

## Term Information

Effective Term Spring 2024

## 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 3130H  
Course Title Introduction to Performance Studies  
Transcript Abbreviation Intro Perf Studies  
Course Description This introduction to performance studies examines the pervasiveness of performance as a central element of social and cultural life. We will consider a broad array of performances on and off the stage, live and recorded, scripted and improvised, sacred and profane.  
Semester Credit Hours/Units Fixed: 4

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 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 Honors standing, plus English 1110 or equiv. For students following the new GE system, Honors standing, plus completion of GE foundation writing and information literacy course.  
Exclusions Not open to students with credit for COMPSTD 3130H.  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings Cross-listed in COMPSTD

## Subject/CIP Code

Subject/CIP Code 24.0103  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## **Requirement/Elective Designation**

Traditions, Cultures, and Transformations

The course is an elective (for this or other units) or is a service course for other units

## **Course Details**

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

- Explore the study of cultures and societies, past and present, through the interdisciplinary paradigm of performance studies.
- Witness, discuss, and write about performance at increasing levels of sophistication to create original analyses, interpretations, and creative critiques of live and recorded performative enactments on and off the conventional stage.
- Consider the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity.
- Describe and examine personal and collective identity categories, as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses.
- Evaluate and critique historical modes of cultural exchange and research methods (e.g., critical ethnography) as related to alienation, othering, orientalism, and/or the reproduction of normativity as pertains to identity categories.
- Theorize and trace performances of oppression, assimilation, hybridity, intersectionality, colonization, migration, and diaspora, especially as they relate to race, ethnicity, gender, sexuality, and other forms of diversity in societies.
- Cultivate conventional academic knowledge and more processual, perspectival, participatory, and provisional kinds of knowledge through performance as an interdisciplinary research method.
- Apply the knowledge of identity and systems of power gained through studying performance to examine our own identities, place in power structures, and impact as global citizens.
- Establish in-depth understanding of performance as an object of study and a method of inquiry through a public demonstration of competence.

### **Content Topic List**

- performance
- ritual
- play
- embodiment
- cultural studies
- aesthetics
- interdisciplinarity

### **Sought Concurrence**

Yes

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## Attachments

- Brooks\_Submission Form - Traditions, Cultures & Transformations.pdf: GE Submission Form  
*(Other Supporting Documentation. Owner: Kelly, Logan Paige)*
- Brooks\_Research & Creative Inquiry Inventory.pdf: Research & Creative Inquiry Inventory  
*(Other Supporting Documentation. Owner: Kelly, Logan Paige)*
- THEATRE-BA Curricular Map.pdf: Curriculum Map  
*(Other Supporting Documentation. Owner: Kelly, Logan Paige)*
- English Concurrence.pdf: Concurrence (COMPSTD/THEATRE 3130H)  
*(Concurrence. Owner: Kelly, Logan Paige)*
- Intended Audience and Honors Rationale.pdf: Intended Audience and Honors Rationale  
*(Other Supporting Documentation. Owner: Kelly, Logan Paige)*
- Comparable non-honors syllabi (COMPSTD, THEATRE).pdf: Comparable non-honors syllabi  
*(Other Supporting Documentation. Owner: Kelly, Logan Paige)*
- Syllabus - Intro to Performance Studies v2.pdf: COMPSTD/THEATRE 3130H Syllabus  
*(Syllabus. Owner: Kelly, Logan Paige)*

## Comments

- Updated syllabus to reflect corrected GE outcomes language. *(by Kelly, Logan Paige on 09/06/2023 11:23 AM)*
- Please see informal feedback email sent 09-04-2023 RLS *(by Steele, Rachel Lea on 09/04/2023 01:07 PM)*
- ASC Honors also has this in the instructions: For comparative purposes, the ASC Honors Committee requires a copy of a syllabus for the already existing non-honors course which will parallel the proposed honors version. If the proposal is for a brand-new honors course, there obviously will be no syllabus for an already existing non-honors course available. In such cases, the proposer should include the syllabus from a non-honors course at a level comparable to the proposed course so that the Committee has some standard within the department for comparative purposes. *(by Vankeerbergen, Bernadette Chantal on 06/29/2023 01:27 PM)*

**COURSE REQUEST**  
3130H - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
09/06/2023

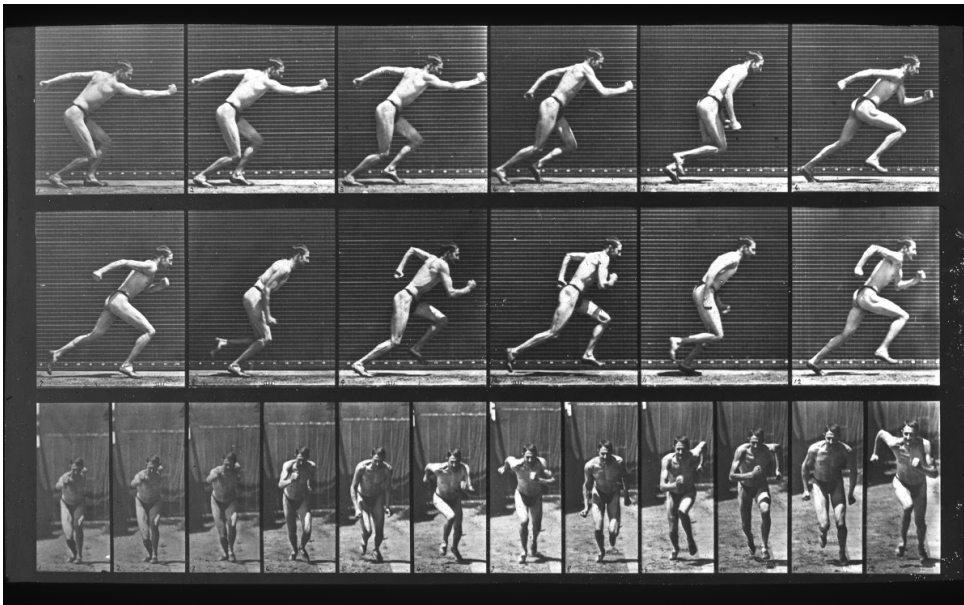
**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Kelly, Logan Paige	05/10/2023 03:00 PM	Submitted for Approval
Approved	Westlake, Jane E	05/10/2023 03:03 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	05/29/2023 07:56 AM	College Approval
Submitted	Kelly, Logan Paige	06/26/2023 12:01 PM	Submitted for Approval
Approved	Kelly, Logan Paige	06/26/2023 01:15 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	06/29/2023 01:28 PM	College Approval
Submitted	Kelly, Logan Paige	06/29/2023 02:03 PM	Submitted for Approval
Approved	Westlake, Jane E	07/03/2023 07:11 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	08/21/2023 01:45 PM	College Approval
Revision Requested	Steele, Rachel Lea	09/04/2023 01:07 PM	ASCCAO Approval
Submitted	Kelly, Logan Paige	09/06/2023 11:23 AM	Submitted for Approval
Approved	Kelly, Logan Paige	09/06/2023 11:24 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/06/2023 11:29 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/06/2023 11:29 AM	ASCCAO Approval

# COMPSTD/THEATRE 3130H:

## Introduction to Performance Studies (Honors)

### Spring 2024



**Image Credit:**  
*Starting for a Run* (1884-86)  
Eadweard Muybridge  
Glass Lantern Slide  
Sequence Photograph  
University of Pennsylvania

## Course Information

- **Mode of Delivery:** In-Person Synchronous; 4 credits
- **Course Time:** Monday, 2:15–5:00 p.m. and Thursday, 12:40–1:35 p.m.
- **Course Location:** TBD

## Instructor

- **Instructor:** John Brooks
- **Email:** [brooks.1310@osu.edu](mailto:brooks.1310@osu.edu)
- **Office location:** Hagerty 473
- **Office hours:** Wednesdays, 12:45–3:35 p.m.
- **Preferred means of communication:**
  - My preferred method of communication for questions is **email**.
  - Class-wide communications will go through CarmenCanvas Announcements. Update your [notification preferences](#) to ensure you receive these messages.

## Course Description

This course offers an introduction to performance studies. Performance studies is an interdisciplinary field of inquiry that draws on theories and methods from other established academic disciplines in the humanities and social sciences, including (but not limited to) anthropology, sociology, theatre studies, art history, psychology, communication studies, and cultural studies. It draws on these disciplines to explain what social, political, aesthetic, and everyday performances *do* and *how* they do it. Studying performance means taking acting, ritual, and play seriously when observing, interpreting, and analyzing a wide range of social phenomena and cultural observances—from speeches to improvisational dances, street parades to legal proceedings, and Hollywood films to state festivals, to name just a few examples.

In this course, we will examine the pervasiveness of performance as a central element of social and cultural life, focusing predominantly on life in the United States. We will consider a broad array of performances on and off the stage, live and recorded, scripted and improvised, sacred and profane. Among others, these will include theatrical productions, musical recordings, protests, happenings, and everyday encounters. Special attention will be given to the role of performance in the construction, maintenance, and fragmentation of racial, gender, and sexual identity categories and their intersections. How do people and groups—intentionally and unknowingly—enact individual and community identities through performance? How does performance mediate tensions between dominant and sub-cultural groups? What kinds of effects do performances have on people who participate them, and what kinds of effects do they have on outsiders who witness them?

To answer these questions, we will treat performance as both as an object of study and as a method of study. This means that we will think about performances as cultural phenomena but also use performance as a strategy for querying the various social worlds that we each inhabit. In this way, “Intro to Performance Studies” will emphasize theory and practice equally, meaning that all students are expected not only to analyze and critique performances but also to observe, participate in, and create performances. Sometimes this will mean enacting basic performances in the classroom with your peers; other times it may mean venturing outside of the classroom to stage some mode of performance in front of another kind of audience. As a group, we interrogate such moments of performance utilizing scholarship and theory from the field of performance studies.

## Required Course Materials

There are no required textbooks for this class. All readings are available on Carmen or via webpages hyperlinked directly into the schedule. All readings should be printed and brought to class on the day they are assigned. Printing the readings is necessary because computers will only be permitted during specific in-class activities.

# GE Fulfillment Information

This course meets the requirements of the [new/revised GE \(launched in fall 2022\)](#) in the theme category of **Traditions, Cultures, and Transformations** and the Integrative Practices category of **Research and Creative Inquiry**.

## **GE Theme: Traditions, Cultures, and Transformations**

**Goal 1:** Successful students will analyze “Traditions, Cultures, and Transformations” at a more advanced and in-depth level than in the Foundations component.

- Expected Learning Outcome 1.1: Successful students are able to engage in critical and logical thinking about the topic of traditions, cultures, and transformations.
- Expected Learning Outcome 1.2: Successful students are able to engage in an advanced, in-depth, scholarly exploration of the topic traditions, cultures, and transformations.

**Goal 2:** Successful students will integrate approaches to understanding traditions, cultures, and transformations, 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.

- Expected Learning Outcome 2.1: Successful students are able to identify, describe, and synthesize approaches or experiences as they apply to traditions, cultures, and transformations.
- Expected Learning Outcome 2.2: Successful students are able to 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.

**Goal 3:** Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

- Expected Learning Outcome 3.1: Successful students are able to 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.
- Expected Learning Outcome 3.2: Successful students are able to analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.
- Expected Learning Outcome 3.3: Successful students are able to examine the interactions among dominant and sub-cultures.
- Expected Learning Outcome 3.4: Successful students are able to 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.

- Expected Learning Outcome 4.1: Successful students are able to recognize and explain differences, similarities, and disparities among institutions, organizations, culture.



- Expected Learning Outcome 4.2: Successful students are able to explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.

### **GE Integrative Practice: Research and Creative Inquiry**

Courses identified as GE Integrative Practice: Research and Creative Inquiry will include:

- Performance expectations set at appropriately high levels—e.g., students investigate their own questions or develop their own creative projects.
- Significant investment of time and effort by students over an extended period—e.g., scaffolded scientific or creative processes building across the term, including, as examples, reviewing literature, developing methods, collecting data, interpreting or developing a concept or idea into a full-fledged production or artistic work.
- Interactions with faculty and peers about substantive matters including regular, meaningful faculty mentoring and peer support.
- Frequent, timely and constructive feedback for students on their work (iteratively scaffolding research or creative skills in curriculum to build over time).
- Periodic, structured opportunities to reflect and integrate learning in which students interpret findings or reflect on creative work.
- Opportunities to discover relevance of learning through real-world applications—e.g., mechanism for allowing students to see their focused research question or creative project as part of a larger conceptual framework.
- Public demonstration of competence, such as a significant public communication of research or display of creative work, or a community scholarship celebration.
- Experiences with diversity wherein students demonstrate intercultural competence and empathy with people and worldview frameworks that may differ from their own.
- Explicit and intentional efforts to promote inclusivity and a sense of belonging and safety for students—e.g., use of universal design principles, culturally responsible pedagogy.
- Clear plan to market this course to get a wider enrollment of typically underserved populations.

### Meeting GE Learning Outcomes

The course supports the expected learning outcomes for the **Traditions, Cultures, and Transformations** theme and the integrative practice of **Research and Creative Inquiry** by:

1. Exploring the study of cultures and societies, past and present, through the interdisciplinary paradigm of performance studies;
2. Supporting students as they witness, discuss, and write about performance at increasing levels of sophistication to create original analyses, interpretations, and creative critiques of live and recorded performative enactments on and off the conventional stage;
3. Considering the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity;



4. Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;
5. Evaluating and critiquing historical modes of cultural exchange and research methods (e.g., critical ethnography) as related to alienation, othering, orientalism, and/or the reproduction of normativity as pertains to identity categories;
6. Theorizing and tracing performances of oppression, assimilation, hybridity, intersectionality, colonization, migration, and diaspora, especially as they relate to race, ethnicity, gender, sexuality, and other forms of diversity in societies;
7. Cultivating conventional academic knowledge and more processual, perspectival, participatory, and provisional kinds of knowledge through performance as an interdisciplinary research method;
8. Applying the knowledge of identity and systems of power gained through studying performance to examine our own identities, place in power structures, and impact as global citizens; and
9. Establishing in-depth understanding of performance as an object of study and a method of inquiry through a public demonstration of competence.



## TRADITIONS, CULTURES, AND TRANSFORMATIONS

Goals	Expected Learning Outcomes	Meeting Expected Learning Outcomes
<p><b>GOAL 1:</b> Successful students will analyze “Traditions, Cultures, and Transformations” at a more advanced and in-depth level than in the Foundations component.</p>	<p><b>Successful students will...</b></p> <p>1.1 Engage in critical and logical thinking about the topic of traditions, cultures, and transformations.</p>	<p>This ELO is supported by at least 3 course learning goals, including:</p> <ol style="list-style-type: none"> <li>1. Exploring the study of cultures and societies, past and present, through the interdisciplinary paradigm of performance studies;</li> <li>2. Supporting students as they witness, discuss, and write about performance at increasing levels of sophistication to create original analyses, interpretations, and creative critiques of live and recorded performative enactments on and off the conventional stage; and</li> <li>3. Considering the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity.</li> </ol> <p>“Intro to Performance Studies” builds skills needed to engage in critical and logical thinking about the topic of traditions, cultures, and transformations through one 165-minute seminar and one 55-minute “lab” that emphasizes active learning and experimentation. This weekly schedule gives the instructor ample time to mix pedagogical methods (i.e., lectures, readings, discussions, close reading and annotating of primary-source and secondary-source documents, etc.) with high-impact in-class activities during the lab meeting (i.e., having students design “play” activities and/or enact different modes of performance such as “happenings”).</p> <p>Course readings and assignments are designed to progress from anthropological and sociological perspectives on cultural performances to theories concerning the role of performance in the social constructions of race, gender, and sexuality before turning to aesthetics as a domain in which such categories are represented and/or strategically misrepresented through performance to fortify and/or loosen hegemonic cultural discourses. This progression moves students from an introductory format in which they learn about the historical roots of the interdisciplinary field of performance studies into an advanced format in which they apply their knowledge about performance to critique traditions, analyze cultures, and discern their transformations.</p> <p>Response Papers are one out-of-class assignment contributing to this ELO. These are designed to spur critical thinking about assigned readings, prepare students for class discussion, and help in connecting theoretical materials to their own life—and thus to recognize how various kinds of performance shape their attitudes, beliefs, and behaviors. They ask students to engage in critical and logical thinking about the study of performance in the context of traditional fields of inquiry and popular culture. Example prompts:</p> <ul style="list-style-type: none"> <li>- Week 1: “Why study performance as part of the humanities? What are some connections between performance and everyday life?”</li> <li>- Week 3: “Find a YouTube video, Instagram post, Tweet, or other example from social media that demonstrates the idea of ‘the performance of everyday life.’ Explain the connection.”</li> </ul> <p>Additional assignments contributing to this ELO include a Field Observation (described in detail for ELO 1.2), a series of Live Performance Reviews (described in detail for ELO 2.1), and a scaffolded final project that uses performance as inquiry and research method (described in detail for ELO 2.2).</p>



1.2 Engage in an advanced, in-depth, scholarly exploration of the topic of traditions, cultures, and transformations.

This ELO is supported by at least 5 course learning goals, including:

2. Supporting students as they witness, discuss, and write about performance at increasing levels of sophistication to create original analyses, interpretations, and creative critiques of live and recorded performative enactments on and off the conventional stage;
3. Considering the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity;
4. Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;
5. Evaluating and critiquing historical modes of cultural exchange and research methods (e.g., critical ethnography) as related to alienation, othering, orientalism, and/or the reproduction of normativity as pertains to identity categories; and
7. Cultivating conventional academic knowledge and more processual, perspectival, participatory, and provisional kinds of knowledge through performance as an interdisciplinary research method.

Students will explore the development and evolution of performance studies as a mode of cultural study in terms of dramaturgical analysis and human social interaction (week 3), cultural anthropology (weeks 4-5), critical ethnography (week 6-7), and third-wave feminism and queer theory (weeks 8-9). Students will learn foundational terminology like “acting,” “ritual,” “play” and “restored behavior.” Students then apply their knowledge of performance and its constituent parts to a series of domains where performance lives: the Theatre and the Public (week 11), Music and Dance (week 12), and Visual Culture and Literature (week 13). The supplementary essays we read during these weeks have been selected to show students what contemporary performance studies scholarship looks like and the various methods it can employ.

Foundational scholarly readings in Performance Studies that relate to this ELO include: Excerpts on Acting from Plato, Diderot, Stanislavsky, and Brecht; Erving Goffman, excerpt from *The Presentation of Self in Everyday Life*; Victor Turner, “Liminality and Communitas;” Johan Huizinga, “The Nature and Significance of Play as a Cultural Phenomenon;” Victor and Edith Turner, “Performing Ethnography;” Joni L. Jones, “Performance Ethnography: The Role of Embodiment in Cultural Authenticity;” E. Patrick Johnson, excerpts from *Sweet Tea*; Coco Fusco, “The Other History of Intercultural Performance;” Judith Butler, “Performative Acts and Gender Constitution;” José Esteban Muñoz, “Performing Disidentifications” from *Disidentifications*; and J. L. Austin, excerpt from *How to Do Things with Words*.

The Field Observation assignment directly supports this ELO. It asks students to practice critical ethnography by spending a minimum of 2 hours in a public urban setting, recording observations about human behaviors in that public space, and then to theorize the roles of ritual, play, and the presentation of the self to determine the nature/character of the scene observed and the participants it featured. The assignment is designed to teach students the methods of ethnography, a research approach in which they will look at people in their natural cultural setting with the goal of producing a narrative account of that particular culture against a theoretical backdrop.



<p><b>GOAL 2:</b> Successful students will integrate approaches to understanding traditions, cultures, and transformations, 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 the future.</p>	<p>2.1 Identify, describe, and synthesize approaches or experiences as they apply to the traditions, cultures, and transformations.</p>	<p>This ELO is supported by at least 5 course learning goals, including:</p> <ol style="list-style-type: none"> <li>2. Supporting students as they witness, discuss, and write about performance at increasing levels of sophistication to create original analyses, interpretations, and creative critiques of live and recorded performative enactments on and off the conventional stage;</li> <li>4. Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;</li> <li>7. Cultivating conventional academic knowledge and more processual, perspectival, participatory, and provisional kinds of knowledge through performance as an interdisciplinary research method;</li> <li>8. Applying knowledge of identity and systems of power gained through studying performance to examine our own identities, place in power structures, and impact as global citizens; and</li> <li>9. Establishing in-depth understanding of performance as an object of study and a method of inquiry through a public demonstration of competence</li> </ol> <p>“Intro to Performance Studies” supports this ELO iteratively by teaching students about the interdisciplinary field of performance studies, which synthesizes disciplinary procedures and methods from humanities and social scientific disciplines to study the roles of acting, ritual, and play in a range of social phenomena and cultural observances. To encourage students to synthesize these disciplinary procedures, methods, and objects of inquiry, weeks 2-7 blur the lines between theory and practice, encouraging students to act as both scholars and artists. In these weeks, students will read seminal essays by the sociologist Erving Goffman, the anthropologist Victor Turner, and the historian Johan Huizinga while considering their own personal rituals and then designing and completing group play activities. These hands-on experiences ask students to experiment with ideas described in critical literature, moving away from thinking of performance as a thing in which people participate and toward thinking of performance as an event that shapes people’s being.</p> <p>This course often uses student experience as a foundation for understanding traditions, cultures, and transformations. In addition to the Field Observation described for ELO 1.2, another assignment that contributes to this ELO is the series of Live Performance Reviews. For this assignment, students are expected to attend five different kinds of staged or organized performances between weeks 8 and 14. Examples include a theatrical production, a concert, a public speaker, a political rally, a festival, a parade, a sporting event, a protest, etc. The performance can be an OSU-sponsored event, but students are also encouraged to venture off campus (especially during spring break). In the writeup, students will summarize and analyze the performance through course themes and topics, explaining the ritual behaviors involved in the event, the nature of the audience it attracts, and the social energy it releases. This assignment is designed to make connections to out-of-classroom experiences with academic knowledge across disciplines; moreover, it shows students how live performances create and develop sub-cultures with unique modes of participation while giving them an opportunity to reflect on their own participation in various kinds of public performances.</p> <p>Several Short Response Papers also contribute directly to this ELO, including:</p> <ul style="list-style-type: none"> <li>- Week 4: “Describe a ‘personal ritual’ that you perform on a regular basis and are comfortable sharing with your peers.”</li> <li>- Week 5: “Design and describe an original 2-5 minute play activity that the whole class could complete.”</li> </ul>
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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.

This ELO is supported by at least 4 course learning goals, including:

2. Supporting students as they witness, discuss, and write about performance at increasing levels of sophistication to create original analyses, interpretations, and creative critiques of live and recorded performative enactments on and off the conventional stage;
7. Cultivating conventional academic knowledge and more processual, perspectival, participatory, and provisional kinds of knowledge through performance as an interdisciplinary research method;
8. Applying knowledge of identity and systems of power gained through studying performance to examine our own identities, place in power structures, and impact as global citizens; and
9. Establishing in-depth understanding of performance as an object of study and a method of inquiry through a public demonstration of competence.

“Intro to Performance Studies” continuously supports this ELO by asking students to take stock of the forces that have constructed their sense of their self and their relation to the various communities that they feel they inhabit or from which they feel that they are estranged. This is particularly evident in the course’s culminating project, in which students will produce a creative response to a reading or set of readings, a theme, a form, or a historical/philosophical/theatrical issue related to performance studies. To ensure student success, the project is scaffolded. Students will 1). propose a research question and method of performance-based inquiry; 2). compile a research-based annotated bibliography; 3). compose a creative and performance-based undertaking, such as a recorded performance, a script and/or stage directions for a performance, a choreographed routine/dance, a podcast, a zine, a curricula/teaching guide, a curated art collection, a series of open letters, an original visual artwork/piece, a speech, a short film, etc.; 4). defend the project with a formal artist’s statement; and 5). present their project and findings in front of a live audience. The assignment sequence will provide evidence of students engaging in critical and logical thinking about the topic of traditions, cultures, and transformations; identifying, describing, and synthesizing experiences as they relate to traditions, cultures, and transformations; and describing the influence of an aspect of culture in their own lives.

This assignment is highly individualized, giving students the opportunity to build on prior experiences while responding to new and challenging contexts. For instance, a student who is interested in American history and colonialism may choose to design an art exhibition about indigenous American cosmologies whereas a student from the business school may produce a novel form of advertising by applying performance—and its propensity to create new subcultures—to a marketing context. To ensure students reflect on their developing sense of self as a learner, in week 14, in lieu of a conventional peer review, students will pitch their project to their peers, a process in which they will have to make it legible to people from different disciplines while justifying why it matters in the context of course themes. This prepares students for their formal presentation a few weeks later. Designed as a public demonstration of competence, the presentation requires students to defend their projects while answering questions about their research questions, methods, and outcomes.

The course’s final Short Response Paper, in week 15, also contributes to this ELO by asking students to (re)define performance studies in their own terms. The prompt is: “Knowing what you know about performance, performance studies, and performativity, how would *you* define the field? What is performance and what can performance do? Reference Nyong’o in your response.” This question calls back to key readings from Week 1, including Marvin Carlson, “What is Performance?” and Richard Schechner, “What is Performance Studies?” It is designed to be explicitly reflective and charges students with answering the foundational questions of performance studies: “what is performance and what can performances do?”



<p><b>GOAL 3:</b> Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.</p>	<p><b>Successful students will...</b></p> <p>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.</p>	<p>This ELO is supported by at least 4 course learning goals, including:</p> <ol style="list-style-type: none"> <li>3. Considering the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity;</li> <li>4. Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;</li> <li>5. Evaluating and critiquing historical modes of cultural exchange and research methods (e.g., critical ethnography) as related to alienation, othering, orientalism, and/or the reproduction of normativity as pertains to identity categories; and</li> <li>6. Theorizing and tracing performances of oppression, assimilation, hybridity, intersectionality, colonization, migration, and diaspora, especially as they relate to race, ethnicity, gender, sexuality, and other forms of diversity in societies.</li> </ol> <p>“Intro to Performance Studies” shows students how the production of knowledge about “the other” produces and imposes identities on non-dominant groups along colonial, racial, and gendered lines, thus destabilizing students’ understandings of colonialism, power, race, gender, and history, all of which are pressing issues in the political milieu of our contemporary moment. A significant part of this critique focuses on the effects of racist-patriarchal culture, focusing on how Western society—and the scholarship it produces and the institutions, such as the university, that support it—has misperceived and misrepresented the history, culture, politics, and institutions of a variety of groups, including global indigenous populations, descendants of Africa, women, and the LGBTQ+ community.</p> <p>Consider course materials during weeks 7-9. These include Coco Fusco’s performance piece <i>Two Undiscovered Amerindians Visit the West</i> from Paula Heredia’s documentary, <i>The Couple in the Cage</i>, along with Fusco’s essay entitled “The Other History of Intercultural Performance.” In the performance piece, Fusco puts herself on public display in a cage in satirical reference to the historical practice of exhibiting human beings as entertainment. She presents herself as a native individual from an undiscovered island in the Gulf of Mexico and performs tasks and rituals that are explained by pseudoscientific theories on display around the cage. Onlookers are encouraged to interact with Fusco by taking photos or telling her to dance for their entertainment. The performance is a response to the global quincentenary celebrations of Christopher Columbus’s arrival in the Americas and a critique of colonialism, specifically the role played by the scientific institutions that governed, justified, and emboldened ethnographic othering.</p> <p>But this critique is bigger than “West vs the rest.” Moreover, by disarticulating the methods and procedures through which otherness is produced and naturalized, these weeks challenge analytical philosophy’s account of justification and truth, which presupposes that knowing is a neutral operation. By identifying the influence that power and desire exert on knowing, the unit shows students that rationalism cannot ameliorate the endemic discourses of identity and difference that rationalism begets. From this critique, students will explore performance studies’ claim on otherwise ways of knowing (i.e., embodied knowledges or speculative knowledges) as well as their relation to non-Western cosmologies and epistemologies.</p>
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3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.

This ELO is supported by at least 2 course learning goals, including:

3. Considering the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity; and
7. Cultivating conventional academic knowledge and more processual, perspectival, participatory, and provisionary kinds of knowledge through performance as an interdisciplinary research method.

“Intro to Performance Studies” pivots on a “big” idea around week 7-8, at which time the course formally introduces the idea that words are not purely reflective. Students will learn that linguistic acts do not simply reflect a world as it is; rather, they have the power to *make* a world into something new. This consideration of performance opens onto significant philosophical questions about the function and power of expressive acts like written and spoken words, but also nonlinguistic creative expressions in music, dance, and the visual arts. Moreover, it shows students how social identity categories—like race, gender, and sexuality—can be analyzed and deconstructed through a performance studies lens.

Several course readings are foundational to this “big” idea, including Coco Fusco, “The Other History of Intercultural Performance;” Judith Butler, “Performative Acts and Gender Constitution;” José Esteban Muñoz, “Performing Disidentifications” from *Disidentifications*; Audre Lorde, “Poetry is Not a Luxury;” and J. L. Austin, excerpt from *How to Do Things with Words*.

The Performance Project also contributes directly to this ELO. The assignment is designed to show students how performance functions as a distinctive research method. Performance research is characterized by an extraordinary elasticity and interdisciplinary drive. As a qualitative methodology, it involves the subject matter and method of experiencing body situated in time, place, and history, often requiring a more direct experience rather than abstract or reductive encounters. To practice performance as research, students will make and analyze embodied and practiced performance work, moving away from “objective knowledge” and toward a more processual, perspectival, participatory, and provisionary kind of knowledge that is always in motion and open to new ideas, inputs, and interpretations.

Further, as a research method, performance opens onto a number of “big” cultural ideas, including phenomenology and theories of affect, embodiment, and subjectivity. It also furnishes more nuanced understandings of the stakes in cultural ideas like racial identity, racism, ethnic identity, xenophobia, privilege, gender identity, sexual identity, and intersectionality. To teach students to appreciate alternative, embodied, and processual understandings of traditions, cultures, and transformations, “Intro to Performance Studies” emphasizes the myriad ways that categories of race, ethnicity, gender, and sexuality have developed historically, how they function within complex systems of power, and how they are always in flux and thus open to redefinition through cultural performance.



3.3 Examine the interactions among dominant and sub-cultures.

This ELO is supported by at least 4 course learning goals, including:

3. Considering the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity;
4. Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;
5. Evaluating and critiquing historical modes of cultural exchange and research methods (e.g., critical ethnography) as related to alienation, othering, orientalism, and/or the reproduction of normativity as pertains to identity categories; and
6. Theorizing and tracing performances of oppression, assimilation, hybridity, intersectionality, colonization, migration, and diaspora, especially as they relate to race, ethnicity, gender, sexuality, and other forms of diversity in societies.

Students engage in an advanced, in-depth, scholarly exploration of the interactions among dominant and sub-cultures across the semester because the study of performance is the study of negotiating socially constructed identity categories within complex systems of tradition and cultural hegemony.

To expand students' understanding of cultural hegemony and colonialism as described in ELO 3.1, in weeks 8-9 the course introduces students to Judith Butler's concept of "gender performativity," which describes how gender and gender roles are elaborate social performances that reinforce "man"/"masculine" and "woman"/"feminine" in everyday life, shaping gender identification and its corresponding objectifications. To deepen students' appreciation of the role of performance in unmaking such social identity categories, the course then introduces José Esteban Muñoz's queer-studies concept of "disidentification," which describes 1). a performative practice for thinking through intersecting sites of marginality and oppression and 2). the performances that minoritarian subjects engage in to survive within inhospitable spaces (and subvert them). Students will come to see "disidentification" as an anti-hegemony tool that responds to normative power structures, including institutionalized knowledge about difference, by prompting performers and audiences to reconsider their relation to others, the social structures that govern everyday life, and the ideological commitments that organize experiences.

Together, with the other course texts listed in ELO 3.2, these readings show students how race, ethnicity, and gender act as hegemonic norms that form and produce subjects in terms of dominant and sub-cultures that are made to appear real through repeated citations, acts, practices, and institutions.

Two Response Papers contribute directly to this ELO:

- Week 8: "What does Butler mean when she writes that dominant modes of gender identity are instituted through a stylized repetition of acts? How could gender be constituted differently?"
- Week 9: "As Muñoz describes it, how does 'disidentification' act as a survival strategy for minority subjects? Explain how disidentification functions to trouble the apparent integrity of normative identity categories."





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

This ELO is supported by at least 4 course learning goals, including:

3. Considering the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity;
4. Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;
5. Evaluating and critiquing historical modes of cultural exchange and research methods (e.g., critical ethnography) as related to alienation, othering, orientalism, and/or the reproduction of normativity as pertains to identity categories; and
6. Theorizing and tracing performances of oppression, assimilation, hybridity, intersectionality, colonization, migration, and diaspora, especially as they relate to race, ethnicity, gender, sexuality, and other forms of diversity in societies.

The study of performance is the study of cultures and societies, past and present, from an interdisciplinary approach. Successful students will understand how cultural groups in and beyond the United States are socially constructed and how those cultural groupings are continuously contested and reimagined through everyday performances. Students will thus see that tradition and culture are not static but ever changing.

To impart this lesson, “Intro to Performance Studies” attends to the power of Western society, its scientific institutions and rationalist aspirations, and its colonialist ethnographic methods, as described in ELO 3.1, but also to the quotidian ways that performance structures cultural groupings by making dominant and sub-cultures legible in a society, as described in ELO 3.3.

This ELO is specifically supported throughout the second half of our semester, which gives particular attention to the power of intentional performative acts to alter how a society perceives of various cultural groups in their intersectional complexity. For example, students begin to consider the role of cultural performances in the production, maintenance, and fragmentation of social identity categories including race, ethnicity, gender, and sexuality in week 7. During this week, students will read excerpts from E. Patrick Johnson’s critical ethnography entitled *Sweet Tea*, which shows how the lived experiences of Black gay men in the Southern United States are rendered “unthinkable” because such a subject position is always already erased by converging racist-patriarchal discourses about racial Blackness and masculinity, as well as by stereotypes of the South as “backward” or “repressive.” Johnson explains that there is no archive of the lived experiences of Black gay men in the south, then uses oral histories and interview techniques to show how this cultural group uses performance to negotiate their identities, build community, maintain friendship networks, and find sexual and life partners in spaces and activities that appear to be racist and antigay. The Response Paper prompt for this week is, “According to Johnson, how does the general public imagine the US South and where do these ideas come from? Why does he turn to ‘oral histories’ to tell the stories of Black gay men living in the South?”

This ELO is further supported by the Performance Project (discussed in ELO 2.2).



<p><b>GOAL 4:</b> Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.</p>	<p><b>Successful students will...</b></p> <p>4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, culture</p>	<p>This ELO is supported by at least 5 course learning goals, including:</p> <ol style="list-style-type: none"> <li>3. Considering the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity;</li> <li>4. Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;</li> <li>5. Evaluating and critiquing historical modes of cultural exchange and research methods (e.g., critical ethnography) as related to alienation, othering, orientalism, and/or the reproduction of normativity as pertains to identity categories;</li> <li>6. Theorizing and tracing performances of oppression, assimilation, hybridity, intersectionality, colonization, migration, and diaspora, especially as they relate to race, ethnicity, gender, sexuality, and other forms of diversity in societies; and</li> <li>7. Cultivating conventional academic knowledge and more processual, perspectival, participatory, and provisional kinds of knowledge through performance as an interdisciplinary research method.</li> </ol> <p>This ELO is addressed directly in weeks 7-13 of "Intro to Performance Studies." These weeks show students the relation of performance to cultural groupings and disparities (as described for ELO 3.1, .3.3, and 3.4), after which the course turns to different domains where performance lives—the theatre, the public, music, dance, visual culture, and literature—to consider how key concepts in performance studies (ritual, play, restored behavior, etc.) inspire different performers, artists, authors, and theorists living in conditions of racial, ethnic, gender, or sexual precarity. The premise of these weeks is that dominant hegemonic cultures naturalize ideas about normative identity types through cultural performance but also that the performances of sub-cultural groups constitute a renegotiation of the parameters through which their "selves" are legible.</p> <p>The assigned excerpt from Nicole Fleetwood's book entitled <i>On Racial Icons: Blackness and the Public Imagination</i> (week 13) is a good example. Fleetwood shows how the American public attaches racialized ideas to images of key Black political, social, and cultural figures (as icons), making the photograph a site that celebrates notions of national and racial progress at some times while functioning as a gauge of collective racial wounds at others. In class, students will read an array of photographs depicting racial events and racialized celebrities as images of shifting race relations. Key photographs from the corresponding in-class activity focus on Trayvon Martin and Emmett Till as signifying ideas about loss and racialized violence; pictures of Serena Williams and LeBron James as signifying ideas about of power and precarity; and pictures of Barack Obama and his family as signifying ideas about progress and respectability.</p> <p>By closely reading such images, students will see cultural differences between dominant and sub-cultural groups in the culture of the United States and consider how the photograph—as a form of media that is can be posed or candid, taken in the studio or on the street—can be used to unite communities around a shared interest, to expose inequality and injustice; to call for justice, solidarity, and inclusion; and to transform experiences of trauma, displacement, difference, and oppression into art.</p>
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4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.

This ELO is supported by at least 6 course learning goals, including:

3. Considering the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity;
4. Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;
5. Evaluating and critiquing historical modes of cultural exchange and research methods (e.g., critical ethnography) as related to alienation, othering, orientalism, and/or the reproduction of normativity as pertains to identity categories;
6. Theorizing and tracing performances of oppression, assimilation, hybridity, intersectionality, colonization, migration, and diaspora, especially as they relate to race, ethnicity, gender, sexuality, and other forms of diversity in societies;
7. Cultivating conventional academic knowledge and more processual, perspectival, participatory, and provisional kinds of knowledge through performance as an interdisciplinary research method; and
8. Applying knowledge of identity and systems of power gained through studying performance to examine our own identities, place in power structures, and impact as global citizens.

This ELO is supported by the following readings about racial, ethnic, gendered or sexual sub-cultures and the performances they enact to challenge systems of oppression: Jill Dolan, "Theory, Practice, and Activism: Theater Studies and the Polemics of Performance;" Allan Kaprow, "Assemblages, Environments, and Happenings;" Karen Jaime, "'I'm a Stripper, Ho': The Sonics of Cardi B's Ratchet, Diasporic Feminism;" Andre Lepecki, "Inscribing Dance;" Thomas F. DeFrantz, "The Black Beat Made Visible: Hip Hop Dance and Body Power;" Nicole Fleetwood, excerpt from *On Racial Icons: Blackness and the Public Imagination*;" and Audre Lorde, "Poetry is Not a Luxury."

Jaime's article entitled "'I'm a Stripper, Ho'" a representative example of the course's support for this ELO. Jaime argues that language like "ratchet" is part of racist-patriarchal thinking that is strategically deployed to denigrate women of color, but also shows how women of color (like Cardi B) re-purpose such ideas as part of a feminist praxis. Accordingly, our lesson on Cardi B asks students to consider how performances of "ratchet feminism" critique respectability politics that define femininity in moral terms of purity, submissiveness, and domesticity (the "cult of true womanhood"). By rejecting these terms and performing their opposites with confidence and authority, Jaime argues, Cardi B offers her audience a new paradigm of Black womanhood organized around sex positivity, claimed agency/assertiveness, and public/capitalist participation.

In addition to the Response Paper prompts discussed for ELO 3.3 and 3.4, these contribute to this ELO:

- Week 12: "Why does DeFrantz argue that Black social dances contain dual transcripts of 'public' and 'private' meaning? According to him, how does dance communicate by mirroring speech—and what does it say?"
- Week 13: "How does Lorde define poetry? What is the *function* of poetry, as she sees it, for oppressed people in general and for women in particular? Do you agree or disagree with this argument (and why/why not)?"



## UNDERGRADUATE RESEARCH AND CREATIVE INQUIRY EXPECTED LEARNING OUTCOMES AND OBJECTIVES

Goals	Expected Learning Outcomes	Undergraduate Research Specific Objectives	Meeting Expected Learning Outcomes
<b>GOAL 1:</b> Successful students analyze an important topic or idea at a more advanced and in-depth level than the foundations.	Successful students will...  1.1 Engage in critical and logical thinking about the topic or idea of the theme.	<b>1.1.a Critical thinking:</b> Clearly state and comprehensively describe the issue or problem under consideration, delivering all relevant information necessary. <b>1.1.b Analysis:</b> Interpret and evaluate information from multiple sources to develop a comprehensive analysis or synthesis, and thoroughly question the viewpoints of experts and professionals. <b>1.1.c Critical thinking &amp; analysis</b> Systematically and methodically analyze their own and others' assumptions and carefully evaluate the relevance of contexts when representing a position.	<b>1.1.a Critical thinking:</b> The <b>Final Project</b> begins with a <b>Proposal</b> in which students will describe a specific problem in the field of Performance Studies and the questions it raises. <b>1.1.b Analysis:</b> Students will compile an <b>Annotated Bibliography</b> that synthesizes multiple sources during the <b>Final Project</b> . <b>1.1.c Critical thinking &amp; analysis:</b> Students will use <i>performance</i> as a qualitative research method to question normative, "objective" knowledge and consider alternative notions of knowing that are subjective and embodied.
	1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.	<b>1.2.a Scholarly engagement:</b> Articulate a thorough and complex understanding of the factors and contexts, including natural, social, cultural and political, contributing to the research problem or creative project.	<b>1.2.a Scholarly engagement:</b> Students' will compile a literature review and synthesize multiple perspectives when revising their research/creative questions in their <b>Annotated Bibliography</b>
<b>GOAL 2:</b> Successful students will integrate approaches to the theme by making connections across disciplines or between out-of-classroom experiences and academic knowledge and/or to work they have done in previous classes and that they anticipate doing in future.	2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.	<b>2.1.a Integration of knowledge:</b> Connect, analyze, and extend knowledge (facts, theories, etc.) from course content to their research or creative activity. <b>2.1.b Multiple perspectives:</b> Evaluates and applies diverse perspectives to complex subjects from multiple cultural lens as appropriate.	<b>2.1.a Integration of knowledge:</b> Students' <b>Final Project</b> will draw on performance studies scholarship, extending their knowledge of ethnography, sociology, and aesthetic theory during their creative inquiry. <b>2.1.b Multiple perspectives:</b> The elasticity and interdisciplinarity of performance studies will ensure students bring diverse perspectives to the <b>Final Project</b> .
	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.	<b>2.2.a Self-awareness:</b> Evaluates the impacts of the research or creative work on themselves, the scholarly inquiry, the local and global systems and also considers the long-term impact of the work on the scientific or artistic community. <b>2.2.b. Empathy:</b> Interpret and explain research or creative activity from the perspectives of own and more than one worldview and demonstrates empathy towards others in the research community.	<b>2.2.a Self-awareness:</b> Students will evaluate the effects and limits of their creative <b>Final Project</b> in the accompanying <b>Critical Statement</b> , which requires a consideration of short and long-term impact and contribution to the field. <b>2.2.b Empathy:</b> All students will share their <b>Final Project</b> with an audience of their peers and others from the academic community at The Ohio State University. Students will evaluate one another's creative inquiries and "workshop" the final projects they have created, an innately empathetic activity.

**Assessment of Outcomes:** in-class writing and discussions, response papers, essays, short presentations, final and midterm exams, a creative project fortified by critical research, and end-of-term evaluations will be used to assess the achievement of these objectives.

## RESEARCH AND CREATIVE INQUIRY COURSE INVENTORY

### Expectation 1:

Performance expectations set at appropriately high levels.

This expectation is supported by at least 7 course learning goals, including:

2. Supporting students as they witness, discuss, and write about performance at increasing levels of sophistication to create original analyses, interpretations, and creative critiques of live and recorded performative enactments on and off the conventional stage;
3. Considering the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity;
4. Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;
5. Evaluating and critiquing historical modes of cultural exchange and research methods (e.g., critical ethnography) as related to alienation, othering, orientalism, and/or the reproduction of normativity as pertains to identity categories;
6. Theorizing and tracing performances of oppression, assimilation, hybridity, intersectionality, colonization, migration, and diaspora, especially as they relate to race, ethnicity, gender, sexuality, and other forms of diversity in societies;
7. Cultivating conventional academic knowledge and more processual, perspectival, participatory, and provisional kinds of knowledge through performance as an interdisciplinary research method; and
9. Establishing in-depth understanding of performance as an object of study and a method of inquiry through a public demonstration of competence

Course materials contributing to this expectation include 1). foundational texts in performance studies, such as Erving Goffman, excerpt from *The Presentation of Self in Everyday Life*; Victor Turner, “Liminality and Communitas;” Johan Huizinga, “The Nature and Significance of Play as a Cultural Phenomenon;” Victor and Edith Turner, “Performing Ethnography;” and Joni L. Jones, “Performance Ethnography: The Role of Embodiment in Cultural Authenticity;” 2). readings about racial, ethnic, gender or sexual sub-cultures and the performances they enact to challenge systems of oppression, including Coco Fusco, “The Other History of Intercultural Performance;” Judith Butler, “Performative Acts and Gender Constitution;” and José Esteban Muñoz, “Performing Disidentifications;” and 3). critical essays about aesthetic theory and analysis, including Jill Dolan, “Theory, Practice, and Activism: Theater Studies and the Polemics of Performance;” Allan Kaprow, “Assemblages, Environments, and Happenings;” Karen Jaime, “I’m a Stripper, Ho’: The Sonics of Cardi B’s Ratchet, Diasporic Feminism;” Andre Lepecki, “Inscribing Dance;” Thomas F. DeFrantz, “The Black Beat Made Visible: Hip Hop Dance and Body Power;” Nicole Fleetwood, excerpt from *On Racial Icons: Blackness and the Public Imagination*; and Audre Lorde, “Poetry is Not a Luxury.”

This expectation is continuously supported by Response Papers, which are designed to spur critical thinking about assigned readings, prepare students for class discussion, and help students to connect theoretical materials to their own lives—and thus to recognize how various kinds of performance shape their lives, attitudes, beliefs, and behaviors. Additional assignments contributing to this expectation include 1). a Field Observation in which students will practice the research methods of ethnography by describing and analyzing the public performance of everyday life, 2). Live Performance Reviews in which students will summarize and analyze 5 different kinds of staged or organized performances, and 3). a Performance Project in which students will design, propose, and investigate their own questions to produce a creative response to a theme, form, or issue related to performance studies.



<p><b>Expectation 2:</b> Significant investment of time and effort by students over an extended period of time.</p>	<p>This expectation is supported by at least 3 course learning goals, including:</p> <ol style="list-style-type: none"> <li>7. Cultivating conventional academic knowledge and more processual, perspectival, participatory, and provisional kinds of knowledge through performance as an interdisciplinary research method;</li> <li>8. Applying the knowledge of identity and systems of power gained through studying performance to examine our own identities, place in power structures, and impact as global citizens; and</li> <li>9. Establishing in-depth understanding of performance as an object of study and a method of inquiry through a public demonstration of competence</li> </ol> <p>Several assignments contribute to this expectation. In the first half of the semester, students will complete a Field Observation in which they conduct an ethnographic study by spending a minimum of 2 hours recording observed behaviors and rituals in a public urban setting, then produce a narrative account of the culture against a theoretical backdrop. In the middle of the semester, students are expected to attend five different kinds of staged or organized performances outside of the classroom on their own time, then to summarize and analyze the performance through course themes and topics. This assignment is designed to make connections to out-of-classroom experiences with academic knowledge across disciplines; moreover, it will show students how live performances create and develop sub-cultures with unique modes of participation while giving them an opportunity to reflect on their own participation in various kinds of public performances. Both assignments require a significant time investment outside of the classroom.</p> <p>Additionally, the Performance Project demands significant time and effort from students. Unfolding over half of the semester, it builds on the skills learned in the Field Observation and Live Performance Reviews, requiring students to put research and creative skills into practice. The complete Performance Project includes the following components: 1). a proposal, due 3/17; 2). a research-based annotated bibliography, due 4/1; 3). the creative and performance-based undertaking project itself, due 4/22; 4). a critical essay, due 4/22; and 5). a formal presentation in front of a live audience in week 16.</p>
<p><b>Expectation 3:</b> Interactions with faculty and peers about substantive matters including regular, meaningful faculty mentoring and peer support.</p>	<p>This expectation is supported by at least 1 course learning goal, including:</p> <ol style="list-style-type: none"> <li>2. Supporting students as they witness, discuss, and write about performance at increasing levels of sophistication to create original analyses, interpretations, and creative critiques of live and recorded performative enactments on and off the conventional stage.</li> </ol> <p>Students are encouraged to attend office hours regularly during the first half of the semester; however, to ensure individual attention and feedback, weekly office hour visits lasting ~10 minutes will be mandatory from weeks 11-16. These meetings provide frequent opportunities for mentoring and support as students complete their Performance Projects.</p> <p>“Intro to Performance Studies” also ensures that students have regular opportunities to interact with and receive feedback from peers. For example, in weeks 2-4, students will work together to arrange and stage performances in the stylings of different acting theories, consider their individual personal rituals, and design play activities to be shared/performed with peers in the classroom. Similarly, in week 14, in lieu of a conventional peer review, students will pitch their Performance Project to their classmates, a process in which they will have to make it legible to students coming from different disciplinary backgrounds while justifying why the project matters in the context of course themes. Because the in-class “pitch” comes two weeks before students’ formal presentation to a live public audience, it is also a good opportunity for students to gather peer feedback, brainstorm presentation ideas/strategies, and fine tune their projects.</p>



<p><b>Expectation 4:</b> Students will get frequent, timely, and constructive feedback on their work, iteratively scaffolding research or creative skills in curriculum to build over time.</p>	<p>This expectation is supported by at least 2 course learning goals, including:</p> <ol style="list-style-type: none"> <li>2. Supporting students as they witness, discuss, and write about performance at increasing levels of sophistication to create original analyses, interpretations, and creative critiques of live and recorded performative enactments on and off the conventional stage; and</li> <li>9. Establishing in-depth understanding of performance as an object of study and a method of inquiry through a public demonstration of competence.</li> </ol> <p>The scaffolding of the Performance Project ensures students receive substantive, meaningful feedback at every stage of project, from early planning stages to the public presentation with which it concludes. On top of mandatory office-hour meetings, students will receive long-form written feedback on each assignment component and a grade for each assignment component. For the scaffolded project, students will 1). propose a research question and method of performance-based inquiry; 2). compile a research-based annotated bibliography that overviews the main issues, arguments, and research already in existence on the topic; 3). compose a creative and performance-based undertaking, such as a recorded performance, a script and/or stage directions for a performance, a choreographed routine/dance, a podcast, a zine, a curricula/teaching guide, a curated art collection, a series of open letters, an original visual artwork/piece, a speech, a short film, etc.; 4). defend the project with a formal artist’s statement in which they apply performance studies theory to the analysis of the project, explain the question that guided the research, account for the methods used to answer the questions and the choices made in completing the project, describe how the project reflects course materials and themes, and evaluate the project’s strengths and limits; and 5). present their project and findings in front of a live public audience.</p>
<p><b>Expectation 5:</b> Periodic, structured opportunities to reflect and integrate learning in which students interpret findings or reflect on creative work.</p>	<p>This expectation is supported by at least 2 course learning goals, including:</p> <ol style="list-style-type: none"> <li>2. Supporting students as they witness, discuss, and write about performance at increasing levels of sophistication to create original analyses, interpretations, and creative critiques of live and recorded performative enactments on and off the conventional stage; and</li> <li>3. Applying knowledge of identity and systems of power gained through studying performance to examine our own identities, place in power structures, and impact as global citizens.</li> </ol> <p>“Intro to Performance Studies” offers students numerous opportunities to interpret findings and reflect on creative work. Assignments supporting this expectation include the Field Observation, in which students must interpret field notes based on their observations of performances in a public space. To ensure students reflect on their observations and interpretations, they will share their research process and findings with their peers on 2/19. The course observes a similar process for their first Live Performance Review, which students will present to their classmates on 2/29. These presentations are designed to prompt and habituate critical reflection.</p> <p>Moreover, the critical essay of the Performance Project is explicitly reflective. It asks students to apply performance studies theory to the analysis of their project. The essay will explain the questions that guided their research; the methods they used to answer these questions; the choices that they made in completing their project, including unexpected challenges they overcame; how the project reflects issues we have studied in class and/or deepens their understanding and appreciation of the texts we have read; and an evaluation of the project’s strengths and limits.</p> <p>Lastly, short Response Papers ensure students are continuously reflecting on course lessons and themes as they appear in their individual lives. For example, during week 3 students will use Erving Goffman’s theories from <i>The Presentation of Self in Everyday Life</i> to reflect on their own social media performances and during week 4 students will use Victor Turner’s theories from “Liminality and Communitas” to critique their own personal rituals.</p>

<p><b>Expectation 6:</b> Opportunities to discover relevance of learning through real-world applications.</p>	<p>This expectation is supported by at least 3 course learning goals, including:</p> <ol style="list-style-type: none"> <li>4. Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;</li> <li>7. Cultivating conventional academic knowledge and more processual, perspectival, participatory, and provisional kinds of knowledge through performance as an interdisciplinary research method; and</li> <li>8. Applying the knowledge of identity and systems of power gained through studying performance to examine our own identities, place in power structures, and impact as global citizens.</li> </ol> <p>“Intro to Performance Studies” approaches performance as both an object of study and as a method of study. This means that students will think about performances as cultural phenomena but also use performance as a strategy for querying the various social worlds that they inhabit. In this way, the course emphasizes theory and practice equally, meaning that all students are expected not only to analyze and critique performances but also to observe, participate in, and create performances. Sometimes this will mean enacting basic performances in the classroom with their peers; other times it may mean venturing outside of the classroom to stage some mode of performance in front of another kind of audience. As a group, we interrogate such moments of performance utilizing scholarship and theory from the field of performance studies.</p> <p>Formal assignments that provide students with an opportunity to discover relevance of learning through real-world application include the Field Observation, the Live Performance Reviews, and the Performance Project.</p> <p>Additionally, across the semester, many smaller in-class activities provide opportunities to engage in interactive, high-impact learning experiences that emphasize connections between course materials and the real world. For example, after learning about the performance dynamics of happenings as defined by Allan Kaprow in “Assemblages, Environments, and Happenings” during week 11, students will stage a happening on campus as a class. This process requires that students integrate abstract concepts from course readings into a real-life situation, all the while considering the group dynamics of performance, the embodied experiences it creates, and the audience it assembles. The instructor will use similar in-class activities to teach students about “ritual” in week 4 and “play” in week 5 by building learning exercises out of students’ short Response Papers.</p>
<p><b>Expectation 7:</b> Public demonstration of competence, such as a significant public communication of research or display of creative work, or a community scholarship celebration.</p>	<p>This ELO is supported by at least 1 course learning goal, including:</p> <ol style="list-style-type: none"> <li>9. Establishing in-depth understanding of performance as an object of study and a method of inquiry through a public demonstration of competence</li> </ol> <p>Students are expected to present an overview of their Performance Projects and to share portions of their projects with a live audience that the instructor will assemble during the final week of the course. This is an exercise that is designed as a public demonstration of competence. The audience will be comprised primarily of other undergraduate students but may also include graduate students and/or faculty members with expertise in a variety of fields. Students are expected to defend their project while answering questions about their research questions, methods, outcomes, and limitations.</p>





**Expectation 8:**

Experiences with diversity wherein students demonstrate intercultural competence and empathy with people and worldview frameworks that may differ from their own.

This expectation is supported by at least 4 course learning goals, including:

3. Considering the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity;
4. Describing and examining personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;
5. Evaluating and critiquing historical modes of cultural exchange and research methods (e.g., critical ethnography) as related to alienation, othering, orientalism, and/or the reproduction of normativity as pertains to identity categories; and
6. Theorizing and tracing performances of oppression, assimilation, hybridity, intersectionality, colonization, migration, and diaspora, especially as they relate to race, ethnicity, gender, sexuality, and other forms of diversity in societies.

“Intro to Performance Studies” supports this expectation iteratively across the semester. Students engage in an advanced, in-depth, scholarly exploration of the interactions among dominant and sub-cultures across the semester because the study of performance is the study of negotiating socially constructed identity categories within complex systems of tradition and cultural hegemony. During the second half of the semester, special attention is given to the processes by which performance creates, maintains, queries, and fragments cultural groupings according to ideas about race, gender, and sexuality.

Course materials contributing to this expectation include E. Patrick Johnson, excerpts from *Sweet Tea*; Coco Fusco, “The Couple in the Cage and “The Other History of Intercultural Performance;” Judith Butler, “Performative Acts and Gender Constitution;” José Esteban Muñoz, “Performing Disidentifications;” Jill Dolan, “Theory, Practice, and Activism: Theater Studies and the Polemics of Performance;” Allan Kaprow, “Assemblages, Environments, and Happenings;” Karen Jaime, “I’m a Stripper, Ho’: The Sonics of Cardi B’s Ratchet, Diasporic Feminism;” Andre Lepecki, “Inscribing Dance;” Thomas F. DeFrantz, “The Black Beat Made Visible: Hip Hop Dance and Body Power;” Nicole Fleetwood, excerpt from *On Racial Icons: Blackness and the Public Imagination*; and Audre Lorde, “Poetry is Not a Luxury.”

Response Paper prompts supporting this expectation include:

- Week 7: “According to Johnson, how does the general public imagine the US South and where do these ideas come from? Why does he turn to “oral histories” to tell the stories of Black gay men living in the South?”
- Week 8: “What does Butler mean when she writes that gender identity instituted through a stylized repetition of acts? How could gender be constituted differently?”
- Week 9: “As Muñoz describes it, how does “disidentification” act as a survival strategy for minority subjects? Explain how disidentification functions to trouble the apparent integrity of different identity categories.”
- Week 12: “Why does DeFrantz argue that Black social dances contain dual transcripts of “public” and “private” meaning? According to him, how does dance communicate by mirroring speech—and what does it say?”
- Week 13: “How does Lorde define poetry? What is the function of poetry, as she sees it, for oppressed people in general and for women in particular? Do you agree or disagree with this argument (and why/why not)?”



<p><b>Expectation 9:</b> Explicit and intentional efforts to promote inclusivity and a sense of belonging and safety for students.</p>	<p>In addition to the course learning goals listed above concerning materials and assignments, “Intro to Performance Studies” has a classroom civility standard. As written in the syllabus, this civility standard is as follows:</p> <p><b>Classroom Respect and Civility.</b> Students are expected to discuss and study academic and creative works with respect to their peers and instructor. Often, course material will include racist, misogynistic, homophobic, and/or transphobic language. I ask that you to skip over such language and/or substitute it with currently acceptable language (ex: substituting racial epithets or historically obsolete terms for Americans of African descent with the currently preferred term “Black”). At no point will anyone be permitted to reproduce—either out loud or in their writing—any non-affirming ideas or language in this class, including historically obsolete language.</p>
<p><b>Expectation 10:</b> Clear plan to market this course to get a wider enrollment of typically underserved populations.</p>	<p>The readings, thematic material, and assignment structure of “Intro to Performance Studies” are designed to appeal to a broad array of students.</p> <p>As an introductory course, it surveys foundational readings in anthropology, sociology, theatre studies, art history, psychology, communication studies, and cultural studies. The instructor will advertise the course to students majoring and minoring in these fields through an email outreach campaign. Further outreach will include poster advertisements. In both cases, the instructor will emphasize that no familiarity with performance or performance studies is expected or required.</p> <p>Moreover, as an interdisciplinary course that approaches performance in broad and imaginative terms, the course provides students with a great deal of flexibility. Regardless of a students’ disciplinary background, they will be able to apply course content to their own academic and professional interests and incorporate course assignments into their ePortfolio. The Performance Project reflects this flexibility explicitly.</p> <p>Finally, the instructor is seeking cross-listed status with both the Department of Comparative Studies and the Department of Theatre, Film, and Media Arts. Cross-listing the course will ensure that “Intro to Performance Studies” reaches a broad array of students, including underserved populations, as both departments boast student bodies with diverse enrollments.</p>

# Overview of Major Course Assignments

In this course, students will be completing the following assignments. Regardless of the math, *all papers and exams must be completed to pass this course.*

Assignment	Value
Response Papers	10%
Field Observation	10%
Live Performance Reviews	10%
Performance Project—Proposal	5%
Performance Project—Annotated Bibliography	5%
Performance Project—Final	10%
Performance Project—Critical Essay	5%
Performance Project—Presentation	5%
Midterm Exam	15%
Final Exam	15%
In-Class Participation/Writing/Quizzes/Etc.	10%
<b>Total</b>	<b>100%</b>

**Response Papers.** Short papers (~300 words) to prompts in the syllabus. These are designed to spur critical thinking about assigned readings, prepare you for class discussion, and help in connecting theoretical materials to your own life—and thus to recognize how various kinds of performance shape your own life, attitudes, beliefs, and behaviors. To receive credit, all Response Papers must be printed and brought to class on the scheduled dates. For the specific days each of the 10 Response Papers are due, please see out schedule. This assignment supports ELOs 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, and 4.2 for Traditions, Cultures, and Transformations and ELOs 1.1, 1.2, and 2.1 for Undergraduate Research and Creative Inquiry.

**Field Observation.** For this essay (900-1,200 words, due 2/19) you will conduct an ethnographic project in which you spend a minimum of 2 hours in a public urban setting. Such a setting might be a sport arena, a shopping center, a café, the lobby of a campus dormitory, a dining hall, or something else entirely. This assignment is designed to teach you the research methods of ethnography, a research approach where you look at people in their cultural setting, then produce a narrative account of that particular culture against a theoretical backdrop. In accordance with course themes, you will record observations in terms of ritual, play, presentation of the self in everyday life, and performance. Afterward, you will apply course concepts to your observation in a short argumentative essay that advances an original claim about the nature/character of the scene you observed or the participants it featured. This assignment supports ELOs 1.1, 1.2, 2.1, 3.1, and 3.3, for Traditions, Cultures, and Transformations and ELOs 1.1, 1.2, and 2.1 for Undergraduate Research and Creative Inquiry.

**Live Performance Reviews.** You are expected to attend **five different kinds** of staged or organized performances between weeks 8 and 14. Examples include a theatrical production, a concert, a public speaker, a rally, a festival, etc. The performance can be an OSU-sponsored event, but you can also venture off campus (you should do so during spring break!). Each

review (~600 words) should summarize and analyze the performance through course themes and topics. This assignment is designed to make connections to out-of-classroom experiences with academic knowledge across disciplines; moreover, it will show you how live performances create and develop sub-cultures with unique modes of participation while giving you an opportunity to reflect on their own participation in various kinds of public performances. This assignment supports ELOs 1.1, 1.2, and 2.1 for Traditions, Cultures, and Transformations and ELOs 1.1, 1.2, 2.1, and 2.2 for Undergraduate Research and Creative Inquiry.

**Performance Project.** Individually or in a small group, you will produce a creative response to a reading or set of readings, a theme, a form, or a historical/philosophical/theatrical issue related to performance studies. Like a conventional research essay, this creative option should deepen a broad audiences' understanding of the course material and be based on an equivalent amount of research.

This assignment is designed to facilitate creative inquiry. You will investigate your own questions and develop your own research methods, producing an individualized project with novel results and insights. The assignment recognizes performance as a distinctive research method in which one can discover the relevance of learning through real-world application. Performance research is characterized by an extraordinary elasticity and interdisciplinary drive—as a qualitative methodology, it involves the subject matter and method of experiencing body situated in time, place, and history, often requiring a more direct experience rather than abstract or reductive encounters. To practice performance as research, you will make and analyze embodied and practiced performance work, moving away from “objective knowledge” and toward a more processual, perspectival, participatory, and provisionary kind of knowing that is in motion and open to new ideas, inputs, and interpretations.

The performance project will require significant time and effort. It will unfold over half of the semester, with individual components scaffolding the research and creative process to develop your idea into a full-fledged production/performative work. Each component will be assessed and evaluated by the instructor, ensuring timely and constructive feedback on student work. To ensure individual attention and feedback, from weeks 11-16, office hour visits will be mandatory. A sign-up sheet will circulate in week 9 and arrangements will be made to ensure everyone is able to attend a meeting lasting ~10 minutes weekly.

The complete performance project involves the following research and creative components:

- **Proposal** (due 3/17) in which you will make preliminary connections between your inquiry question and course content, demonstrate the quality/importance of the project, and establish your ability to conduct the proposed research and complete the final.
- **Annotated Bibliography** (due 4/1) that provides an overview of the main issues, arguments, and research already in existence on your topic. Annotated bibliographies function as a literature review and a reflective space in which you will evaluate and synthesize sources, then identify connections between existing scholarship (conventional academic sources or performative sources) and revise your research questions.

- **The Final** (due 4/22). Examples of the final creative project include a recorded performance, a script and/or stage directions for a performance, a choreographed routine/dance, a podcast, a zine, a curricula/teaching guide, a curated art collection, a series of open letters, an original visual artwork/piece, a speech, a short film, etc.
- **Critical Essay** (due 4/22) in which you apply performance studies theory to the analysis of your project. The essay will explain the questions that guided your research; the methods you used to answer these questions; the choices that you made in completing your project, including unexpected challenges you overcame; how the project reflects issues we have studied in class and/or deepens your understanding and appreciation of the texts we have read; and an evaluation of the project's strengths and limits.
- **Presentation** (4/22). You are expected to present an overview of your project and to share portions of your project with a live audience that the instructor will assemble during our final week. This is an exercise that is designed as a public demonstration of competence. The audience will be comprised primarily of other undergraduate students but may also include graduate students and/or faculty members with expertise in a variety of fields. You should be prepared to defend your project while answering questions about your research questions, methods, outcomes, and limitations.

The assignment sequence of the **Performance Project** will provide evidence of students engaging in critical and logical thinking about the topic of traditions, cultures, and transformations; identifying, describing, and synthesizing experiences as they relate to traditions, cultures, and transformations; and describing the influence of an aspect of culture in their own lives. This assignment supports ELOs 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, and 4.2 for Traditions, Cultures, and Transformations and ELOs 1.1, 1.2, 2.1, and 2.2 for Undergraduate Research and Creative Inquiry.

**Exams.** There will be two in-class exams. The midterm will cover topics from the first half of our semester; the final will focus on topics belonging to the second half of our semester but will be cumulative, taking place during our scheduled exam time. Exams will evaluate comprehension of material on the syllabus and discussed in class. The exam content will be generated by students. On the dates listed on our schedule, the instructor will ask students to brainstorm the most important theoretical concepts and literary content of the semester for the midterm and final exam. The instructor will choose ~10 of these terms and/or quotes, then students will be expected to define and contextualize ~8 of them. Exam content will consist of identifications and short essays. Makeups will only be given in extraordinary circumstances.

**In-Class Participation/Writing/Quizzes/Etc.** This category includes all graded in-class work, such as quizzes, worksheets, and free writing. Quizzes may cover any material (readings, a lecture, even the syllabus). In-class work cannot be made up if you are absent.

**Specifications for Formatting and Submitting Written Work.** All formal written work should be typed, double-spaced, in 12-point Times New Roman font, with 1-inch margins on all sides. Papers should have a heading formatted to MLA guidelines, a title that corresponds to the topic/argument, and an MLA formatted works cited page (when applicable). All pages should be numbered. No email papers will be accepted. All late papers will be penalized 10% per calendar day late, including weekends. Acceptable file formats are .doc, .docx, and .pdf. /

cannot accept documents shared online through Word Online or Google Docs, and I do not accept Pages files (all these files are incompatible with CarmenCanvas). It is your responsibility to download, save, and/or convert those documents prior to submissions.

## Grading Explanation

Assigned grades are a measure of how well your work satisfies a specific assignment's requirements. They do not reflect my estimation of you as a person and they are not awarded in proportion to the effort put into an assignment. I abide by the following definitions:

Grade	%	Explanation
A	93-100 = A 90-92 = A-	Superlative work. Addresses all the requirements of the assignment in a compelling and insightful way. Manifests consistent attention to detail in both the ideas being presented and the writing that conveys them. Leaves the reader thinking well after the last word.
B	87-89 = B+ 83-86 = B 80-82 = B-	Excellent work. Engagingly addresses all requirements of the assignment. Writing is readable and rewarding, attuned to the needs and interest of the reader. Almost entirely error-free.
C	77-79 = C+ 73-76 = C 70-72 = C-	Adequate work. Meets all the basic requirements of the assignment. Clearly addresses the main ideas of the assignment. Writing is readable with occasional lapses in correctness and style. Punctuation, spelling, source citation, and grammar are largely error-free.
D	67-69 = D+ 60-66 = D	Barely meets the basic requirements of the assignment. Addresses the important issues or ideas but largely without insight. Frequent lapses in style, correctness, and grammar indicate insufficient proofreading.
E	59 and lower	Fails to meet the basic requirements of the assignments. Fails to address ideas that are central to the assignment. Inattention to style, correctness, and grammar impact readability.

# Course Expectations and Policies

**Credit Hours and Work Expectations.** This is a 4 credit-hour course. According to [Ohio State bylaws on instruction](#), students should expect around 4 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 8 hours of homework (reading and assignment preparation, for example) to receive a grade of C average.

What does this look like in practice? For some weeks, you will read a significant amount of critical literature and theory; for other weeks, you may have assignments that require you to arrange transportation off campus, or to attend events in the evenings. You will then be expected to participate *every class*. Taking a “back seat” simply will not work for you in this environment. If you are unable to meet these expectations, I recommend that you enroll in a different course. It’s okay to admit to yourself that this is just not the time for a more intensive experience. I would love to welcome you another semester!

**Classroom Respect and Civility.** Students are expected to discuss and study academic and creative works with respect to their peers and instructor. Often, course material will include racist, misogynistic, homophobic, and/or transphobic language. I ask that you to skip over such language and/or substitute it with currently acceptable language (ex: substituting racial epithets or historically obsolete terms for Americans of African descent with the currently preferred term “Black”). At no point will anyone be permitted to reproduce—either out loud or in their writing—any non-affirming ideas or language in this class, including historically obsolete language.

Incidents of bias and other disruptive virtual behavior will be reported to OSU’s [Office of Institutional Equity](#), which may refer the incident to other governing bodies. This behavior will be subject to whatever consequences these governing bodies impose. Bias includes any kind of discriminatory talk or action against an individual or group based on sex, gender identity, race, ethnicity, color, age, religion, sexual orientation, disability, national origin, veteran status, or HIV status. Sexual harassment as defined by [Title IX](#) will not be tolerated.

**Land Acknowledgement.** We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and many other Indigenous peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. As a land grant institution, we want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

**Attendance.** You are allowed two (2) absences, no questions asked. *Each* absence beyond those will lower your final grade by 1/3 of a letter (ex: B to B-). Students who are absent for more than 6 classes will fail the course. University-excused absences (such as religious holidays, away games for athletes, etc.) and absences related to COVID-19 are the *only* absences that do not count toward your allowed absences, and you must provide all relevant documentation to be excused—in other words, apart from these occasions, there are *no excused absences in this class*. In-class assignments (informal writing, worksheets, activities, etc.) cannot be made up if missed. If you are beset with a personal/family emergency or

serious illness, please *let me know at your earliest convenience and keep me posted during your period of absence.*

**Participation.** You are expected to have completed each class's assigned readings before class begins on the day the reading is assigned on the syllabus. *You should always bring the assigned readings to class.* Coming to class unprepared will make class participation difficult and detract from your participation grade.

**Leaving Early.** To be present and to earn participation points, you must be present and participating for the entire class period, so leaving early is not permitted. Do not schedule other obligations (like doctor's appointments, job interviews, or exams) during our class time. Your other instructors are not able to schedule course meetings or exams that overlap with our course meetings—if they do, please let me know and I will email them on your behalf.

**Late Work.** Please *ask for an extension if you anticipate a scheduling or workload challenge.* Given the flexibility of the course setup, no late work will be accepted without explicit consent (this consent will be given in rare cases, such as serious illness, major accident, mental health emergency). This is to ensure fairness to you—so that you have the accountability to do the work in a way that will make it meaningful—and fairness to your classmates—so that my time is spent preparing excellent experiences for you all and not on managing late submissions.

**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/>.

**Contacting Me.** Reserve email for questions that can be given brief (and therefore prompt) answers. Allow 48 hours for a response during the work week (I do not routinely check my work email after 6:00 p.m. or over the weekend). I cannot respond to drafts of your writing via email; this is the purpose of office conferences, which you should feel free to schedule with me. If my office hours do not work with your schedule, you are encouraged to let me know so we can set an appointment that works for both of us. When coming to an office conference, please be prepared to guide the discussion by directing me to specific issues you would like to focus on. If your query concerns content you missed when you were absent from class, you should contact another student in the course first.



# Student Resources

**Academic Resources.** There are many resources available at OSU for students who would like academic support, including the Writing Center, Dennis Learning Center, and other services. If you find yourself in circumstances that pose a serious challenge to your ability to keep up academically (e.g. ongoing family crisis, chronic illness, hospitalization, financial crisis, or being a victim of violence), Student Advocacy is available to help you manage the situation.

- Writing Center: <http://cstw.osu.edu>
- Dennis Learning Center: <http://dennislearningcenter.osu.edu>
- Student Advocacy: <http://advocacy.osu.edu>
- Additional services: <http://advising.osu.edu/welcome.shtml>
- COVID-19 tools: <https://keeplearning.osu.edu/>

**Student Disability Services.** 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. 12<sup>th</sup> Avenue.

**Your Mental Health.** As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling [614-292--5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Outside resources include the **National Suicide Prevention Hotline (1-800-273-TALK)** and the **Crisis Text Line**, which can help you talk through any kind of crisis, including self-harm, domestic abuse, depression, sexual assault, family and friend problems, substance abuse, grief, and other situations (**text START to 741-741**).

**Other Health and Crisis Services.** Healthcare is available for all students at the Wilce Student Health Center on campus and accepts many insurance plans; it is mostly free for those on OSU student health insurance. If you are ill, they can give you an absence excuse as well as treatment. Same-day weekday appointments are available. After hours and on

weekends, there are OSU-run urgent care facilities near campus that accept insurance; see <https://shs.osu.edu/emergencies/after-hours-care/>.

Sexual assault crisis services are available to people of all genders and orientations through the local SARNCO hotline (614-267-7020) and area hospitals. Ongoing support is available through Counseling and Consultation and Wilce Student Health. OSU Hospital, CCS, and SARNCO are confidential. You can also find support and ways to report sexual assault or harassment through the University's Title IX office (<http://titleix.osu.edu>), which does not guarantee confidentiality. Be aware that many other OSU academic and coaching staff are mandatory reporters (required to convey reports of assault to the University) and also cannot guarantee confidentiality. (To be clear, I absolutely will support you and help you get assistance, but you have a right to be aware of OSU's reporting policies.) Choose the support system that is right for you. **Being a victim/survivor of sexual assault is never your fault, and you have the right to compassionate help.**

### **Your Right to Protection from Harassment, Discrimination, or Sexual Misconduct.**

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form at [equity.osu.edu](http://equity.osu.edu),
2. Call 614-247-5838 or TTY 614-688-8605,
3. Or email [equity@osu.edu](mailto:equity@osu.edu)

***Please do not hesitate to reach out if you are struggling and need help finding assistance.***

# Course Schedule

**Reading Our Schedule.** Readings must be complete by the beginning of class on the date they are assigned. All readings must be printed and brought to class.

I reserve the right to change our schedule if necessary. In such cases, I will make a Carmen announcement and upload a revised syllabus.

SCHEDULE OF ASSIGNMENTS		
WEEK	DATE	READINGS/ACTIVITIES
What is Performance/Studies?		
Week 1	1/8	Introduction to Course Objectives, Expectations, Structure, and Major Assignments
	1/11	Marvin Carlson, "What is Performance?" Richard Schechner, "What is Performance Studies?" <b>Response Paper #1 Due:</b> <b>Why study performance as part of the humanities?</b> <b>What are some connections between performance and everyday life?</b>
Acting, Doing, Being		
Week 2	1/15	<b>NO CLASS – Martin Luther King Jr. Day</b>
	1/18	Excerpts on Acting from Plato, Diderot, Stanislavsky, and Brecht
Week 3	1/22	Erving Goffman, excerpt from <i>The Presentation of Self in Everyday Life</i>
	1/25	Richard Schechner, "Restoration of Behavior" <b>Response Paper #2 Due:</b> <b>Find a YouTube video, Instagram post, Tweet or other example from social media that demonstrates the idea of the performance of everyday life. Explain the connection.</b>
Ritual and Play		
Week 4	1/29	Victor Turner, "Liminality and Communitas"
	2/1	Richard Schechner, " <a href="#">Performance Studies: An Introduction – Ritual</a> " <b>Response Paper #3 Due:</b> <b>Describe a "personal ritual" that you perform on a regular basis and are comfortable sharing with your peers.</b>
Week 5	2/5	Johan Huizinga, "The Nature and Significance of Play as a Cultural Phenomenon"
	2/8	Richard Schechner, " <a href="#">Performance Studies: An Introduction – Play</a> " <b>Response Paper #4 Due:</b> <b>Design and describe an original 2–5-minute play activity that the whole class could complete.</b>
(Everyday) Ethnography		

Week 6	2/15	Victor and Edith Turner, "Performing Ethnography" Joni L. Jones, "Performance Ethnography: The Role of Embodiment in Cultural Authenticity"
	2/19	No Reading. <b>In Class:</b> Presentations and Sharing of Field Work <b>Field Observation Due</b>
Week 7	2/22	E. Patrick Johnson, excerpts from <i>Sweet Tea</i> <b>Response Paper #5 Due:</b> <b>According to Johnson, how does the general public imagine the US South and where do these ideas come from? Why does he turn to "oral histories" to tell the stories of Black gay men living in the South?</b>
	2/24	<b>Institutional Critique</b> Coco Fusco, " <a href="#">The Couple in a Cage</a> " Coco Fusco, "The Other History of Intercultural Performance"
<b>Becoming and Unbecoming</b>		
Week 8	2/26	Judith Butler, "Performative Acts and Gender Constitution" <b>Response Paper #6 Due:</b> <b>What does Butler mean when she writes that gender identity instituted through a stylized repetition of acts? How could gender be constituted differently?</b>
	2/29	No Reading. <b>In Class:</b> Generate Midterm Content Share Live Performance Review #1 <b>Live Performance Review #1 Due</b>
Week 9	3/4	José Esteban Muñoz, "Performing Disidentifications" <b>Response Paper #7 Due:</b> <b>As Muñoz describes it, how does "disidentification" act as a survival strategy for minority subjects? Explain how disidentification functions to trouble the apparent integrity of different identity categories.</b>
	3/17	<b>Midterm Exam</b> <b>Performance Project—Proposal Due</b>
Week 10	3/11	<b>NO CLASS – Spring Break</b>
	3/14	<b>NO CLASS – Spring Break</b>
<b>Performance in Contexts</b>		
Week 11	3/18	<b>Theatre</b> Jill Dolan, "Theory, Practice, and Activism: Theater Studies and the Polemics of Performance" <b>Live Performance Review #2 Due</b>
	3/21	<b>Installation/Public</b> Allan Kaprow, "Assemblages, Environments, and Happenings"
Week 12	3/25	<b>Music</b> Karen Jaime, "'I'm a Stripper, Ho': The Sonics of Cardi B's Ratchet, Diasporic Feminism" <b>Live Performance Review #3 Due</b>

	3/28	<b>Dance</b> Andre Lepecki, "Inscribing Dance" Thomas F. DeFrantz, "The Black Beat Made Visible: Hip Hop Dance and Body Power" <b>Response Paper #8 Due:</b> <b>Why does DeFrantz argue that Black social dances contain dual transcripts of "public" and "private" meaning? According to him, how does dance communicate by mirroring speech—and what does it say?</b>
Week 13	4/1	<b>Visual Culture</b> Nicole Fleetwood, excerpt from <i>On Racial Icons: Blackness and the Public Imagination</i> <b>Live Performance Review #4 Due</b> <b>Performance Project—Annotated Bibliography Due</b>
	4/4	<b>Literature</b> Audre Lorde, "Poetry is Not a Luxury" <b>Response Paper #9 Due:</b> <b>How does Lorde define poetry? What is the <i>function</i> of poetry, as she sees it, for oppressed people in general and for women in particular? Do you agree or disagree with this argument (and why/why not)?</b>
Performance and Performativity		
Week 14	4/8	J. L. Austin, excerpt from <i>How to Do Things with Words</i> <b>Live Performance Review #5 Due</b>
	4/11	No Reading. <b>In Class:</b> Be prepared to "peer review" your final project by sharing materials with your classmates and defending your findings to people from other disciplines.
Week 15	4/15	Tavia Nyong'o, "Performance" <b>Response Paper #10 Due:</b> <b>Knowing what you now know about performance, performance studies, and performativity, how would <i>you</i> define the field? What is performance and what can performances do? Reference Nyong'o in your response.</b>
	4/18	No Reading. <b>Generate Exam Content</b>
Week 16	4/22	No Reading. <b>Performance Project—In-Class Presentations, Final Project Due</b>
Exam Period	TBD	Final Exam, Time/Location TBD

# GE Theme course submission worksheet: Traditions, Cultures, & Transformations

## Overview

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Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

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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.

*(enter text here)*

## Connect this course to the Goals and ELOs shared by *all* Themes

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Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**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.

**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.

	Course activities and assignments to meet these ELOs
<b>ELO 1.1</b> Engage in critical and logical thinking.	
<b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
<b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.	
<b>ELO 2.2</b> 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.	

*Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):*

<b>ELO 1.1</b> Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</p> <p>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</p>
<p><b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u>  Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u>  The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u>  Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<p><b>ELO 2.2</b> 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.</p>	<p>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites:  The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>



	<p><i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i></p> <p><i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i></p> <p><i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i></p>
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## Goals and ELOs unique to Traditions, Cultures, & Transformations

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Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**GOAL 3:** Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

**GOAL 4:** Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
<b>ELO 3.1</b> 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.	
<b>ELO 3.2</b> Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	
<b>ELO 3.3</b> Examine the interactions among dominant and sub-cultures.	
<b>ELO 3.4</b> Explore changes and continuities over time within a culture or society.	
<b>ELO 4.1</b> Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.	
<b>ELO 4.2</b> Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues	

# Research & Creative Inquiry Course Inventory

## Overview

The GE allows students to take a single, 4+ credit course to satisfy a particular GE Theme requirement if that course includes key practices that are recognized as integrative and high impact. Courses seeking one of these designations need to provide a completed Integrative Practices Inventory at the time of course submission. This will be evaluated with the rest of the course materials (syllabus, Theme Course submission document, etc). Approved Integrative Practices courses will need to participate in assessment both for their Theme category and for their integrative practice.

Please enter text in the boxes below to describe how your class will meet the expectations of Research & Creative Inquiry Courses. It may be helpful to consult the Description & Expectations document for this pedagogical practice or to consult with the OSU Office of Undergraduate Research and Creative Inquiry. You may also want to consult the Director of Undergraduate Studies or appropriate support staff person as you complete this Inventory and submit your course.

Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

## Accessibility

If you have a disability and have trouble accessing this document or need to receive it in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## Pedagogical Practices for Research & Creative Inquiry

Course subject & number

**Performance expectations set at appropriately high levels (e.g. students investigate their own questions or develop their own creative projects).** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Research & Creative Inquiry Inventory

**Significant investment of time and effort by students over an extended period of time (e.g., scaffolded scientific or creative processes building across the term, including, e.g., reviewing literature, developing methods, collecting data, interpreting or developing a concept or idea into a full-fledged production or artistic work)** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Interactions with faculty and peers about substantive matters including regular, meaningful faculty mentoring and peer support.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

## Research & Creative Inquiry Inventory

**Students will get frequent, timely, and constructive feedback on their work, iteratively scaffolding research or creative skills in curriculum to build over time.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Periodic, structured opportunities to reflect and integrate learning in which students interpret findings or reflect on creative work.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Research & Creative Inquiry Inventory

**Opportunities to discover relevance of learning through real-world applications (e.g., mechanism for allowing students to see their focused research question or creative project as part of a larger conceptual framework).** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Public Demonstration of competence, such as a significant public communication of research or display of creative work, or a community scholarship celebration.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

## Research & Creative Inquiry Inventory

**Experiences with diversity wherein students demonstrate intercultural competence and empathy with people and worldview frameworks that may differ from their own.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Explicit and intentional efforts to promote inclusivity and a sense of belonging and safety for students, (e.g. universal design principles, culturally responsible pedagogy).** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

## Research & Creative Inquiry Inventory

**Clear plan to market this course to get a wider enrollment of typically underserved populations.**

Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**From:** Brooks, John <[brooks.1310@osu.edu](mailto:brooks.1310@osu.edu)>  
**Date:** Tuesday, April 25, 2023 at 12:31 PM  
**To:** Hewitt, Elizabeth <[hewitt.33@osu.edu](mailto:hewitt.33@osu.edu)>  
**Subject:** Re: Concurrence

Thanks Beth! I appreciate the quick response.

Best,  
John

--

John Brooks (he/him)  
Visiting Assistant Professor  
Department of Comparative Studies  
Department of Theatre, Film, and Media Arts  
473 Hagerty Hall  
The Ohio State University  
[\*The Racial Unfamiliar: Illegibility in Black Literature and Culture\*](#) (Columbia University Press, "Literature Now" series, 2022)

**From:** Hewitt, Elizabeth <[hewitt.33@osu.edu](mailto:hewitt.33@osu.edu)>  
**Date:** Tuesday, April 25, 2023 at 12:29 PM  
**To:** Brooks, John <[brooks.1310@osu.edu](mailto:brooks.1310@osu.edu)>  
**Subject:** Concurrence

Dear John,

The Department of English is happy to provide concurrence on the Introduction to Performance Studies course.

Best,  
beth

**Elizabeth Hewitt** [she/her]  
Professor of English & Director of Undergraduate Studies  
530 Denney Hall  
Ohio State University  
164 Annie & John Glenn Avenue  
Columbus, OH 43210



**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
3130H	Intermediate			Intermediate		
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)
5811		Advanced	Intermediate	Intermediate	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: 5/23

#### A. Intended Audience

As an interdisciplinary 4-credit GE Themes course, the intended audience for COMPSTD/THEATRE 3130H is Sophomore students from any field of study. Freshmen students who have completed their GE writing requirements are also eligible to enroll and may also be interested in the course.

COMPSTD/THEATRE 3130H is open to students in any field of study but will be advertised to students in the Humanities and Social Sciences, including the Department of Comparative Studies and the Department of Theatre, Film, and Media Arts (where the course will be cross listed and advertised).

#### D. Statement of Qualitative Difference

A non-honors version of this course does not currently exist; however, one will eventually be proposed after the honors version has been taught, its limitations have been evaluated, and the syllabus can be revised with new expected learning outcomes appropriate for a non-honors course.

COMPSTD/THEATRE 3130H has the following course goals:

1. Explore the study of cultures and societies, past and present, through the interdisciplinary paradigm of performance studies;
2. Support students as they witness, discuss, and write about performance at increasing levels of sophistication to create original analyses, interpretations, and creative critiques of live and recorded performative enactments on and off the conventional stage;
3. Consider the role of performance in the creation, maintenance, and development of cultures and sub-cultures, including individual and group negotiations of discourses on racial and ethnic authenticity, gender categories, and sexual normativity;
4. Describe and examine personal and collective identity categories (including but not limited to culture, ethnicity, race, gender, sexuality, language, nationality, and ability differences) as they are engaged in everyday rituals, cultural norms, intentional/unintentional performances, and experienced by audiences, onlookers, and witnesses;
5. Evaluate and critique historical modes of cultural exchange and research methods (e.g., critical ethnography) as related to alienation, othering, orientalism, and/or the reproduction of normativity as pertains to identity categories;
6. Theorize and trace performances of oppression, assimilation, hybridity, intersectionality, colonization, migration, and diaspora, especially as they relate to race, ethnicity, gender, sexuality, and other forms of diversity in societies;
7. Cultivate conventional academic knowledge and more processual, perspectival, participatory, and provisional kinds of knowledge through performance as an interdisciplinary research method;
8. Apply the knowledge of identity and systems of power gained through studying performance to examine our own identities, place in power structures, and impact as global citizens; and
9. Establish in-depth understanding of performance as an object of study and a method of inquiry through a public demonstration of competence.

These goals will be achieved through an array of in-class exercises, formal research and writing assignments, and out-of-class activities.

More specifically, across the semester, many small in-class activities provide students with opportunities to engage in interactive, high-impact learning experiences that emphasize connections between course materials and the real world. These activities meet the standards for an honors-level course because they blur the lines between theory and practice, encouraging students to act as both scholars and artists. For example, after learning about the performance dynamics of “happenings” as defined by Allan Kaprow in “Assemblages, Environments, and Happenings” during week 11, students will stage an impromptu happening on campus as a class. This process requires that students integrate abstract concepts from course readings into a real-life situation, all the while considering the group dynamics of performance, the embodied experiences it creates, and the audience it assembles. The instructor will use similar in-class activities to teach students about “ritual” in week 4 and “play” in week 5 by building learning exercises out of students’ short Response Papers. In both cases, students will not only summarize and synthesize theoretical readings that define ritual and play; moreover, they will reflect on personal rituals and design play activities to be completed by their classmates.

Among other formal research and writing assignments contributing to these course goals, the Field Observation meets the standards for honors-level work. This assignment asks students to practice critical ethnography by spending a minimum of 2 hours in a public urban setting, recording observations about human behaviors in that public space, and then theorizing the roles of ritual, play, and the presentation of the self (key concepts in the first half of the course) to determine the nature/character of the scene observed and the participants it featured. The assignment is designed to teach students the methods of ethnography, a research approach in which they will look at people in their natural cultural setting with the goal of producing a narrative account of that particular culture against a theoretical backdrop.

Live Performance Reviews are out-of-class activities that require a significant time commitment (10+ hours, minimum) and thus demonstrates the demands of the course and its belongingness to the honors curriculum. Like the Field Observation, this assignment uses student experience as a foundation for understanding traditions, cultures, and transformations. For the Live Performance Reviews, students are expected to attend five different kinds of staged or organized performances between weeks 8 and 14. Examples include a theatrical production, a concert, a public speaker, a political rally, a festival, a parade, a sporting event, a protest, etc. The performance can be an OSU-sponsored event, but students are also encouraged to venture off campus (especially during spring break). In their writeup, students will summarize and analyze the performance through course themes and topics, explaining the ritual behaviors involved in the event, the nature of the audience it attracts, and the social energy it releases. This assignment is designed to make connections to out-of-classroom experiences with academic knowledge across disciplines; moreover, it shows students how live performances create and develop sub-cultures with unique modes of participation while giving them an opportunity to reflect on their own participation in various kinds of public performances.

Additionally, course readings for COMPSTD/THEATRE 3130H far exceed the expectations for a non-honors version of the same course. Foundational scholarly readings in Performance Studies that will be taught in this course include: Excerpts on Acting from Plato, Diderot, Stanislavsky, and Brecht; Erving Goffman, excerpt from *The Presentation of Self in Everyday Life*; Victor Turner, “Liminality and Communitas;” Johan Huizinga, “The Nature and Significance of Play as a Cultural Phenomenon;” Victor and Edith Turner, “Performing Ethnography;” Joni L. Jones, “Performance Ethnography: The Role of Embodiment in Cultural Authenticity;” E. Patrick Johnson, excerpts from *Sweet Tea*; Coco Fusco, “The Other History of Intercultural Performance;” Judith Butler, “Performative Acts and Gender Constitution;” José Esteban Muñoz, “Performing Disidentifications” from *Disidentifications*; and J. L. Austin, excerpt from *How to Do Things with Words*. In addition to these foundational readings, students will read the

following articles and excerpts about racial, ethnic, gendered or sexual sub-cultures and the performances that they enact to challenge systems of oppression: Jill Dolan, "Theory, Practice, and Activism: Theater Studies and the Polemics of Performance;" Allan Kaprow, "Assemblages, Environments, and Happenings;" Karen Jaime, "'I'm a Stripper, Ho': The Sonics of Cardi B's Ratchet, Diasporic Feminism;" Andre Lepecki, "Inscribing Dance;" Thomas F. DeFrantz, "The Black Beat Made Visible: Hip Hop Dance and Body Power;" Nicole Fleetwood, excerpt from *On Racial Icons: Blackness and the Public Imagination*;" and Audre Lorde, "Poetry is Not a Luxury."

These readings have been chosen to progress students from a basic understanding of Performance Studies into an advanced understanding of how the unfolding of performance affects perceptions of reality. Students will explore the development and evolution of performance studies as a mode of cultural study in terms of dramaturgical analysis and human social interaction (week 3), cultural anthropology (weeks 4-5), critical ethnography (week 6-7), and third-wave feminism and queer theory (weeks 8-9). Students will learn foundational terminology like "acting," "ritual," "play" and "restored behavior." Students then apply their knowledge of performance and its constituent parts to a series of domains where performance lives: the Theatre and the Public (week 11), Music and Dance (week 12), and Visual Culture and Literature (week 13). The supplementary essays we read during these weeks have been selected to show students what contemporary performance studies scholarship looks like and the various methods it can employ. Week 15 concludes this progression by prompting students to define the field of Performance Studies in a short Response Paper. This prompt calls back to key readings from Week 1, including Marvin Carlson, "What is Performance?" and Richard Schechner, "What is Performance Studies?" It is designed to be explicitly reflective and charges students with answering the foundational questions of performance studies: "what is performance and what can performances do?"

As such questions suggest, COMPSTD/THEATRE 3130H does not teach students *about* methodology and research techniques in performance studies; moreover, it emphasizes that students practice these methods and techniques. This is most evident in students' Performance Project, in which students will take stock of the forces that have constructed their sense of their self and their relation to the various communities that they feel they inhabit or from which they feel that they are estranged. For the project, students will produce a creative response to a reading or set of readings, a theme, a form, or a historical/philosophical/theatrical issue related to performance studies. To ensure student success, the project is scaffolded. Students will:

1. Propose a research question and method of performance-based inquiry;
2. Compile a research-based annotated bibliography;
3. Compose a creative and performance-based undertaking, such as a recorded performance, a script and/or stage directions for a performance, a choreographed routine/dance, a podcast, a zine, a curricula/teaching guide, a curated art collection, a series of open letters, an original visual artwork/piece, a speech, a short film, etc.;
4. Defend the project with a formal artist's statement; and
5. Present their project and findings in front of a live audience.

The assignment sequence will provide evidence of students engaging in critical and logical thinking about the topic of traditions, cultures, and transformations; identifying, describing, and synthesizing experiences as they relate to traditions, cultures, and transformations; and describing the influence of an aspect of culture in their own lives. This assignment is highly individualized, giving students the opportunity to build on prior experiences while responding to new and challenging contexts. For instance, a student who is interested in American history and colonialism may choose to design an art

exhibition about indigenous American cosmologies whereas a student from the business school may produce a novel form of advertising by applying performance—and its propensity to create new subcultures—to a marketing context. To ensure students reflect on their developing sense of self as a learner, in week 14, in lieu of a conventional peer review, students will pitch their project to their peers, a process in which they will have to make it legible to people from different disciplines while justifying why it matters in the context of course themes. This prepares students for their formal presentation a few weeks later. For the presentation, the audience will be comprised primarily of other undergraduate students but may also include graduate students and/or faculty members with expertise in a variety of fields. Students are expected to defend their project while answering questions about their research questions, methods, outcomes, and limitations. This is designed as a public demonstration of competence.

This interdisciplinary and highly personalized assignment would not be appropriate for a non-honors version of the course. Whereas students in a non-honors version of the course might be expected to summarize and analyze performances, this assignment is designed to show students how performance functions as a distinctive research method and then to have them practice such an interdisciplinary method.

In addition to the multiple components of this culminating Performance Project, the Live Performance Reviews, and the Field Observation, students are also expected to complete ten 300-word Response Papers over the courses of the semester. These are designed to spur critical thinking about assigned readings, prepare students for class discussion, and help in connecting theoretical materials to their own life—and thus to recognize how various kinds of performance shape their attitudes, beliefs, and behaviors. They ask students to engage in critical and logical thinking about the study of performance in the context of traditional fields of inquiry and popular culture. Here is a complete list of Response Paper prompts:

- Week 1: “Why study performance as part of the humanities? What are some connections between performance and everyday life?”
- Week 3: “Find a YouTube video, Instagram post, Tweet, or other example from social media that demonstrates the idea of ‘the performance of everyday life.’ Explain the connection.”
- Week 4: “Describe a ‘personal ritual’ that you perform on a regular basis and are comfortable sharing with your peers. “
- Week 5: “Design and describe an original 2–5-minute play activity that the whole class could complete.”
- Week 7: “According to Johnson, how does the general public imagine the US South and where do these ideas come from? Why does he turn to ‘oral histories’ to tell the stories of Black gay men living in the South?”
- Week 8: “What does Butler mean when she writes that gender identity instituted through a stylized repetition of acts? How could gender be constituted differently?”
- Week 9: “As Muñoz describes it, how does ‘disidentification’ act as a survival strategy for minority subjects? Explain how disidentification functions to trouble the apparent integrity of different identity categories.”
- Week 12: “Why does DeFrantz argue that Black social dances contain dual transcripts of ‘public’ and ‘private’ meaning? According to him, how does dance communicate by mirroring speech—and what does it say?”
- Week 13: “How does Lorde define poetry? What is the *function* of poetry, as she sees it, for oppressed people in general and for women in particular? Do you agree or disagree with this argument (and why/why not)?”

- Week 15: “Knowing what you now know about performance, performance studies, and performativity, how would *you* define the field? What is performance and what can performances do? Reference Nyong’o in your response.”

Coupled with regular in-class writing and quizzes, as well as a midterm and final exam, this is a significant amount of work for an undergraduate course, especially an introductory course designed for Sophomore students. Such a workload would not be appropriate for a non-honors version of COMPSTD/THEATRE 3130.

Some of this course’s written work (the Response Papers, the Field Observation, the Live Performance Reviews, and the Performance Project Proposal, Annotated Bibliography, and Critical Essay) can be graded with variations on a conventional rubric (attached, see appendix 1). However, the Performance Project (that is, the product that students produce) demands a unique system of assessment that relies equally on the general principles from the essay rubric and on contract grading assessed by students’ peers and the presentation audience. In this hybrid model, the instructor will assign a 50% of the grade based on the subjective quality of students’ work; other students in the class will distribute the remaining 50% of the grade based on the labor that was completed in the execution of the project and the students’ fulfilment of expectations on a credit/no-credit basis. Put differently, students’ role in assessment will be to determine whether their peers completed the contract of the assignment by putting adequate work into the final product. Students will make this determination by assigning each Final Project a +1 (positive) or a –1 (negative). If the net yield is positive, then the Final Project will be considered “approved” by the students’ peers, earning a full 50% of the contract grade; if it receives a negative, the students’ peers will be asked for a justification and the Final Project will be offered a one-week extension for revision, then it will be reevaluated by the instructor to recover a portion of the grade during exam week.<sup>1</sup> Such a system might not work well for a non-honors course, but it is well suited to an honors course because students are expected to play an active role in learning and assessment processes.

Additionally, in lieu of multiple choice and/or true-false questions on the Midterm and Final Exams, which would be better suited to a non-honors version of COMPSTD/THEATRE 3130, the honors version uses a unique short essay model to evaluate students’ grasp over key concepts (i.e., ritual, play, liminality, racial project, ideology, discourse, etc.). The week before each exam, the instructor will ask students to review their notes and make a list of the ideas they feel are most important to the course. Students will then generate a list of key ideas together. Afterward, the instructor will refine it into approximately 40 key terms for the Midterm and 60 key terms for the Final, then redistribute each list to students. On the day of each exam, the instructor will choose a selection of the terms (8 for the Midterm, 12 for the Final) at random and students will be responsible for responding to 5 of them for the Midterm and 8 of them for the Final. Complete answers will achieve the following:

1. Identifies author and text, as well as speaker when appropriate.
2. Defines the term and explains the context (especially with a quote), or some important details about it.

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<sup>1</sup> There is a significant body of research that shows how labor-based grading gives students more autonomy in the creation of their learning pathway; moreover, it can usefully ameliorate unconscious biases during assessment. This course will employ a simplified version of the hybrid model developed in Peter Elbow, “A Unilateral Grading Contract to Improve Learning and Teaching,” *College Composition and Communication* 61, no. 2 (2009): 244-268. For research about contract grading and unconscious bias, see Asao B. Inoue, *Labor-Based Grading Contracts: Building Equity and Inclusion in the Compassionate Writing Classroom* (Fort Collins, CO: The WAC Clearinghouse, 2019).

3. Offers a statement of the identification's importance either to the text or our class, or performs some element of minor analysis (if a literary quote, for example).

Example:

**Politics of Respectability:** This idea was coined by Evelyn Brooks Higginbotham in her book *Righteous Discontent* (1). It describes a set of social guidelines that dictate acceptable behavior in a given society. Often, ideas about respectability are used by dominant groups to control non-dominant groups; however, non-dominant groups will sometimes rebuff such expectations in order to critique hegemonic discourses in their society (2). We discussed this alongside the Cardi B's song "Money" to show how Black women can enact performances of unapologetic sexuality to resist and refute ideas about "respectability" and recover the autonomy that society denies them (3).

The amount of student/faculty contact in COMPSTD/THEATRE 3130H surpasses what would be possible for a non-honors version of the course. Students are encouraged to attend office hours regularly during the first half of the semester; however, to ensure individual attention and feedback, weekly office hour visits lasting ~10 minutes will be mandatory from weeks 11-16. This would not be possible for a non-honors version of the course because of the enrollment size. The meetings provide frequent opportunities for mentoring and support as students complete their Performance Projects. On top of mandatory office-hour meetings, students will receive long-form written feedback on each assignment component and a grade for each assignment component. The scaffolding of the Performance Project ensures students receive substantive, meaningful feedback at every stage of project, from early planning stages to the public presentation with which it concludes.

Creative Thinking is an essential part of COMPSTD/THEATRE 3130H. Course readings and assignments are designed to progress from anthropological and sociological perspectives on cultural performances to theories concerning the role of performance in the social constructions of race, gender, and sexuality before turning to aesthetics as a domain in which such categories are represented and/or strategically misrepresented through performance to fortify and/or loosen hegemonic cultural discourses. This progression moves students from an introductory format in which they learn about the historical roots of the interdisciplinary field of performance studies into an advanced format in which they apply their knowledge about performance to critique traditions, analyze cultures, and discern their transformations. In more specific terms, consider how in weeks 7-8 the course formally introduces the idea that words are not purely reflective. Students will learn that linguistic acts do not simply reflect a world as it is; rather, they have the power to *make* a world into something new. This consideration of performance opens onto significant philosophical questions about the function and power of expressive acts like written and spoken words, but also nonlinguistic creative expressions in music, dance, and the visual arts. Moreover, it shows students how social identity categories—like race, gender, and sexuality—can be analyzed and deconstructed through a performance studies lens.

Interdisciplinarity is a key feature of COMPSTD/THEATRE 3130H because Performance Studies is an interdisciplinary field with research methods that actively eschew disciplinarity and its limitations. Performance research is characterized by an extraordinary elasticity. As a qualitative methodology, it involves the subject matter and method of experiencing body situated in time, place, and history, often requiring a more direct experience rather than abstract or reductive encounters. To practice performance as research in their Performance Projects, students will make and analyze embodied and practiced performance work, moving away from "objective knowledge" and toward a more processual, perspectival, participatory, and provisional kind of knowledge that is always in motion and open to new ideas, inputs, and interpretations. Expecting such a move in a non-honors version of this course would



be inappropriate because it requires a substantial shift in students' thinking that is rich with second level thinking.

Indeed, for this honors-appropriate version of the course, students will approach performance not merely as an object of study but also as a method of study, meaning they will think about performances as cultural phenomena but also use performance as a strategy for querying the various social worlds that they inhabit. In this way, COMPSTD/THEATRE 3130H emphasizes theory and practice equally, meaning all students are expected not only to analyze and critique performances but also to observe, participate in, and create performances. Students will interrogate such moments of performance utilizing scholarship and theory from the field of performance studies.

Appendix 1: Conventional Essay Rubric for COMPSTD/THEATRE 3130H

Criteria	Superlative	Adequate Work	Below Expectations	Incomplete
Thesis/Focus	Thesis and purpose are clear, exceed the writing task, and provide fresh insight.	Thesis and purpose are fairly clear and match the writing task. Some originality.	Thesis and purpose are unimaginative and somewhat vague, and/or only loosely related to the writing task.	Reader cannot determine thesis and purpose. And/or thesis has no relation to the writing task.
Organization	Fully supports thesis and purpose. Sequence of ideas is effective. Transitions are smooth and effective.	Organization supports thesis and purpose. Transitions are appropriate. Sequence of ideas could be improved.	Some signs of logical organization in support of the thesis. Transitions are abrupt, illogical, and/or ineffective.	Unclear organization and/or organizational plan is inappropriate to thesis and/or no transitions.
Support	Substantial, logical, and concrete development of ideas. Assumptions are made explicit. Details are germane, original, and convincingly interpreted.	Offers solid but less original reasoning. Assumptions are not always recognized or made explicit. Contains some appropriate details or examples.	Offers some support that may be dubious, too broad or obvious. Details are too general, not interpreted, irrelevant to thesis, or inappropriately repetitive.	Offers simplistic, undeveloped, or cryptic support for ideas; inappropriate or off-topic generalizations; faulty assumptions; and/or errors of fact.
Sources	Uses sources to support, extend, and inform, but not substitute for writer's own development of ideas. Skillfully combines material from a variety of sources. Always conforms to style manual.	Uses sources to support, extend, and inform the writer's own development of ideas. Appropriately uses quotes but may not always conform to required style manual.	Uses relevant sources but substitutes them for the writer's own ideas. Quotations and paraphrases may be too long and/or inconsistently referenced.	Fails to use sources and/or overuses quotations or paraphrasing and/or uses source material without acknowledgement.
Style	Sentences are varied, complex, and employed for effect. Diction is precise, appropriate, using advanced	Sentences show some variety and complexity. Uneven control. Diction is accurate, generally	Sentences show little variety, simplistic. Diction is somewhat immature; relies on clichés. Tone may have some	Superficial and stereotypical language. Oral rather than written language patterns predominate.

	vocabulary. Tone is mature, consistent, suitable for topic and audience. Adheres to required length.	appropriate, less advanced. Tone is appropriate. Adheres to required length.	inconsistencies in tense and person.	
Conventions	Essentially error free. Evidence of superior control of voice.	Grammar and syntax are correct with very few errors in spelling or punctuation.	Repeated weaknesses in mechanics and usage. Pattern of flaws.	Mechanical and usage errors so severe that writer's ideas are difficult to understand.

**Comparative Studies 3360**  
**Spring 2020**  
**T/Th 11:10-12:30, Ramseyer Hall 115**  
**Philip Armstrong**  
**Office Hours: T/Th 9-11am and by appointment, Hagerty 424**  
**e-mail: armstrong.202@osu.edu / mailbox: 451 Hagerty**

### **“Introduction to Globalization and Culture”**

The goal of the course is to provide students with a broad perspective on the concept of globalization, and to relate contemporary issues, such as global inequality and labor migration, to historical dimensions of the process of globalization. The course is designed to enhance students’ understanding of basic keywords, such as empire, colonialism, imperialism, migration, modernization, transnationalism, diaspora, networks, citizenship, and human rights. Readings and classroom discussions seek to establish connections between the physical, intellectual, and emotional dimensions of human lives and complex social, economic, and political developments. We will also situate the weekly readings in relation to three documentary projects addressing global issues, working with research sites that offer different ways of situating globalization in both historical and contemporary contexts, and addressing both its continuities and transformations. Strong emphasis will be placed on projects and methods for researching global cultures.

Course goals include:

- introducing students to the broader experience of globalization by examining cultural representations in relation to the circumstances and conditions informing global processes
- discussing globalization’s longer histories and geographical specificities
- highlighting continuities and changes in global processes
- addressing questions of empire, migration, various types of networks, and the relationship between local lives and larger political and economic systems
- paying particular attention to the ways in which human lives are affected by different aspects of globalization.

### **Grades and Requirements**

Attendance is *mandatory*, and extensive class participation is expected from all students. Absences will be noted and will affect the final grade. The class will include writing assignments related to the readings, class presentations, and a final presentation and paper. Writing Assignments (20%), Class Presentations (40%), Final Presentations and Research Paper (30%), Class Participation (10%) YOU MUST COMPLETE ALL ASSIGNMENTS TO RECEIVE A PASSING GRADE

**Grading Scale:**

93-100 = A	90-93 = A-	87-89 = B+
84-86 = B	80-83 = B-	77-79 = C+
74-76 = C	70-73 = C-	67-69 = D+
64-66 = D	60-63 = D-	00-59 = E

*Writing Assignments* (20%): There will be 2 writing assignments based on the Link TV presentation (Weeks 4) and the Group “Documentary Research Projects” (10 points each).

*Class Presentations* (40%): Presentations include Week 3 on LinkTV (10 points) and three individual or group presentations during the semester (Week 7, Week 11, Week 13) as part of the “Documentary Research Projects” (10 points each).

*Final Presentation and Research Paper* (30%): Students will give a final presentation related to a research project of their choice at the end of the semester (10 points). This will also include a final 7-10 page research paper (topics to be discussed individually with the instructor) (20 points).

*Class participation* (10%). Extensive class participation is expected from all students.

**Attendance Policy**

Attendance is *mandatory* (much of the material will not be found outside the classroom). Absences will be noted and more than two absences will lower your participation grade by one-half letter grade (e.g., from A to A-, B to B-, etc.).

**Required Texts**

All readings for the course will be available as pdfs on Carmen. Students should bring printed or downloaded copies of the readings to class. Students who elect to access the readings electronically may use laptops and tablets but accessing texts in smart phones is not acceptable.

**Academic Misconduct**

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct: [http://studentlife.osu.edu/pdfs/csc\\_12-31-07.pdf](http://studentlife.osu.edu/pdfs/csc_12-31-07.pdf)

**Disabilities**

The University strives to make all learning experiences as accessible as possible. 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. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. 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.

### **The Writing Center**

The Writing Center offers free help with writing at any stage of the writing process for any member of the university community. During our sessions, consultants can work with you on anything from research papers to lab reports, from dissertations to résumés, from proposals to application materials. Appointments are available in-person at 4120 Smith Lab, as well as for online sessions. You may schedule an in-person or online appointment by visiting WOnline or by calling 614-688-4291. Please note that the Writing Center also offers daily walk-in hours—no appointment necessary—in Thompson Library. You do not have to bring in a piece of writing in order to schedule a writing center appointment. Many students report that some of their most productive sessions entail simply talking through ideas. Please check out our [Individual Writing Support](#) and [Group Writing Support](#) pages for the types of consultations we provide. We also maintain a Writing Resources page with writing handouts and links to online resources: <https://cstw.osu.edu/writing-center>

### **Mental Health and Consultation Services**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the **Office of Student Life's Counseling and Consultation Service (CCS)** by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614-- 292—5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org).

### **Inclusive Language**

“Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. I will gladly honor your request to address you by another name or gender pronoun. Please advise me of this early in the semester so that I may make appropriate changes to my records.”

## COURSE OUTLINE

### **Week 1**

Jan 7

#### **Introduction to the Course: Globalization and Culture**

Viewing and Discussion of “Purgatory in Paradise,” *Big Night Out* series at:  
[https://www.viceland.com/en\\_us/show/big-night-out-tv](https://www.viceland.com/en_us/show/big-night-out-tv)

Jan 9

“Globalization in Columbus and Ohio: Part 1” Workshop

### **Week 2**

Jan 14/16

#### **Introduction to Key Terms and Concepts**

Reading: <https://www.globalpolicy.org/globalization.html>

See *Encyclopedia of Global Studies*, eds. Anheier and Juergensmeyer,  
 available through OSU Libraries/OhioLink

### **Week 3**

Jan 21

“LinkTV” Global Cultures Project: see <http://www.linktv.org>

Jan 23

#### **Class Presentations: LinkTV Projects**

### **Week 4**

Jan 28

#### **Writing Assignment (1) handed in**

Jan 28

#### **Histories of Globalization and Cartography**

Bartolomé de Las Casas, “An Account Much Abbreviated, of the Destruction  
 of the Indies” (Carmen)

Jan 30

Lechner and Boli, “Tracing World Culture: A Brief History” in *World  
 Culture: Origins and Consequence* (Carmen)

### **Week 5**

Feb 4/6

#### **Colonialism and Globalization**

Aimé Césaire, *Discourse on Colonialism*, available at:

[https://libcom.org/files/zz\\_aime\\_cesaire\\_robin\\_d.g\\_kelley\\_discourse\\_on\\_col\\_book4me.org\\_.pdf](https://libcom.org/files/zz_aime_cesaire_robin_d.g_kelley_discourse_on_col_book4me.org_.pdf)

Nancy Shoemaker, “[A Typology of Colonialism](#)” in *Perspectives on  
 History: The Newsmagazine of the American Historical  
 Association*. October 2015

Film Extract: *The Battle of Algiers* (1966, dir. Pontecorvo)

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**Week 6**  
Feb 11/13

**Post-Colonialism, Imperialism, and Globalization**

Documentary Research Project (1): *Life and Debt* (2001, dir. Stephanie Black)

Jamaica Kincaid, *A Small Place*, extract available at:

<http://www.d.umn.edu/~pfarrell/Latin%20America/pdfs%20of%20readings/Jamaica%20Kincaid%20A%20Small%20Place%20EXCERPTED.pdf>

See: Reviews and Research Material on <http://www.lifeanddebt.org/>

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**Week 7**  
Feb 18

Documentary Research Project (1): *Life and Debt* (2001, dir. Stephanie Black)

Annabelle Haynes “Manley and the IMF” (Carmen)

Njoki Njehu, “Cancel the Debt” in *A Movement of Movements* (Carmen)

Student Research on Globalization and Debt

Feb 20

**Presentation (1) on *Life and Debt***

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**Week 8**  
Feb 25

**Citizenship and Cosmopolitanism**

“Citizenship” (Carmen)

Anthony Appiah, “Making Conversation” (Carmen)

Feb 27

Lechner and Boli, “Transforming World Culture: The Antiglobalization Movement as Cultural Critique” in *World Culture: Origins and Consequence* (Carmen)

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**Week 9**  
March 3/5

**Networks, Supply Chains, Global Exchange**

Documentary Research Project (2): *Mardi Gras: Made in China* (2006, dir. David Redmon)

See: <http://www.carnivalesquefilms.com/films/mardi-gras-made-china>

David Redmon, “A Teaching Guide to Beads, Bodies, and Trash” (Carme)

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**Week 10**  
March 10/11

**No Classes: Spring Break**

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**Week 11**

March 17 Documentary Research Project (2): *Mardi Gras: Made in China*  
(2006, dir. David Redmon)

Andrew Ross, "Introduction" in Andrew Ross ed., *No Sweat: Fashion, Free Trade, and the Rights of Garment Workers* (Carmen)

Student Research on Global Networks of Production and Consumption

March 19 **Group Presentations (2) on *Mardi Gras: Made in China***

**Week 12**

March 24 **Documentary Research Project Writing Assignment (2) handed in**

March 24/26 **Global Trafficking**

Documentary Research Project (3): *Darwin's Nightmare*  
(2004, dir. Hubert Sauper)

Reading: Press Reviews on <http://www.darwinsnightmare.com>

**Week 13**

Mar 31 **Final Presentation and Research Paper Proposals Due**

Mar 31 Documentary Research Project (3): *Darwin's Nightmare*  
(2004, dir. Hubert Sauper)

Binyavanga Wainaina, "[How to Write about Africa](#)," *Granta*. 19, January 2006.

Read Karen Attiah, "[The New York Times Shows How to Fail Miserably While Writing about Africa](#)" *The Washington Post*. 24 August 2017.

Student Research Material on *Darwin's Nightmare*

April 2 **Group Presentations (3) on *Darwin's Nightmare***

**Week 14**

April 7 "Globalization in Columbus and Ohio: Part 2" Workshop

April 9 "Contemporary Global Crises" Workshop

**Week 15**

April 14/16 **Class Presentations**

April 27 **Final papers handed in by Monday April 27, 4pm**



THE OHIO STATE UNIVERSITY

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COMPST 3603-0010 (35442) SPRING 23

## LOVE IN WORLD LITERATURE

**Mendenhall Lab, room 185, Tu-Th 9:35-10:55**

**Instructor:** Lucia Bortoli (bortoli.1@osu.edu)

**Contact method:** I will communicate with you via Announcements on the home page as a class, for individual questions via Carmen messages, and before and after class in person.

**Office hours:** on Fridays, 12:00-2:00 pm, via Zoom

### COURSE DESCRIPTION

How did cultures define love, and how did such definitions affect the production of literature?

This course will attempt to explore the elusive concept of love within specific literary, historical, sociological, psychological, economic, and political contexts. We will see love experiences and narratives within the social contexts and the power systems in which they developed. We will look at the cultural ideologies, medical practices, social norms, and political regulations that impacted popular perceptions of love in the past and may still have in the present. First, Eastern and Western ancient and medieval texts will help shed light on romantic relationships and marriage dictated and controlled by controversial power systems. Then, a post-modern film and novel will offer us the reconstruction of 18<sup>th</sup>-century European and South American societies through the mesmerized eyes of a romantic in the former and the skeptic eye of a realist in the latter. Lastly, contemporary novels and poetry from other regions in the world will allow us to debate poignant issues of gender, race, sexuality, and class in a cross-cultural and interdisciplinary fashion. The course's rich subject matter and textual diversity will provide a rewarding journey into world literature to students outside the humanities.

Through the material we read and discuss, you will see that people have experienced and dealt with the emotion of love the same way throughout history and the world. We are not unique when we fall in love, even though we like to believe so. We are just like our predecessors. Therefore, seeing how they acted or were affected by it or how they coped with the power systems of their reality will help us understand our surroundings and ourselves better and gain a sense of perspective that will be highly beneficial in the end.

**GE COURSE GOALS AND OBJECTIVES: This course will satisfy the requirements for REGD and LVPA**

**Race, Ethnicity, and Gender Diversity (REGD)**

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

Expected Learning Outcome

1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.

Expected Learning Outcome

1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues

Expected Learning Outcome

1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.

Expected Learning Outcome

1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities.

Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.

Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

**Literary, Visual, and Performing Arts (LVPA)**

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts.

Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design.

Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas

influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design.

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.

Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design

### **GE Outcomes within the Course**

We meet the outcomes in this course by:

- Analyzing texts that present love experiences within discussions on race, gender, and class in specific world political, economic, and cultural realities.
- Understanding past and present individual emotional struggle within repressive power forces.
- Identifying social, religious or political forms of repression against individual's love needs and desires.
- Identifying the social and ethical implications of public spectacles of love in performing arts and designs.
- Comparing different representations of love with our own to capture different attitudes, beliefs, and behaviors.
- Appreciating different aesthetic expressions that originated from unique cultural approaches to love.

### **Mode of Delivery**

**In-person**, with in-class and out-of-class writing. Several short writing projects, 1 presentation, 1 midterm and 1 final. Class participation is highly recommended. All the assignments are paperless.

### **How This Course Will Work**

At the beginning of every week, log into Carmen and look at the weekly roadmap that explains the readings and requirements of the week.

Do the readings **in advance** and be ready to discuss them in class. It does not matter if you do not understand everything; you will receive more information and clarifications through class lectures and discussions.

Pay attention to the due dates of the assignments. They are marked on the class schedule and the professor will explain them in advance. Prompts are also available; read them carefully as they give you detailed information and directions. Submit the assignments in Carmen dropbox—do NOT send them via e-mail.

Please, learn to navigate Carmen. If you are not familiar with it, consider reading the following <https://u.osu.edu/rnbsnolc/sample-page/read-intro-to-carmen-and-canvas-student-guide/>  
[And for accessibility](https://community.canvaslms.com/docs/DOC-2061)  
<https://community.canvaslms.com/docs/DOC-2061>

When you open the course home page, on top of the page you will see

**Announcements** that will offer you sudden and vital information about the class—for instance, if an emergency arises, I will notify you with an announcement.

On the left sidebar, you will find the following:

**Modules** that will provide you with the texts on Carmen (you will have to buy some books—see below information), the week overviews, the assignments, and the discussion boards.

**Grades** that will show your grades as you progress in the semester

**People** that will give you the class roster and groups organization

**Attendance** to keep track of your presence in the class.

**Carmen Zoom** to access pre-recorded videos and films.

### Tech Support

I cannot provide specialized technical support. For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** [8help@osu.edu](mailto:8help@osu.edu)
- **TDD:** 614-688-8743

The above support information applies to all Carmen components, including Discussions, Groups, Modules, CarmenZoom, Messages, etc. It also applies to other OSU resources like viewing materials in the Secure Media Library and the U.OSU blogging platform. For issues with using the OSU Libraries catalog for research, accessing electronic databases, or circulation, contact the Libraries directly.

- **Self-service and chat support:** <http://libanswers.osu.edu>
- **Phone:** 614-292-6785
- **Email:** <http://libanswers.osu.edu/q.php>

### Necessary equipment

- Computer with keyboard and microphone, Webcam (built-in or external) is a plus
- Good Internet connection
- 1 or 2 USB flash drives to save and store material

### Necessary software

- Word processor capable of saving in .doc, .docx, or .pdf formats (recommended: Microsoft Office 365 ProPlus): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets, and five phones.

- Students can access Word, Excel, PowerPoint, Outlook, and other programs, depending on the platform. Users will also receive 1 TB of OneDrive for Business storage.

- Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

- You are not required to use Microsoft Office. However, any assignments submitted through Carmen dropbox will only be accepted in .doc, and pdf formats.

**Carmen will NOT accept submissions via Google Docs, Box, Word Online, or OneDrive. PDFs will NOT transfer the audio on the presentation slides.**

- Web browser: it is strongly recommended that you use Google Chrome for this course, especially for CarmenZoom meetings and video streaming. Safari is not fully compatible with CarmenZoom and some OSU video services. You are responsible for ensuring that your chosen browser works properly with all course technologies.

**Digital Media** apps knowledge is recommended; you may familiarize yourself with one: PowerPoint, Canvas, PicCollage, or other apps you prefer. Still, make sure your document transfers well onto Carmen.

### **Resources for Success and Well-Being**

Your professor wants you to learn and succeed. If you find yourself in trouble, let her know immediately. Do not hesitate or wait too long. She will do her best to help you. Consulting early demonstrates your ability to plan and advocate for yourself and will get more sympathy than a panicked request on the due date.

#### **Academic well-being:**

Many resources are available at OSU for students who would like academic support, including the Writing Center, Dennis Learning Center, and other services. Suppose you find yourself in circumstances that pose a serious challenge to your ability to keep up academically (e.g., ongoing family crisis, chronic illness, hospitalization, financial crisis, or being a victim of violence). In that case, Student Advocacy is available to help you manage the situation.

- Writing Center: <http://cstw.osu.edu>
- Dennis Learning Center: <http://dennislearningcenter.osu.edu>
- Student Advocacy: <http://advocacy.osu.edu>

#### **Personal well-being:**

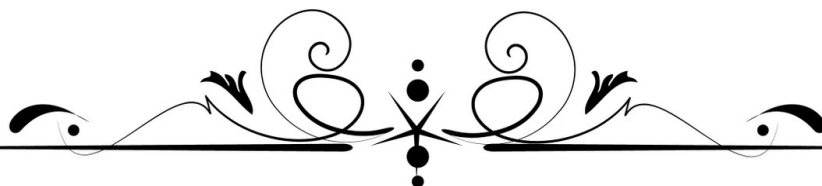
OSU also has resources to help with emotional and bodily health for students on campus (and limited resources for distance students). Counseling and Consultation Services (<http://ccs.osu.edu>, 614-292-5766), located in the Younkin Center and Lincoln Tower, provides mental health care, referrals, individual and group counseling, wellness workshops, and substance abuse resources. They can help with feeling down, anxiety, difficulty concentrating, lack of motivation, interpersonal relationship problems, and substance abuse. The CCS website has practical self-help and external resources. CCS has an after-hours crisis line that can be reached at their main number, 614-292-5766 (ext. 2), outside of office hours. On workdays, emergency consultations are also available. Outside resources include the **National Suicide Prevention Hotline** (1-800-273-TALK) and the **Crisis Text Line**, which can help you talk through any crisis, including self-harm, abuse, depression, sexual assault, family and friend problems, substance abuse, grief, and other situations (**text START to 741-741**).

Healthcare is available for all Columbus campus students at the Wilce Student Health Center, which accepts many insurance plans; it is primarily free for OSU student insurance. If you are ill, they can give you an absence excuse and treatment. Same-day weekday appointments are available. After hours and on weekends, OSU urgent care facilities near campus accept insurance; see <https://shs.osu.edu/emergencies/after-hours-care/>.

Increasing numbers of students are finding themselves without adequate food. The Buckeye Food Alliance (<https://www.buckeyefoodalliance.org>, 614-285-4067) runs a free food pantry for OSU students in Lincoln Tower, Suite 150 that is open for four days a week.

Sexual assault crisis services are available to people of all genders and orientations through the local SARNCO hotline (614-267-7020) and area hospitals. Ongoing support for Columbus campus students is available through Counseling and Consultation and Wilce Student Health. If you are outside Columbus, the RAINN hotline (800-656-HOPE) will connect you with services in your local area. OSU Hospital, CCS, and SARNCO are confidential. You can also find support and ways to report sexual assault or harassment through the University's Title IX office (<http://titleix.osu.edu>), which does not guarantee confidentiality. Be aware that many other OSU academic and coaching staff are mandatory reporters (required to convey reports of assault to the University) and cannot guarantee confidentiality. (To be clear, I absolutely will help you get assistance, but you have a right to be aware of OSU's reporting policies.) Choose the support system that is right for you. Being a victim/survivor of sexual assault is never your fault, and you have the right to compassionate help.

**Please do not hesitate to reach out if you are struggling and need help finding assistance.**



## **COURSE POLICIES**

The following is a summary of everyone's expected participation.

### **In-person classes: attendance is **REQUIRED****

If you have a situation that might cause you to miss an entire week of class, discuss it with your professor as soon as possible. **Missing two weeks of class without a good reason (that is, something that would count as a multi-day excused absence for an in-person class, with documentation) is grounds for failure of the course.** See below for an explanation of acceptable excuses.

A death in your immediate family, a bad case of the flu, or a significant mental health emergency would count as valid excuses because they understandably affect more than 1-3 days of work. Pre-planned family events (weddings, reunions, etc.) and business trips do not count as excused regardless of length; plan to make time to do your classwork.

#### **• Excused absences/non-participation:**

**3 absences are allowed;** they can be excused or unexcused. In case of sickness, the three absences will not be counted as extra.

The most recent policy from the Department regarding absences:

Continuous engagement with this course is essential to learning the material. Students are expected to attend class and engage with assignments and discussion prompts for every scheduled meeting, participating at least once per week for courses with fully remote participation. Students who need to miss a class or who cannot participate due to illness (COVID or other conditions), exposure to COVID, care for family members exposed to COVID, or other reasons are expected to contact the instructor as soon as possible to arrange for accommodation.

Students in particular situations or those requiring specific, long-term, or other accommodation should seek support from appropriate university offices including but not limited to: [Student Advocacy](#), [Student Life Disability Services](#), and the [Office of Institutional Equity](#).

## Late Assignments

**Do your best to keep up with the deadlines.** Notify the professor if you find yourself in difficult circumstances; do not give up and isolate yourself. If your reason for being late or absent is legitimate, the professor will help you.

Do your other assignments well in advance. Save your work frequently and in multiple locations. Know where the nearest computer lab is in case of technical problems. **It is better if you write your Carmen posts in a separate document or copy them before you attempt to post so that you have them if the post fails to go through.** “Carmen ate my homework” is the new “the dog ate my homework.”

## Faculty feedback and Response Time

Your professor will try to provide feedback on the assignment as fast as possible. For small projects, she will address the whole class. She will respond individually to longer and more complex assignments, and it will take several weeks.

### E-mail

**Use Carmen messaging**, not Outlook. Your professor will reply to **Carmen messages** as fast as possible—possibly within one or two days. Please note that your messages may not appear immediately if you write me via Outlook, creating unwanted delayed responses.

## General guidelines

The following are my expectations for how we will communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** to achieve effective and successful communication, use good grammar and spelling, especially in formal assignments. You have more linguistic freedom in informal and personal projects, but you should still be aware of your audience. Overall, maintain a language of etiquette and respect; foul language and text speak are not acceptable.
- **Citing your sources:** Please cite your sources to back up what you say when we have academic discussions. (For course materials, list the author, and page/chapter numbers. For online sources, include a link.)
- **Backing up your work:** Consider composing your discussion posts in a word processor, where you can save your work, and then copy them into the Carmen discussion. (Definitely do this if you are having technical difficulties.) Keep copies of your work in a separate USB flash drive.
- **Conduct expectations:** Everybody will treat others with respect and courtesy as required in a place of learning, to guarantee the best environment for healthy interactions. This applies to both communication via the internet and in-class discussions. In this class, we will probably deal with different opinions—let us embrace our differences without hostility; we will get the most out of the experience this way.

### Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender. The university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.



Suppose you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation. In that case, you may find information about your rights and options at [titleix.osu.edu](http://titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu). Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit [equity.osu.edu](http://equity.osu.edu) or email [equity@osu.edu](mailto:equity@osu.edu).

## Other course policies

### Academic integrity policy

- **General policy: Plagiarism** is the unauthorized use of the words or ideas of another person, misrepresenting someone else's work as your own with or without their knowledge, quoting or paraphrasing without citing the source, or providing work for someone else to use as their own. This includes buying "original" work from sources that advertise themselves as plagiarism-free (anything bought from them is inherently plagiarism because it is not your work). Plagiarism is not permitted in any assignment or venue used in this course: tests, papers, reviews, multimedia productions, discussion posts, research projects, group project collaborations, etc. It is a serious academic offense that will result in a report to the Committee on Academic Misconduct and potentially career-altering consequences like the failure of the assignment, failure of the course, or, in extreme cases, suspension or expulsion from the University. The University's policies on plagiarism are described in detail in your student policies handbook. Please read this information carefully and remember that at no point should words or ideas that are not your own be represented as such.
- **Written assignments:** Complete any subjective writing assignments and the midterm yourself, without any external help or communication. This will work also for the eventual quizzes.
- **Style:** With formal assignments, follow the MLA style to cite the ideas and words of your research sources. Comprehensive information on MLA citation can be found here: [https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html)  
You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work. The Writing Center is an excellent resource for proofreading and improving your writing; distance appointments are available. See the Resources section of this syllabus. Download the app Grammarly, the free version, and go through all your written assignments with it.
- **Reusing past work:** You cannot turn in work from a past class to your current class, even if you modify it. This is plagiarism. If you want to build on past work, revisit a topic from previous courses, or cite your previous work, please discuss the situation with me.

### Ohio State's academic integrity policy

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/>.

## Copyright

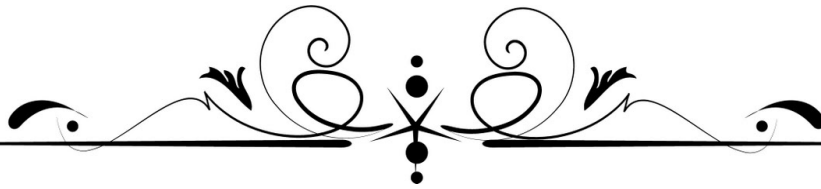
The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## **Diversity**

The School of Communication at The Ohio State University embraces and maintains an environment that respects diverse traditions, heritages, experiences, and people. Our commitment to diversity moves beyond mere tolerance to recognizing, understanding, and welcoming the contributions of diverse groups and the value group members possess as individuals. In our school, the faculty, students, and staff are dedicated to building a tradition of diversity with principles of equal opportunity, personal respect, and the intellectual interests of those who comprise diverse cultures.

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

**Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu).**



## SPECIFIC COURSE INFORMATION

### REQUIRED READINGS

This course requires a *substantial* amount of reading, which should come as no surprise since this is a literature class. I tried to space out the heaviest weeks to make the schedule more manageable.

**All the texts are available in Carmen.** I ordered the following at the OSU Barnes and Noble, in case you prefer paper copies.

Gabriel Garcia Marquez: *Of Love and Other Demons*. Vintage, 2008 (9781400034925)

Han Kang: *The Vegetarian*. Hogarth, 2016 (9781101906118)

rupi kaur: *milk and honey*. Andrews McMeel Publishing, 2015 (9781449474256)

Jokha Altharhi: *Celestial Bodies*, 2019 (9781948226943)

### ON CARMEN:

Selected Ancient Babylonian, Egyptian and Greek Poems

Plato: *Symposium* (excerpts)

Bedier: *The Romance of Tristan and Iseult* (Google books)

rupi kaur: *Milk and Honey*

Gabriel Garcia Marquez: *Of Love and Other Demons*

Hang Kang: *The Vegetarian*

Deuxard and Deloupy: *Iranian Love Stories*

Jokha Altharhi: *Celestial Bodies* (online)

**Optional Readings** (Carmen)—readings that might be of interest to you (even for later) but NOT required for class discussion or writing. More suggested readings may be added throughout the semester. Most of these texts will be available to you through summaries and commentaries in the individual research projects.

Andreas Capellanus: *The Art of Courtly Love* (excerpts)

David Brown: *Virtue and Beauty* (2001)

Helen Fisher: *Why We Love: The Nature and Chemistry of Romantic Love*, Ch. 3.

“Chemistry of Love, Scanning the Brain ‘in love’”

Erich Fromm: *The Art of Loving* (1956)—selected chapters

Simon May: *Love: A History* (2013)—selected chapters

Michael Vincent Miller: *Intimate Terrorism: The Crisis of Love in an Age of Disillusion*, “The Culture of Romance: Arrested at Adolescence” (1996)

Frank Tallis: *Love Sick: Love as a Mental Illness* (2004)—selected chapters

### Films (required or optional)

Kevin Reynolds. *Tristan and Isolde* (2006)

Christophe Gans. *La Belle et la Bete* (2014)

Zhao Tianyu. *Love 020* (2016)

Mahmoud Sabbagh. *Barakah Meets Barakah* (2016)

Joachim Krier. *The worst Person in the World* (2021)

Baik. *The Beauty Inside* (2015)

Mira Nair. *Monsoon Wedding* (2002)

Sanjay Leela Bhansali. *Devdas* (2002)

## REQUIREMENTS

Attendance, participation, and in-class activities	15%
Final	22%
Midterm	18%
Short Projects	30%
Poetry writing	5%
Individual Research Project/Presentation	10%

## OSU GRADING SCALE

93 - 100 (A)	77 - 79.9 (C+)	Below 60 (E)
90 - 92.9 (A-)	73 - 76.9 (C)	
87 - 89.9 (B+)	70 - 72.9 (C-)	
83 - 86.9 (B)	67 - 69.9 (D+)	
80 - 82.9 (B-)	60 - 66.9 (D)	

“A” indicates the following qualities: excellent writing technique and great passion for the subject, a thorough understanding of the material, and deep critical thinking. Proper supporting evidence and citation technique. An “A” essay is a pleasure to read.

“B” shows the following characteristics: good quality of writing but not much passion for the subject, a reiteration of facts with no deep understanding of the material, some critical thinking and coherence but a modest level of sophistication. Poor supporting evidence and citation technique.

“C” describes flawed work: minimal understanding of the material, no critical thinking, and poor writing style. No supporting evidence.

“D” indicates extremely poor writing style, lack of understanding of the material, and no commitment to learning

“E” defines nonexistent or glamorously flawed work

Do not obsess over the grades from day one; true reading and understanding of the material assigned and active participation in the discussion will inevitably lead to good quality work and good grades in the end.

## Assignments Information

All the assignments are meant to satisfy the class requirements. They vary in content and format: you will engage in informal conversation, formal and informal writing, objective and subjective responses, digital projects, and individual and group research activities. I chose this method of engagement and assessment to make sure you practice diverse modes of writing and communication and to keep things interesting.

## Participation: in-class and out of class discussions

You are strongly encouraged to be active in the discussion of the texts. There will be plenty of opportunities for you to engage in the discussion of the texts. There will also be discussion boards where you can present your opinions in a less stressful manner. Both oral and written participation will hone your communication and collaboration skills, something that will serve you well in the work environment in the future.

## Individual Research Presentation

Each one of you will offer the class an overview of some research done on the internet on a topic selected by you at the beginning of the semester. Format: PowerPoint document with sound or video recording. This activity gives you the chance to do some research on your own to help build the background knowledge necessary for the understanding of the texts. Your contribution will be shared with the class via Carmen. You may present in person or virtually through a sound/video recording.

**The topics for this assignment are available in the schedule.** Look through them and select three in order of preference. Submit your choice in the discussion board entitled “**My chosen topics.**” I apologize in advance if you do not get your first choice—first come, first served.

Each student will work independently after consulting with me—so, do not worry if you do not know much about any given topic, I will make sure you will feel comfortable with it.

The due dates of this assignment are in the class schedule—so we will talk about your topic at least 1 week in advance. I will provide you with directions weekly.

## Short Projects

You will engage in a variety of individualized projects: formal text analyses, subjective responses, infographics, letters, or video responses--always due on Sunday. These assignments will allow you to connect with the texts on a personal level. They provide a comfortable and personal space for you to reflect on any issue you see relevant in the text. The diversified nature of these assignments will help you learn aspects of digital media that will turn out useful to you in the future.

For your use, refer to the English dictionary and grammar when necessary. Both are available online: <http://dictionary.reference.com>, <http://thesaurus.com>, and <http://grammar.ccc.commnet.edu/grammar/>.

Or you may also Google “grammar: and the sentence or phrase you are questioning.” You may also use the Writing Center at <http://cstw.osu.edu/writingcenter/> or

485 Mendenhall Laboratory  
125 South Oval Mall  
Columbus, OH 43210-1308

Tel: (614) 688-5865  
Fax: (614) 292-9244  
E-mail: [cstw@osu.edu](mailto:cstw@osu.edu)

## Quizzes

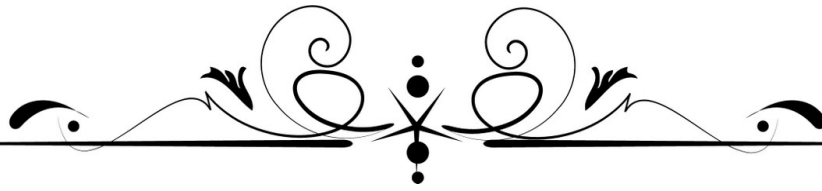
There may be impromptu quizzes or short in-class writing sessions throughout the semester.

## Midterm

An MLA essay on selected texts and topics covered in class during the first half of the semester. You will have an appropriate amount of time to write it, and it will be an easier assignment if you read and annotate all the texts involved, as we go on reading and discussing them in the semester. Detailed instructions and preparation for this assignment will be provided at a suitable time. No rewriting allowed.

## Final

A formal analytical essay and a small portfolio—details in the prompt.



## COURSE SCHEDULE

This schedule may change according to necessity.

The Readings must be done **before** they are discussed in the discussion boards. Between virtual sessions and work at home, you will spend 6-8 hours a week.

**The individual research presentation topics are marked in green:** they will involve the analysis of texts and/or historical background research from the internet. Go through the schedule to find the one topic you are going to work on-- there are plenty to choose from. The project is due in the week it is listed in the schedule.

Date	Required Readings	Assignments (Due Date)
<b>WEEK 1</b> 1/10-12	<p><b>Introduction to the course</b></p> <p><b>PART 1: LOVE IN HISTORY—Systems of Power defining Love</b></p> <p><b>a. Ancient Perspectives: Babylonian and Egyptian Poems—when the Sacred Marriage institution validates political power</b></p> <p><b>Tuesday—</b> Introduction to the class Read the ancient poems for Thursday</p>	<p>This week greet your classmates with a picture and a few words about yourself on a sticky note in the <b>discussion board—self introduction.</b></p> <p>Ungraded-Due on Sunday at 11:59 pm.</p> <p>Select 3 possible topics for the semester’s research project/presentation and</p>

	<p><b>Thursday--</b>  <b>Reading:</b> Ancient Mesopotamian and Egyptian poems (on Carmen)-analysis</p> <p>For Sunday, please complete the two discussion boards  For next week read Plato’s excerpts from the <i>Symposium</i>.</p>	<p>submit them in the <b>discussion board --My Chosen Topics</b> for the Research Presentation” (ungraded)</p>
<p><b>WEEK 2</b>  1/17-19</p>	<p><b>b. Love and Politics in Ancient Greece: Plato: <i>Symposium</i>—when the political system dictates the “right” kind of love</b></p> <p><b>Tuesday—</b>  Introduction to Plato’s <i>Symposium</i>  <b>Reading:</b> Plato: <i>Symposium</i>: Pausanias’, Eryximachus’, and Aristophanes’ speeches (on Carmen)</p> <p><b>Individual Research—</b>due on this day, class time</p> <ol style="list-style-type: none"> <li>1. Sacred prostitution in Antiquity (Internet)</li> <li>2. Comparative approach: Sacred prostitution in the East (India), the evolution of the concept in the West (Internet) (prostitutes/priestesses/courtesans today): (Internet search)</li> <li>3. Historical and cultural comparative context: Goddesses and their stories in religions yesterday and today (Internet search)</li> </ol> <p><b>Thursday—</b>  <b>Reading:</b> Plato: <i>Symposium</i>: Diotima’s speech – (On Carmen)</p> <p>Introduction to the Middle Ages: Capellanus’ rules of courtly love</p> <p><b>Individual Research—</b>due on this day. Class time</p> <ol style="list-style-type: none"> <li>4. Ancient Greek society and culture: social and political structure—Athens, Sparta, and Lesbos (Internet)</li> <li>5. The great names from antiquity besides Plato, Socrates, and Aristophanes (Internet or library search)</li> <li>6. Women, education, living conditions, rights, and marriage institution in ancient Greece (Internet search)</li> </ol> <p>Optional: a selection of videos and articles in Carmen</p> <p>For next week begin reading Bedier’s <i>The Romance of Tristan and Iseult</i></p>	<p><b>1<sup>st</sup> Project: an infographic--Plato's love in a political and social context intersected with class and/or gender perspective (20 points)</b> a response to the <i>Symposium</i>, due on Sunday at 11:59 pm.</p> <p>See the prompt.</p>
	<p><b>c.</b></p>	

<p><b>WEEK 3</b> 1/24-26</p>	<p><b>d. The Power of Love in Medieval France—Courtly love songs and <i>The Romance of Tristan and Iseult</i>: when romantic love declares war on church and state</b></p> <p><b>Tuesday—</b> Introduction to the Courtly Love Tradition—the Troubadours <b>Reading:</b> Bedier: <i>The Romance of Tristan and Iseult</i> from “The Childhood of Tristan” to “The Philtre” included</p> <p><b>Individual Research—</b>due on this day, class time 7. The Middle Ages—history, society, religion, and Christian culture (Internet search) 8. Muslim conquests and the crusades (7<sup>th</sup>-18<sup>th</sup> centuries)—the image of the knight (internet) 9. Medieval society and gender perspective—women and powerful women (Internet)</p> <p><b>Thursday--</b> <b>Reading:</b> Bedier: <i>The Romance of Tristan and Iseult</i>—from “Brangien Delivered to the Serfs” to “Ogrin the Hermit” included</p> <p><b>Individual Research—</b>due on this day, class time 10. Marriage and divorce in the Middle Ages; adultery and the law (Internet) 11. The Courtly Love tradition/the code of Chivalry (Internet search) 12. Troubadours and Trobairitz—examples, who were they and what did they write about (Internet)</p> <p>Optional: medieval music and songs (available on Carmen); Andreas Capellanus: <i>The Art of Courtly Love</i> (on Carmen)</p> <p>For next week, finish <i>The Romance of Tristan and Iseult</i></p>	<p><b>Discussion Board 1:</b> poetic passages in <i>The Romance of Tristan and Iseult</i></p>
<p><b>WEEK 4</b> 1/31-2/2</p>	<p><b>Bedier: <i>The Romance of Tristan and Iseult</i></b></p> <p><b>Tuesday—</b> Reading: Bedier: <i>The Romance of Tristan and Iseult</i>—from “The Ford” to “The Little Fairy Bell” included</p> <p><b>Thursday--</b> Reading: Bedier: <i>The Romance of Tristan and Iseult</i>—from “Iseult of the White Hands” to “Death” included</p>	<p><b>2<sup>nd</sup> Project:</b> on <i>The Romance of Tristan and Iseult</i>—the character’s voice and story – historical context with gender perspective due</p>



	<p><b>Individual Research:</b>  13. The Victorian revival of interest in medieval romances, the romanticized lovers—architecture, painting, and music—the revival of interest in anything medieval today (Internet search)  14. <i>The Romance of Tristan and Iseult</i> in cinema and opera (Wagner--the Tristan chord) (Internet search)</p> <p>Optional: watch the film: Kevin Reynolds: <i>Tristan and Isolde</i> (2006) Amazon Prime</p> <p>For next week, watch the film <i>La Belle et la Bete</i> with a colleague</p>	<p>on Sunday, at 11:59 see prompt (20 points)</p>
<p><b>WEEK 5</b> 2/7-9</p>	<p style="text-align: center;"><b>PART 2: REVISITING THE PAST</b></p> <p style="text-align: center;"><b>a. Gans: <i>La Belle et la Bete</i> –when in love with Western heritage: glamorized love</b></p> <p><b>Tuesday—</b>  Film by Gans: <i>La Belle et la Bete</i> (2014, 1 hour and 52 min) Available on You tube and Amazon Prime Video (look for <i>Beauty and the Beast</i> 2016)</p> <p><b>Individual Research</b>  15. History and characteristics of the written versions of the Beauty and the Beast motif (Internet)  16. The “Sturm und Drang” movement in poetry, painting, and music (Internet)</p> <p><b>Thursday--</b>  Discussion of the film and Grimm’s version</p> <p><b>Individual Research</b>  17. Film versions of the <i>Beauty and the Beast</i> motif (Internet)  18. Disney’s <i>Beauty and Beast—Selected Articles</i> (in Carmen)  19. Other love fairy tales in film versions from all over the world (Internet)  20. The business of romance novels (Internet)  21. Love in the age of technology—virtual love fantasies (Internet)  22. The success of Asian fantasy drama (internet)</p>	<p><b>Discussion board 2:</b> an aesthetic appreciation of the film --the analysis of one scene with cinematic language (Start in class and finish at home by Sunday 11:59) (Graded, Participation, 15 points)</p>

	<p><b>In-class activity:</b> discussion board: an aesthetic appreciation of the film: analysis of 1 scene with cinematic language (Graded) (PARTICIPATION)</p> <p><b>Optional:</b> “Sturm und Drang” with Melvyn Bragg (Audio) And the film <i>Love 020</i> (the film, not the TV series on Netflix or YouTube)</p> <p>For next week, begin reading <i>Of Love and Other Demons</i></p>	
<p><b>WEEK 6</b> 2/14-16</p>	<p style="text-align: center;"><b>b. Marquez: <i>Of Love and Other Demons</i> -when denouncing Western heritage: demystified love</b></p> <p><b>Tuesday—</b> Reading: Marquez: <i>Of Love and Other Demons</i>, p. 1-35</p> <p><b>Individual Research</b></p> <p>23. The 18<sup>th</sup>-19<sup>th</sup>-centuries Catholic Church in South America (Colombia)—convents and religious orders (Internet)</p> <p>24. Colombian society in the 18<sup>th</sup>-19<sup>th</sup> centuries—classes, languages (Internet)</p> <p>25. Marquez—life and works (Internet)</p> <p><b>Thursday--</b> Reading: Marquez: <i>Of Love and Other Demons</i>, p. 36-70</p>	<p><b>Extra Credit 1: <i>Love 020</i></b>—love fantasy in the age of technology.</p>
<p><b>WEEK 7</b> 2/21-23</p>	<p><i>Marquez: Of Love and Other Demons</i></p> <p><b>Tuesday—</b> Reading: Marquez: <i>Of Love and Other Demons</i>, p. 71-105</p> <p><b>Individual Research</b></p> <p>26. Magical realism: definition, history, and examples in paintings (Internet)</p> <p>27. Devils and witches in the 18<sup>th</sup>-19<sup>th</sup> centuries and today (Internet)</p> <p><b>Thursday—</b> Reading: Marquez: <i>Of Love and Other Demons</i>, p. 106-end Preparation for the midterm</p>	<p><b>3<sup>rd</sup> Project:</b> on <i>Of Love and Other Demon: an infographic: systems of power and the individual’s love story</i>, in Carmen dropbox by Sunday 11:59 (20 points)</p>

<p><b>WEEK 8</b> 2/28- 3/2</p>	<p><b>PART 3: LOVE TODAY—the right to romantic love</b></p> <p><b>a. Iranian Love Stories—when romantic love is a forbidden fruit</b></p> <p><b>Tuesday—</b> Reading: selected Iranian Love Stories (Carmen)</p> <p><b>Individual Research</b> 28. Unfortunate lovers today in Muslim regions—testimonials from Afghanistan, Saudi Arabia, Palestine, Jordan, Turkey, etc. (Internet) 29. Love/romantic love in Sharia Law (Internet) 30. Iran in the 20<sup>th</sup> century—history, political and social changes (Internet) 31. How to love in Islamic mass media: TV shows, broadcasts, lectures, etc. (Internet) 32. Valentine’s Day in the Arab world (Internet)</p> <p><b>Thursday—</b> Preparation for the midterm</p>	<p><b>Midterm</b> by Sunday, March 5, 11:59 pm. in Carmen drop box: <b>an essay: love and institutions in history;</b> ancient poetry, <i>Symposium, The Romance of Tristan and Iseult, La Belle et La Bete, Of Love and Other Demons</i> (100 points) -- See the prompt</p>
<p><b>WEEK 9</b> 3/7-9</p>	<p><b>b. Jokha Altharhi: <i>Celestial Bodies</i>—when an Omani searches for the truth in history, religion, and family</b></p> <p><b>Tuesday—</b> Reading: Jokha Altharhi: <i>Celestial Bodies</i>, pp.1-62</p> <p><b>Individual Research</b> 33. Oman—history, society, economy (Internet) 34. Arranged marriage, marriage contracts and Adultery in the Arab world (Oman and Iran in particular) (Internet) 35. Sex information and education in the Arab world (media and school) (Internet) 36: Jokha Altharti, life and works (Internet)</p> <p><b>Thursday--</b> Reading: Jokha Altharhi: <i>Celestial Bodies</i>, pp.63-127</p> <p>Optional: Mahmoud Sabbagh. <i>Barakah Meets Barakah</i> (2016)</p>	<p><b>Extra credit 2: a reflection--</b>to one of the characters in the collection, Iranian Love Stories.</p>

<p><b>WEEK 10</b> 3/14-16 Spring Break</p>	<p>Spring break: relax and enjoy!</p>	
<p><b>WEEK 11</b> 3/21-23</p>	<p><i>Jokha Altharhi: Celestial Bodies</i></p> <p><b>Tuesday-</b> Reading: Jokha Altharhi: <i>Celestial Bodies</i>, pp.128-181</p> <p><b>Individual Research</b> 37. Love and astrology in Arab countries (Internet) 38. Love poetry in Arab culture (Internet)</p> <p><b>Thursday</b> Reading: Jokha Altharhi: <i>Celestial Bodies</i>, pp.182-end</p>	<p><b>4<sup>th</sup> Project:</b> love in Arab cultures: <b>a reflection</b> In Carmen dropbox on Sunday, 11:59 pm</p>
<p><b>WEEK 12</b> 3/28-30</p>	<p><b>c. Kang: <i>The Vegetarian</i></b> –when love is caught between tradition and modernity</p> <p><b>Tuesday—</b> Reading: Han Kang: <i>The Vegetarian</i>, part one</p> <p><b>Individual Research</b> 39. South Korea—society, traditional and modern culture, the economic boom 1990-2020 (Internet) 40. The cult of beauty—social pressure and plastic surgery—K-beauty, K-pop (Internet) 41. Arranged marriage and traditional values in South Korea (Internet) 42. Han Kang—life, works, and reviews/interviews (Internet)</p> <p><b>Thursday--</b> Reading: <i>The Vegetarian</i>, part one</p>	

<p><b>WEEK 13</b> 4/4-6</p>	<p><i>Kang: The Vegetarian</i> or <i>Trier: The Worst Person in the World</i> (2021) or Baek Jong-Yeol: <i>The Worst Person in the World</i> (2021)</p> <p><b>Tuesday—</b> Discussion of Han Kang: <i>The Vegetarian</i>, p. 71-105</p> <p><b>Individual Research</b> 43. Anorexia: medical condition and treatment (Internet) 44. The Effect of the Thin Ideal (Internet) 45. Helen Fisher: <i>Why We Love: The Nature and Chemistry of Romantic Love</i>, Ch. 3. “Chemistry of Love, Scanning the Brain “in love” (On Carmen)</p> <p><b>Thursday--</b> Analysis of <i>The Vegetarian</i>, p. 106-145</p> <p><b>Individual Research</b> 46. Gelezeau: The Body, Cosmetics, and Aesthetics in South Korea (article on Carmen and internet search) 47. Selfie Dysmorphia and the rise in plastic surgery (Internet) 48. Body painting as an art form (Internet) 49. Fromm—<i>Art of Loving</i> (Carmen)</p> <p>Optional: Film: Baik: <i>The Beauty Inside</i> (available on YouTube: <a href="https://www.youtube.com/watch?v=AfvK3NWSxUI">https://www.youtube.com/watch?v=AfvK3NWSxUI</a>)</p>	<p><b>5<sup>th</sup> Project</b> (20 points) on <i>The Vegetarian</i> or the film <i>The Worst Person in the World</i>: either <b>a cultural analysis and a subjective response</b> in Carmen dropbox by Sunday 11:59 pm</p> <p><b>Extra credit 3:</b> <i>The Beauty Inside</i> –film analysis. Or <i>The Worst Person in the World</i>—film analysis.</p>
<p><b>WEEK 14</b> 4/11-13</p>	<p><b>d. Kaur: <i>Milk and Honey</i> –when an immigrant looks at love, loss, and healing across cultures</b></p> <p><b>Tuesday--</b> Reading: kaur: <i>Milk and Honey</i> part 1(available in Carmen)</p> <p><b>Individual Research</b> 50. Family and family traditions in Indian culture (Internet) 51. Love in traditional India (Internet) 52. rupi kaur—life and works (Internet)</p> <p><b>Thursday—</b></p>	<p><b>Poetry:</b> 2 poems in rupi kaur’s style due on Sunday, 11:59 (30)</p>

	<p>Reading: kaur: <i>Milk and Honey</i> parts 2 and 3 (available in Carmen)</p> <p>Optional: Mira Nair. <i>Monsoon Wedding</i> (2002) Sanjay Leela Bhansali. <i>Devdas</i> (2002)</p>	
<p><b>WEEK 15</b> 4/18-20</p>	<p><b>e. The Argentine Tango –when the world discovers passion in dance and the dance becomes art</b></p> <p><b>Tuesday—</b> Readings: Selected Tango songs and videos Discussion of the videos</p> <p><b>Individual Research</b> 53. History of Tango from the beginning till today (Internet) 54. Argentine Tango genres and their characteristics (Internet) 55. Argentine Tango clubs in the world (Internet)</p> <p><b>Thursday--</b> Selected songs and dances. Last day of classes</p>	<p><b>Discussion Board 3:</b> <b>one tango film video –</b> an analysis with a focus on the music and dance with (20 points) due on Sunday 11:59 pm</p>
<p><b>Week 16</b></p>	<p><b>The FINAL is due on April 27, 11:59 pm</b></p>	

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Interested students can contact Professor Katey Borland: borland.19@osu.edu

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**3. Voice typing in Google Docs.** Some people think better when they're speaking, as opposed to writing—they tap into their stream of consciousness more quickly and easily. Open [Google Docs](#), and head to the "Tools" tab at the top of the page. You can enable "Voice typing" and simply talk. Watch as Google transcribes your thoughts instantly. Is it perfect? No, but you might find yourself spitting out turns of phrase and concepts that you wouldn't have thought of otherwise.

e-portfolio for students from Berkeley

<https://teaching.berkeley.edu/resources/assessment-and-evaluation/design-assessment/e-portfolio#:~:text=e%2DPortfolio-,E%2DPortfolio,of%20what%20students%20can%20do.>





<b>TERM:</b>	Fall 2019	<b>INSTRUCTOR:</b>	
<b>CREDITS:</b>	3	<b>OFFICE:</b>	
<b>LEVEL:</b>	UG	<b>EMAIL:</b>	
<b>CLASS TIME:</b>	Tuesday/Thursday 2:20-3:40	<b>OFFICE HOURS:</b>	
<b>LOCATION:</b>	Drake 2038		

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### COURSE DESCRIPTION

In this course, we will delve into the history of theatre from its beginnings as a purely oral form through the late 1700s, when it moved into print culture and the public sphere. Attention will be paid to global contexts, theatrical texts, as well as the history of the crafts of theatrical design and acting.

### LEARNING GOALS

- To gain familiarity with global dramatic literature through 1780.
- To identify trends and contexts for global performance through 1780.
- To grapple with the problems of writing the history of an ephemeral art form, with particular attention on the work of actors and designers.
- To consider the variety of ways “performance” has been deployed in non-literary contexts.
- To develop skills in the reading and analysis of challenging texts.

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

- McConachie, Bruce, Tobin Nellhaus, Carol Fisher Sorgenfrei, and Tamara Underiner, eds. *Theatre Histories: An Introduction*. New York: Routledge, 2016. Third Edition. ISBN 978-0415837965. Ebook acceptable.
- Gainor, J. Ellen, Stanton B. Garner Jr., Martin Puchner, eds. *The Norton Anthology of Drama Volume 1*.
- Additional readings on Carmen.

### ASSIGNMENTS

**Quotes/questions/quizzes.** Weekly small-scale assignments will be given to support students in their intensive reading during this semester. These may take the form of short in class writing assignments, assigned prewritings, pop quizzes, and more. Worth 5 points per week. Aggregated to be worth 15% of your final grade.

**Dramaturgy Project 1: Contexts.** You will choose a play written before 1550 C.E. from a list provided by your instructor. You will create a portfolio of research on this play, placing it in to its historical and stylistic context. To do so, you will also undertake a close reading of the play. You will present your findings in class. Written work worth 15% of your final grade. Presentation worth 5%.

**Dramaturgy Project 2: Actors.** You will choose a performer who worked between 1550-1770 C.E. from a list provided by your instructor. You will undertake a close reading of a play in which this performer starred, mapping its key elements. You will also research this performer, creating a portfolio of images, anecdotes, and

reviews of their work in an attempt to deduce why this individual was famous. You will present your findings in class. Written work worth 20% of your final grade. Presentation worth 5%.

**Exam 1:** This exam will cover Weeks 1-5. It will consist of multiple choice, short answer, and essay questions. Worth 10% of your final grade.

**Exam 2:** This exam will cover Weeks 6-10. It will consist of multiple choice, short answer, and essay questions. Worth 10% of your final grade.

**Final Exam:** This exam will be comprehensive. It will consist of essay questions. Worth 20% of your final grade.

**GRADING:**

Quotes/questions/quizzes.....	15%
Dramaturgy Project 1 .....	15%
Dramaturgy Project 1 Presentation.....	5%
Dramaturgy Project 2 .....	20%
Dramaturgy Project 2 Presentation.....	5%
Exam 1 .....	10%
Exam 2 .....	10%
<u>Final Exam .....</u>	<u>20%</u>
<b>Total</b>	<b>100%</b>

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.** After three absences, for any reason, your final grade will drop by 1/3 of a letter for each absence.

**ACADEMIC MISCONDUCT:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>).

Students with documented disabilities who have registered with the **Office of Student Life Disability Services** will be appropriately accommodated and should inform the instructor as soon as possible of their needs. SLDS is located in 098 Baker Hall, 113 W. 12th Ave; Tel.: 614-292-3307; VRS: 614-429-1334; Email: [slds@osu.edu](mailto:slds@osu.edu); Web: [slds.osu.edu](http://slds.osu.edu)

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

## COURSE CALENDAR

<b>Week 1</b>	<b>Topic</b>	<b>Due</b>
Tues	Introductions	
Thurs	What is theatre history?	<i>Theatre Histories</i> "General Introduction"
<b>Week 2</b>	<b>Topic</b>	<b>Due</b>
Tues	Introducing Dramaturgy	Carmen: On Dramaturgy
Thurs	Performance in Oral cultures	<i>Theatre Histories</i> Part I overview and Chapter 1
<b>Week 3</b>	<b>Topic</b>	<b>Due</b>
Tues	Sophocles	<i>Norton: Antigone</i>
Thurs	Theatre in early literate societies	<i>Theatre Histories</i> Chapter 2
<b>Week 4</b>	<b>Topic</b>	<b>Due</b>
Tues	Shudraku	<i>Norton: Little Clay Cart</i>
Thurs	Commemorative drama & carnival	<i>Theatre Histories</i> Chapter 3
<b>Week 5</b>	<b>Topic</b>	<b>Due</b>
Tues	Hrotsvitha	<i>Norton: Dulcitius</i>
Thurs	Exam 1	<b>Exam 1</b>
<b>Week 6</b>	<b>Topic</b>	<b>Due</b>
Tues	Secular & early professional theatre	<i>Theatre Histories</i> Chapter 4
Thurs	Zeami	<i>Norton: Atsumori</i>
<b>Week 7</b>	<b>Topic</b>	<b>Due</b>
Tues	Contexts and styles	<b>Dramaturgy Project 1: Contexts</b>
Thurs	Continued	
<b>Week 8</b>	<b>Topic</b>	<b>Due</b>
Tues	Theatre & the print revolution	<i>Theatre Histories</i> Chapter 5
Thurs	Shakespeare	<i>Norton: Twelfth Night</i>
<b>Week 9</b>	<b>Topic</b>	<b>Due</b>
Tues	Calderon de la Barca	<i>Norton: Life is a Dream</i>
Thurs	Theatres of absolutism	<i>Theatre Histories</i> Chapter 6
<b>Week 10</b>	<b>Topic</b>	<b>Due</b>
Tues	Sor Juana Ines de la Cruz	<i>Norton: Loa for the Auto Sacramental</i>
Thurs	Moliere	<i>Norton: Tartuffe</i>
<b>Week 11</b>	<b>Topic</b>	<b>Due</b>
Tues	Exam 2	<b>Exam 2</b>
Thurs	Theatre and sentiment	<i>Theatre Histories</i> Chapter 7

<b>Week 12</b>	<b>Topic</b>	<b>Due</b>
Tues	Lillo	<i>Norton: London Merchant</i>
Thurs	Sheridan	<i>Norton: School for Scandal</i>
<b>Week 13</b>	<b>Topic</b>	<b>Due</b>
Tues	Actors and roles	<b>Dramaturgy Project 2: Actors</b>
Thurs	Continued	
<b>Week 14</b>	<b>Topic</b>	<b>Due</b>
Tues	Synthesis and what comes next?	
Thurs	Continued	
<b>Week 15</b>	<b>Final exam during scheduled time in finals week</b>	