831	Advanced	Advanced		Intermediate	Advanced	
5835	Advanced	Advanced		Advanced	Advanced	Advanced
5840		Advanced		Intermediate	Advanced	Advanced
5899	Advanced	Advanced	Advanced	Advanced	Advanced	(Advanced)
5911	Advanced	Intermediate		Advanced	Advanced	Beginning
5921	Advanced	Intermediate		Advanced	Advanced	Beginning
5961	Advanced	Intermediate		Advanced	Advanced	Beginning
5971	Advanced	Intermediate		Advanced	Advanced	Beginning

*Updated: 10/22*