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## Term Information

Effective Term Spring 2025

## General Information

Course Bulletin Listing/Subject Area Slavic Languages & Literatures  
Fiscal Unit/Academic Org Slavic/East European Eurasian - D0593  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3711  
Course Title Theatre, Identity, and Citizenship in Eastern Europe  
Transcript Abbreviation Theatre in EE  
Course Description How have theatre and performance reflected on issues of citizenship in Eastern Europe? How have they wrestled with the national, ethnic, gender, religious, and cultural identities of their authors, performers, and audiences? This course approaches these questions from multiple angles—through readings and discussions as well as theatrical practice of staging scenes from our plays.  
Semester Credit Hours/Units Fixed: 4

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites None  
Exclusions Not open to students with credit for Theatre 3711  
Electronically Enforced No

## Cross-Listings

Cross-Listings Cross-listed with THEATRE

## Subject/CIP Code

Subject/CIP Code 16.0400  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors  
Citizenship for a Diverse and Just World

## Course Details

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

- Know the basic history and geography of Eastern Europe.
- Know the most important theatrical figures and theatrical movements in East European history.
- Understand, both as theory and as practice, the various most significant styles of East European theatre.
- Analyze the national, ethnic, gender, religious, and cultural diversity of Eastern Europe and recognize how theatre has foregrounded that diversity.
- Examine the role theatre has played in national and ethnic identity and citizenship formation in Eastern Europe.
- Examine the effects of concepts of national citizenship on theatre making in Eastern Europe.
- Develop skills in academic writing (using sources, making an argument) and in theatrical performance (acting, directing).
- Interpret plays and performances with the creativity and careful attention of a professional theatre scholar and theatre maker.

### **Content Topic List**

- UNIT I: NATIONAL IDENTITY AND THE GREAT DIRECTORS  
UNIT II: MARGINALIZED CITIZENSHIP  
UNIT III: THEATRE, IDENTITY, AND CITIZENSHIP TODAY
- No

### **Sought Concurrence**

## Attachments

- Theatre Identity Citizenship GE Worksheet.docx: GE Worksheet  
*(Other Supporting Documentation. Owner: Ernst, Joseph)*
- Curriculum Maps Russian Major - Oct 6 2023 (2).docx: Curriculum Map  
*(Other Supporting Documentation. Owner: Ernst, Joseph)*
- Theatre Identity Citizenship Research Creative Inquiry[90].pdf: Creative Inquiry  
*(Other Supporting Documentation. Owner: Ernst, Joseph)*
- Theatre Identity Citizenship Syllabus[7].docx: syllabus revised 4/3  
*(Syllabus. Owner: Ernst, Joseph)*

## Comments

- Please see Subcommittee feedback email sent 04/02/2024. *(by Hilty, Michael on 04/02/2024 04:35 PM)*
- An old form for the Research and Creative Inquiry request was used. Please remove it & replace with the filled out form that is currently on the OAA website here <https://oaa.osu.edu/sites/default/files/uploads/general-education-review/new-ge/research-creative-inquiry-inventory.pdf> *(by Vankeerbergen, Bernadette Chantal on 02/08/2024 01:55 PM)*

**COURSE REQUEST**  
3711 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
04/04/2024

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Ernst, Joseph	02/07/2024 04:14 PM	Submitted for Approval
Approved	Gleissner, Philip	02/07/2024 04:34 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	02/08/2024 01:56 PM	College Approval
Submitted	Ernst, Joseph	02/28/2024 02:44 PM	Submitted for Approval
Approved	Ernst, Joseph	02/28/2024 02:47 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/07/2024 12:28 PM	College Approval
Revision Requested	Hilty, Michael	04/02/2024 04:35 PM	ASCCAO Approval
Submitted	Ernst, Joseph	04/03/2024 10:14 AM	Submitted for Approval
Approved	Ernst, Joseph	04/03/2024 02:00 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/04/2024 11:16 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	04/04/2024 11:16 AM	ASCCAO Approval



# SYLLABUS

# SLAVIC 3711 / THEATRE

# 3711

Theatre, Identity, and Citizenship in Eastern Europe

Spring 2025 (full term)

4 credit hours

In person

## COURSE OVERVIEW

### Instructor

Instructor: Dr. Alisa Lin

Email address: [lin.3183@osu.edu](mailto:lin.3183@osu.edu) (preferred contact method)

Office hours: Wednesdays, 4–5pm in Hagerty Hall 418

### Prerequisites

None.

### Course description

How have theatre and performance reflected on issues of citizenship in Eastern Europe? How have theatre and performance wrestled with the national, ethnic, gender, religious, and cultural identities of their authors, performers, and audiences? How did the greatest, most internationally recognized theatre directors to come out of Eastern Europe fight for citizenship in their work in the face of authoritarian regimes, unspeakable tragedy (the Holocaust), and a globalizing world?

This course approaches these questions from multiple angles. First, we study four of the most famous directors and theatre thinkers from Eastern Europe: Konstantin Stanislavsky, Vsevolod Meyerhold, Jerzy Grotowski, and Tadeusz Kantor. We place each of them in historical context to understand how they fought with and against national institutions and the spirit of nationalism in their work, defining their own citizenship and identity in the process. Next, we focus on marginalized citizenships: how theatre has reflected various peoples within Eastern Europe, including Jews, queer people, and oft-

colonized or marginalized nationalities like Ukrainians. We consider how theatre creates spaces of belonging and builds new, more inclusive models of citizenship for these marginalized identities. Finally, we study some of the most exciting and politically relevant theatre in the world today: plays coming out of independent theatres in Russia, Ukraine, and Belarus. This “New Drama” confronts human rights abuses and authoritarianism, while offering fresh new models of making theatre.

Each week we encounter both primary sources (plays, theatre theory, occasionally videos of performances) and secondary sources (academic articles and book chapters). We will orient ourselves to these materials in our two hours of classroom time, in addition to covering lecture content on the history and culture of the nations or peoples we are studying. Our other two credit hours of class each week will be devoted to exploring our primary texts in theatrical practice: up on our feet in the studio space. We will stage scenes from our plays and experiment with the styles of the directors and performance artists we analyze. This theatre work is open to students of all backgrounds and experience levels (or lack thereof). The work will be student-led: each student will get a few chances to direct a short performance during the semester. We will put on a showcase of some of our most interesting performances of the semester in our final studio meeting. These two hours per week will be an example of creative practice as scholarship: by experimenting with the texts and theatrical styles we are studying, we will come to better appreciate and understand them, both creatively and intellectually. Theatre is an embodied artform, and our study of theatre history will be embodied, as well.

## Course learning outcomes

By the end of this course, students should successfully be able to:

- Know the basic history and geography of Eastern Europe.
- Know the most important theatrical figures and theatrical movements in East European history.
- Understand, both as theory and as practice, the various most significant styles of East European theatre.
- Analyze the national, ethnic, gender, religious, and cultural diversity of Eastern Europe and recognize how theatre has foregrounded that diversity.
- Examine the role theatre has played in national and ethnic identity and citizenship formation in Eastern Europe.
- Examine the effects of concepts of national citizenship on theatre making in Eastern Europe.
- Develop skills in academic writing (using sources, making an argument) and in theatrical performance (acting, directing).
- Interpret plays and performances with the creativity and careful attention of a professional theatre scholar and theatre maker.

## General education goals and expected learning outcomes

As part of the Citizenship for a Just and Diverse World category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

- **GOAL 1: Successful students will analyze concepts of citizenship, justice and diversity at a more advanced and in-depth level than in the Foundations component.**
  - LO 1 Engage in critical and logical thinking about the topic or idea of citizenship for a just and diverse world.
  - LO 2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of citizenship for a just and diverse world.
  
- **GOAL 2: Successful students will integrate approaches to understanding citizenship for a just and diverse world 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.**
  - LO 1 Identify, describe and synthesize approaches or experiences as they apply to citizenship for a just and diverse world.
  - LO 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.
  
- **GOAL 3: Successful students will explore and analyze a range of perspectives on local, national or global citizenship and apply the knowledge, skills and dispositions that constitute citizenship.**
  - LO 1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global and/or historical communities.
  - LO 2 Identify, reflect on and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.
  
- **GOAL 4: Successful students will examine notions of justice amid difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within society, both within the United States and around the world.**
  - LO 1 Examine, critique and evaluate various expressions and implications of diversity, equity and inclusion, and explore a variety of lived experiences.
  - LO 2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.

This course fulfills the Citizenship GE outcomes by focusing on theatre that foregrounds citizenship, social justice, and diverse identities. Students will trace the history of these issues as they have been wrestled with theatrically across Eastern Europe, culminating in the study of contemporary censored theatre about human rights abuses and authoritarianism today. A key element of this course will be to compare notions of citizenship and diversity in Eastern Europe and the United States, giving students an opportunity to critically reflect on their own society in a global context.

## HOW THIS COURSE WORKS

**Mode of delivery:** This course is taught in person. We meet for two hours per week in a regular classroom for the academic component of the course and two hours per week in a studio rehearsal space for the practice-based component of the course.

**Credit hours and work expectations:** This is a **4-credit-hour course**. According to Ohio State policy ([go.osu.edu/credithours](http://go.osu.edu/credithours)), 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).

**Attendance and participation requirements:** Regular attendance and participation are required and contribute to your “Community Engagement” grade (see below).

## COURSE MATERIALS AND TECHNOLOGIES

### Textbooks

#### Required

- Anton Chekhov, *The Seagull*, trans. Richard Nelson, Richard Pevear, and Larissa Volokhonsky (Theatre Communications Group, 2017)
- Nikolai Gogol, *The Inspector*, trans. Richard Nelson, Richard Pevear, and Larissa Volokhonsky (Theatre Communications Group, 2014)
- Rachel Merrill Moss, Alisa Ballard Lin, and Dennis C. Beck, eds., *Precarious Identities: Theatre and Performance of Refuge and Risk in East Central Europe* (University of Iowa Press, forthcoming)
- Benjamin Poore, *Theatre and Empire* (Methuen Drama, 2016)

### Course technology

#### Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](http://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** [ocio.osu.edu/help](http://ocio.osu.edu/help)
- **Phone:** 614-688-4357(HELP)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)

- **TDD:** 614-688-8743

## Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](https://go.osu.edu/canvasstudent))

## Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

## Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](https://go.osu.edu/office365help).

## Carmen access

You will need to use BuckeyePass ([buckeyepass.osu.edu](https://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions ([go.osu.edu/add-device](https://go.osu.edu/add-device)).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application ([go.osu.edu/install-duo](https://go.osu.edu/install-duo)) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

# GRADING AND FACULTY RESPONSE

## How your grade is calculated



ASSIGNMENT CATEGORY	PERCENTAGE
<b>Participation</b>	20%
<b>Weekly reading questions</b>	20%
<b>Citizenship reflection paper</b>	20%
<b>Take-home exams (2)</b>	20%
<b>Performance work</b>	20%
<b>Total</b>	<b>100%</b>

*See course schedule below for due dates.*

## Descriptions of major course assignments

### Participation

Regular, meaningful engagement with our learning community is essential to your success in this course. Replacing traditional “participation points,” this grade is earned through all of your in-class work (both in the classroom and in the studio) and community contribution including, but not limited to, discussion participation, in-class activities/assignments, performing in other students’ productions in the studio, and engaging with students outside of class, such as on our open discussion boards on Carmen. About one half of your community engagement grade will come from your earnest and dedicated participation as a spectator and performer in our rehearsal work in the theatre studio. When you are merely a spectator in the studio, you are expected to be quiet and attentive and to contribute to any discussion that arises. It is understood that you may need to miss class from time to time and points will not be lost for reasonable, occasional, communicated absences (up to three).

### Weekly reading questions

Each week a question about the week’s reading assignments will be posted to Carmen, and your 250-word response to the question will be due by Wednesday at midnight. These questions will be specifically directed to help you read critically and carefully, and they may ask for some personal reflection. The effort you put into answering these questions will help you prepare for class discussion, studio work, and for your exams and paper. One question grade will be dropped. A rubric can be found on our Carmen page.

### Citizenship reflection paper

This course is part of the GE Citizenship for a Just and Diverse World category, so it is important that we carefully consider the ramifications and implications of citizenship in our content. Thus, you are asked to write a 6–8 page paper that examines the intersection of citizenship, justice, and diversity in one of the theatres, directors, or playwrights we have studied. A prospectus for this paper (which consists of responding to a few short questions) is due two weeks before the deadline. More detailed instructions are posted on Carmen.

## **Take-home exams (2)**

You will complete two short take-home exams that cover all of the content we have studied in each half of the semester. Questions on the exams will require short answers (4–5 sentences) and directly correspond to the learning goals for this course. You can expect each exam to take you one hour to complete if you have kept up with the course material. The exams are open-note and open-book. Half of the questions on the exams are about citizenship, prompting you to make comparisons to the U.S.

## **Performance work**

Our studio work will be student-directed, and this grade category captures your contributions as a director. Given the size of the class, you will not be directing every week, but you can expect to direct a short performance three or four times during the semester. Come to studio having done the reading and viewing assignments and ready with ideas to experiment with. Your directorial work will be evaluated on creativity, feasibility, and your fidelity to the text or ideas you are working with—in other words, how well your work reflects the content and context we have learned. Or, if your work fails to reflect the content and context we have studied, you should come to this realization in the course of working through your idea. Our studio work is dialogic and process-based, and we will continually talk about how our practice illuminates our understanding of the course content. You will receive a grade for each time you direct a piece, plus a grade for your final performance, performed during our final studio period. Your grade for each piece of studio work will include a brief reflection you will submit after class in which you reflect on your developing skills as a theatremaker and your status as a creative. My feedback in response to this submission is intended to help you further develop your performance skills.

In a typical studio class period, we will devote about 20–30 minutes to a single student's idea. That student will act as director, selecting a short segment of text (no more than two minutes) from our play for the week and pitching an idea for staging it (based in our other readings and class discussion) to the class. Students will be chosen to serve as actors, and we may gather rudimentary props and set materials from the studio space. We will do a test staging of the idea and then assess it in group discussion and dialogue with the director. What worked theatrically, and what didn't? What reflects our learning on East European theatre and citizenship, and what could be changed to reflect it more? We may run through the staging a couple more times as we refine various elements. In this way, we will workshop ideas you bring to class.

## **Late assignments**

I fully understand that students are busy people with complex lives, and I am generally flexible with deadlines, so long as students are in contact with me about their needs. For any deadline in this class you may request a 48-hour deadline extension via a Google form that is linked on our Carmen homepage. All deadline requests that go through this form are automatically granted. You do not need to disclose to me the reasons for your extension request if you do not want to. If you require an extension of more than 48 hours, please contact me directly. Note that you will not see a change to the deadline you see in Carmen, but if you submit the form, you may trust that I have extended your deadline.

## Grading Scale

93–100: 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  
 Below 60: E

## Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.)

- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **7 days**.
- **Email:** I will reply to emails within **24 hours on days when class is in session at the university**.
- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days**.

## OTHER COURSE POLICIES

### Discussion and communication guidelines

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

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

## Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

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/>.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page ([go.osu.edu/coam](http://go.osu.edu/coam))
- Ten Suggestions for Preserving Academic Integrity ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))

## Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here: <https://contactbuckeyelink.osu.edu/>

Advising resources for students are available here: <http://advising.osu.edu>

## Copyright for instructional materials

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.

## Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu)

## Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## Statement on religious accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect

to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the **Office of Institutional Equity**.

**Policy: Religious Holidays, Holy Days and Observances**

## 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 Cherokee 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. I/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.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

## 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](https://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.

## ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

### Requesting accommodations

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the [Safe and Healthy Buckeyes site](#) for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](https://slds.osu.edu).

### Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility ([go.osu.edu/canvas-accessibility](https://go.osu.edu/canvas-accessibility))
- Streaming audio and video
- CarmenZoom accessibility ([go.osu.edu/zoom-accessibility](https://go.osu.edu/zoom-accessibility))
- Collaborative course tools

## COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates. Note: texts that have a date next to them are plays, rather than scholarly secondary texts. We will work with these plays in our studio hours each week. Owing to space constraints, the syllabus does not provide full citations. You can find them on our Carmen page.

Week	Dates	Topics, Readings, Assignments, Deadlines
1	January 8 and 10	<p><b>Topic: overview of the semester; introduction to the East European region; defining citizenship, justice, and diversity</b></p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Ivan Vyrpaev, <i>Illusions</i> (2011) (<a href="https://vyrpaev.com/plays/illusions/en/">https://vyrpaev.com/plays/illusions/en/</a>)</li> <li>• Stephen Holmes and Ivan Krastev, “Explaining Eastern Europe: Imitation and Its Discontents” (20 pages)</li> <li>• Introduction to <i>Women and Citizenship in Central and Eastern Europe</i> (10 pages)</li> </ul>
2	January 15 and 17	<p><b>UNIT I: NATIONAL IDENTITY AND THE GREAT DIRECTORS</b></p> <p><i>In this unit we study four great East European directors and their relationships to citizenship, justice, and diversity in their work. This unit also serves as an introduction to the region.</i></p> <p><b>Topic: Konstantin Stanislavsky and political censorship</b></p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Anton Chekhov, <i>The Seagull</i> (1895) (120 pages)</li> <li>• excerpts from Konstantin Stanislavsky, <i>An Actor’s Work on a Role</i> (30 pages)</li> <li>• Valleri J. Hohman, “‘A Seagull Flew to Us from Yalta’: Stanislavsky’s Life in Chekhov” (11 pages)</li> <li>• Evi Stamatiou, “Emotion Memory Versus Physical Action: Towards Anti-racist Pedagogies That Make Way for Critical Praxis” (18 pages)</li> </ul>
3	January 22 and 24	<p><b>Topic: Vsevolod Meyerhold and socialist utopia</b></p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Nikolai Gogol, <i>The Inspector</i> (1836) (160 pages)</li> <li>• excerpts from Vsevolod Meyerhold, <i>Meyerhold on Theatre</i> (30 pages)</li> </ul>



Week	Dates	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> <li>• Edward Braun, “Biomechanics and Constructivism” and “<i>The Government Inspector</i>,” from <i>Meyerhold: A Revolution in Theatre</i> (45 pages)</li> </ul>
4	January 29 and 31	<p>Topic: Jerzy Grotowski and memorializing the Holocaust</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Stanisław Wyspiański, <i>Acropolis</i> (1904)</li> <li>• Jerzy Grotowski, “Towards a Poor Theatre,” from <i>The Grotowski Sourcebook</i> (10 pages)</li> <li>• James Slowiak and Jairo Cuesta, “Grotowski as Director,” from <i>Jerzy Grotowski</i> (34 pages)</li> <li>• Flaszen Ludwik, “Wyspiański’s <i>Akropolis</i>,” from <i>The Grotowski Sourcebook</i> (9 pages)</li> </ul>
5	February 5 and 7	<p>Topic: Tadeusz Kantor and defining Polish nationhood</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• excerpts from Tadeusz Kantor, <i>A Journey through Other Spaces: Essays and Manifestos, 1994–1990</i> (40 pages)</li> <li>• Magda Romanska, “Dead Class: The Making of the Legend” and “The National and the Transnational,” from <i>The Post-Traumatic Theatre of Grotowski and Kantor: History and Holocaust in Akropolis and the Dead Class</i> (13 pages)</li> <li>• Noel Witts, “Practical Exercises,” from <i>Tadeusz Kantor</i> (18 pages)</li> </ul> <p>Watch:</p> <ul style="list-style-type: none"> <li>• <i>The Dead Class</i> (1975) (72 min.)</li> </ul>
6	February 12 and 14	<p><b>UNIT II: MARGINALIZED CITIZENSHIP</b></p> <p><i>In this unit we focus on particular kinds of citizenship that have been marginalized in East European history in order to better understand the role of concepts of citizenship in the region as a whole.</i></p> <p>Topic: Yiddish theatre, Jewish identity and history in Eastern Europe, the Pale of Settlement</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• S. Ansky, <i>The Dybbuk</i> (1916) (160 pages)</li> </ul>

Week	Dates	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> <li>• Debra Caplan and Rachel Merrill Moss, “One Hundred years of <i>The Dybbuk</i>,” from <i>The Dybbuk Century: The Jewish Play That Possessed the World</i> (14 pages)</li> <li>• Rachel Merrill Moss, “‘The Storm is Come Again’: Pre- and Post-Holocaust Repetition, Memorialization, and Erasure of Jewishness through <i>Tempest</i> Performances in Warsaw,” from <i>Precarious Identities: Theatre and Performance of Refuge and Risk in East Central Europe</i> (15 pages)</li> <li>• Alexandra Chiriac, “No Place Like Home: Performing Precarity in Avant-Garde Yiddish Theatre in Romania,” from <i>Precarious Identities: Theatre and Performance of Refuge and Risk in East Central Europe</i> (15 pages)</li> </ul>
7	February 19 and 21	<p>Topic: Empires and colonialism across history</p> <p>Due: Take-home exam #1</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Adam Mickiewicz, <i>Forefather’s Eve</i>, Part III (1832) (100 pages)</li> <li>• Benjamin Poore, <i>Theatre and Empire</i> (85 pages)</li> <li>• Mayhill C. Fowler, “Unwinding Empire: Rethinking Ukrainian Theater History,” from <i>Precarious Identities: Theatre and Performance of Refuge and Risk in East Central Europe</i> (15 pages)</li> </ul>
8	February 26 and 28	<p>Topic: Nationalism and national identity, especially marginalized national identities</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• (continue working with Mickiewicz)</li> <li>• Anneli Saro, “The Feeling of Inbetweenness and Representations of War in Estonian Theatre,” from <i>Precarious Identities: Theatre and Performance of Refuge and Risk in East Central Europe</i> (15 pages)</li> <li>• Dennis C. Beck, “Questioning Belonging: Czech Theatrical Resistance to Ethnonational Self-Definition,” from <i>Precarious Identities: Theatre and Performance of Refuge and Risk in East Central Europe</i> (15 pages)</li> </ul>

Week	Dates	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> <li>• S. E. Wilmer, "Playing with Citizenship: NSK and Janez Janša," from <i>Staging Postcommunism: Alternative Theatre in Eastern and Central Europe after 1989</i> (15 pages)</li> </ul>
9	March 5 and 7	<p>Topic: Queer theatre, gender identity</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Mikhail Kuzmin, <i>The Dangerous Precaution</i> (1907) (8 pages)</li> <li>• Valery Pecheykin, <i>A Little Hero</i> (2014) (52 pages)</li> <li>• Roman Kozyrchikov, <i>Satellites and Comets</i> (2019) (18 pages)</li> <li>• Keenan Shionalyn, "Precarious Distractions and Failing Successfully on the Popular Stage: A Sense of Queerness in Mikhail Kuzmin's Operettas and Children's Theatre," from <i>Precarious Identities: Theatre and Performance of Refuge and Risk in East Central Europe</i> (15 pages)</li> <li>• Tatiana Klepikova, "Landscapes of Russian Queer Drama" (6 pages)</li> </ul>
10	March 19 and 21	<p>Topic: Feminist theatre, feminist performance art</p> <p>Due: Citizenship reflection paper prospectus</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Sam Cermak, "Why Have There Been No Great Slovak Performers?: The Politics of Women's Erasure in Slovak Performance Histories," from <i>Precarious Identities: Theatre and Performance of Refuge and Risk in East Central Europe</i> (15 pages)</li> <li>• Jasmina Tumbas, "Jugoslovenka's Body under Patriarchal Socialism: Art and Feminist Performance Politics in Yugoslavia," from <i>"I am Jugoslovenka!": Feminist Performance Politics during and after Yugoslav Socialism</i> (70 pages)</li> <li>• Ilaria Riccioni and Jeffrey A. Halley, "Performance as Social Resistance: Pussy Riot as a Feminist Avant-garde" (21 pages)</li> </ul> <p>Watch:</p> <ul style="list-style-type: none"> <li>• Video clips of Pussy Riot, Ewa Partum, Rufina Bazlova (~35 min.)</li> </ul>
11	March 26 and 28	UNIT III: THEATRE, IDENTITY, AND CITIZENSHIP TODAY

Week	Dates	Topics, Readings, Assignments, Deadlines
		<p><i>In this unit we focus on some of the most vibrant theatre of today, that in Ukraine, Russia, and Belarus, all of which engages with political and human rights issues in these nations today.</i></p> <p><b>Topic: New Drama in Russia and Belarus</b></p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Elena Gremina and Mikhail Ugarov, <i>September.doc</i> (2002) (38 pages)</li> <li>• Lucie Kempf, “Giving Testimony in the Face of an Authoritarian Regime: The Evolution of Documentary Forms at Teatr.doc, the KnAM Theatre and the Belarus Free Theatre,” from <i>New Drama in Russian: Performance, Politics and Protest in Russia, Ukraine and Belarus</i> (12 pages)</li> <li>• Alexander Trustrum Thomas, “From Stalinist Socialist Realism to Putinist Capitalist Realism: Tracing Cultural Ideology in Contemporary Russia,” from <i>New Drama in Russian: Performance, Politics and Protest in Russia, Ukraine and Belarus</i> (16 pages)</li> </ul> <p><b>Watch:</b></p> <ul style="list-style-type: none"> <li>• <i>Acting for Freedom – The Battle of Belarus Free Theatre</i> (53 min.)</li> </ul>
12	April 2 and 4	<p><b>Topic: New Drama in Ukraine</b></p> <p><b>Due: Citizenship reflection paper</b></p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Natalka Vorozhbyt, <i>Take the Rubbish Out, Sasha</i> (2015) (23 pages)</li> <li>• Anastasiia Kosodii, <i>A Time Traveller’s Guide to Donbas</i> (2017) (35 pages)</li> <li>• Andrii Bondarenko, <i>House of Ghosts. Why. We. Fled. Donbas</i> (2019) (32 pages)</li> <li>• Noah Birksted-Breen, “The Watershed Year of 2014: The ‘Birth’ of Ukrainian New Drama,” from <i>New Drama in Russian: Performance, Politics and Protest in Russia, Ukraine and Belarus</i> (20 pages)</li> <li>• Jack Clover, “A New ‘Dawn’ in Ukrainian Theatre: A Conversation with Maksym Kurochkin (April 2019),” from</li> </ul>

Week	Dates	Topics, Readings, Assignments, Deadlines
		<i>New Drama in Russian: Performance, Politics and Protest in Russia, Ukraine and Belarus</i> (11 pages)
13	April 9 and 11	<p>Topic: Theatre in response to the Russo-Ukrainian War, Ukrainian national identity</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Olena Astaseva, <i>A Dictionary of Emotions in a Time of War</i> (2022) (26 pages)</li> <li>• Andriy Bondarenko, <i>Survivor's Syndrome</i> (2022) (26 pages)</li> <li>• Maksym Kurochkin, <i>Three Attempts to Improve Daily Life</i> (2022) (6 pages)</li> <li>• Natalka Vorozhbyt, <i>Three Rendezvous</i> (2022) (11 pages)</li> <li>• John Freedman, "The Texts of Kyiv's Theater of Playwrights: Literary-Based Acts of War," from <i>A Dictionary of Emotions in a Time of War: 20 Short Works by Ukrainian Playwrights</i> (36 pages)</li> <li>• Anna Lytvynova, "Performing Digital War: Social Media and the Construction of War in Russia's War in Ukraine," from <i>Precarious Identities: Theatre and Performance of Refuge and Risk in East Central Europe</i> (15 pages)</li> </ul>
14	April 16 and 18	<p>Synthesis, conclusions, and performance showcase</p> <p>Due: Take-home exam #2</p> <p><i>No readings</i></p>

# GE Theme course submission worksheet: Citizenship for a Just & Diverse World

## 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 (Citizenship)

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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.

This course fulfills the Citizenship GE outcomes by focusing on theatre that foregrounds citizenship, social justice, and diverse identities. Students will trace the history of these issues as they have been wrestled with theatrically across Eastern Europe, culminating in the study of contemporary censored theatre about human rights abuses and authoritarianism today.

## 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.	This course is structured around critical and logical thinking in every assignment and every class meeting. Students will build skills in critical and logical thinking through the weekly reading questions, citizenship in theatre paper, take-home exams, and also our in-class activities and discussions. All of these assignments will ask students to interpret our works of theatre (plays, performances) through the lens of our scholarly and critical readings. In the citizenship in theatre paper, students will need to make an extended scholarly argument that uses at least three secondary sources. In our academic class meetings we hold discussions and do activities that require critical and logical thinking. I might ask the students to discuss the role of citizenship in a play we’ve read or compare the nationalisms developed in two different plays. In our studio class meetings, students will engage in practice-based critical and logical thinking, working to better understand and appreciate our plays and theatremakers through creative practice.
<b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	Our weekly reading questions, which require a robust paragraph in response (250 words), ask the students a critical question about the reading that will be directly linked to the course and theme ELOs. Further, in the citizenship in theatre paper (6–8 pages), students will write a scholarly argument citing both primary and secondary sources on the intersection of citizenship, justice, and diversity in one of our theatre works or theatremakers. Further, the secondary readings in the course are all scholarly publications, many of them very recent, and students will discuss these readings, identifying their argument and main claims, and critiquing them, in our class periods.
<b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.	Many of our readings and viewing materials reflect diverse experiences from across Eastern Europe. For example, students will encounter Yiddish theatre, feminist theatre, queer theatre, and theatre from colonized nations. The plays we read are often very personal, reflecting their authors’ experiences with identity, citizenship, and nationhood. Students will identify, describe, and synthesize these experiences in their weekly reading questions, citizenship in theatre paper, take-home

	exams, semester reflection essay, and—in practical, embodied form—in their performance work. Meanwhile, our secondary readings offer a range of scholarly approaches, which students will be required to identify and describe in their weekly reading questions and in class discussion. We will compare and synthesize these scholarly approaches as we build up to the citizenship in theatre paper, where students will be required to use secondary sources to help illuminate their primary source.
<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.	This course builds reflection into the weekly reading questions, which may ask students not only to answer a more academic question about the content of the readings but also to reflect personally on this content. The semester reflection essay is specifically a reflection exercise, asking students to write about how their own sense of citizenship has developed through both our creative and academic work in this course. Students also do a significant amount of creative work in this course in our theatre studio (2 hours/week), work that will help them to better understand the theatre and diverse experiences we are studying. This creative work is vulnerable (in front of the entire class), and students will need to develop their confidence and self-assurance to complete it. I will continually ask students in class discussion to compare their own experiences of marginality, citizenship, and justice to the experiences we encounter in our course materials.

## Goals and ELOs unique to Citizenship for a Just & Diverse World

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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 explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

**GOAL 4:** Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

	Course activities and assignments to meet these ELOs
<b>ELO 3.1</b> Describe and analyze a range of perspectives on what constitutes citizenship <u>and</u> how it differs across political, cultural, national, global, and/or historical communities.	In this course we encounter a range of perspectives on what constitutes citizenship in our primary readings—plays from across Eastern Europe of the past 130 years, as well as contemporary performance art. Many of these plays are deeply personal and reflect on local, national, and global identities and communities. Many of our secondary readings about specific theatres or performances illuminate the question of citizenship and even address it directly (Wilmer, week 8). Students will examine how notions of citizenship



	<p>have changed over time in Eastern Europe and how they vary from one country or community to another in the weekly reading questions, take-home exams, and class discussion. Because we will regularly engage directly with the Citizenship ELOs in this course, we will do significant comparison and reflection across communities as part of our learning process.</p>
<p><b>ELO 3.2</b> Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</p>	<p>Most students taking this course will be thoroughly unfamiliar with Eastern Europe, a part of the world that is often peripheral even though—speaking of just theatre—it produced some of the greatest and most internationally influential theatre directors of the twentieth century. In the course of the semester, they will learn the broad history of Eastern Europe with special attention to the way that national, ethnic, gender, and other identities have played out historically in this space. The course will be heavily focused on historical context. We will not merely read Stanislavsky’s acting theory (week 2) but will discuss extensively in class the historical context of the early Soviet Union, which censored out the religious aspects of Stanislavsky’s System, leading to distorted knowledge of Stanislavsky around the world even today. Learning about Eastern Europe in this detailed, contextualized way will make students more interculturally competent and better global citizens.</p>
<p><b>ELO 4.1</b> Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</p>	<p>This course devotes an entire unit, Unit II: Marginalized Citizenship, to lived experiences of diversity, equity, and inclusion. But really the entire course addresses these issues. When we discuss the great directors in Unit I, we will focus on how they fit into their historical context (Meyerhold’s fights with the authoritarian Soviet regime, Grotowski’s processing of the Holocaust) and how their identities and self-concepts of citizenship are revealed through their work. In Unit II we focus specifically on marginalized communities— notions of nationhood and empire (colonialism), queer peoples, women, Jews—and on examining and evaluating theatre coming out of these communities and reflecting on their identity and sense of citizenship. Students will further examine and critique these perspectives, creatively, when they experiment with staging them in our studio work.</p>
<p><b>ELO 4.2</b> Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.</p>	<p>Students will address this ELO directly in their citizenship in theatre paper, which asks them to examine the intersection of citizenship, diversity, and justice in the work of one of our theatres or theatremakers. Many of our materials in this course speak directly to issues of structures of power and advocacy for social change. The Mickiewicz play (week 7) is about Russian rule over Poland and advocacy for Polish nationalism. The queer plays, like Pecheykin (week 9), were written in defiance of censorship and implicitly advocate for acceptance of diverse sexual identities. The Ukrainian theatre in response to post-2014 Russian occupation, like Bondarenko (week 12), protests Russian militancy and repression of Ukrainian identity and advocates for an end to the war. Students will get to pick one of these theatres or theatremakers for their citizenship in theatre paper, where they will write about the concept of citizenship developed in the play/performance/theory, how that concept of citizenship reflects oft-marginalized diversity or difference,</p>

	and what social change the work argues for.
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# Research and 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 and Creative Inquiry courses. It may be helpful to consult with the OSU Office of Undergraduate Research and Creative Inquiry. You may also want to consult your 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 and Creative Inquiry Courses

Course subject & number

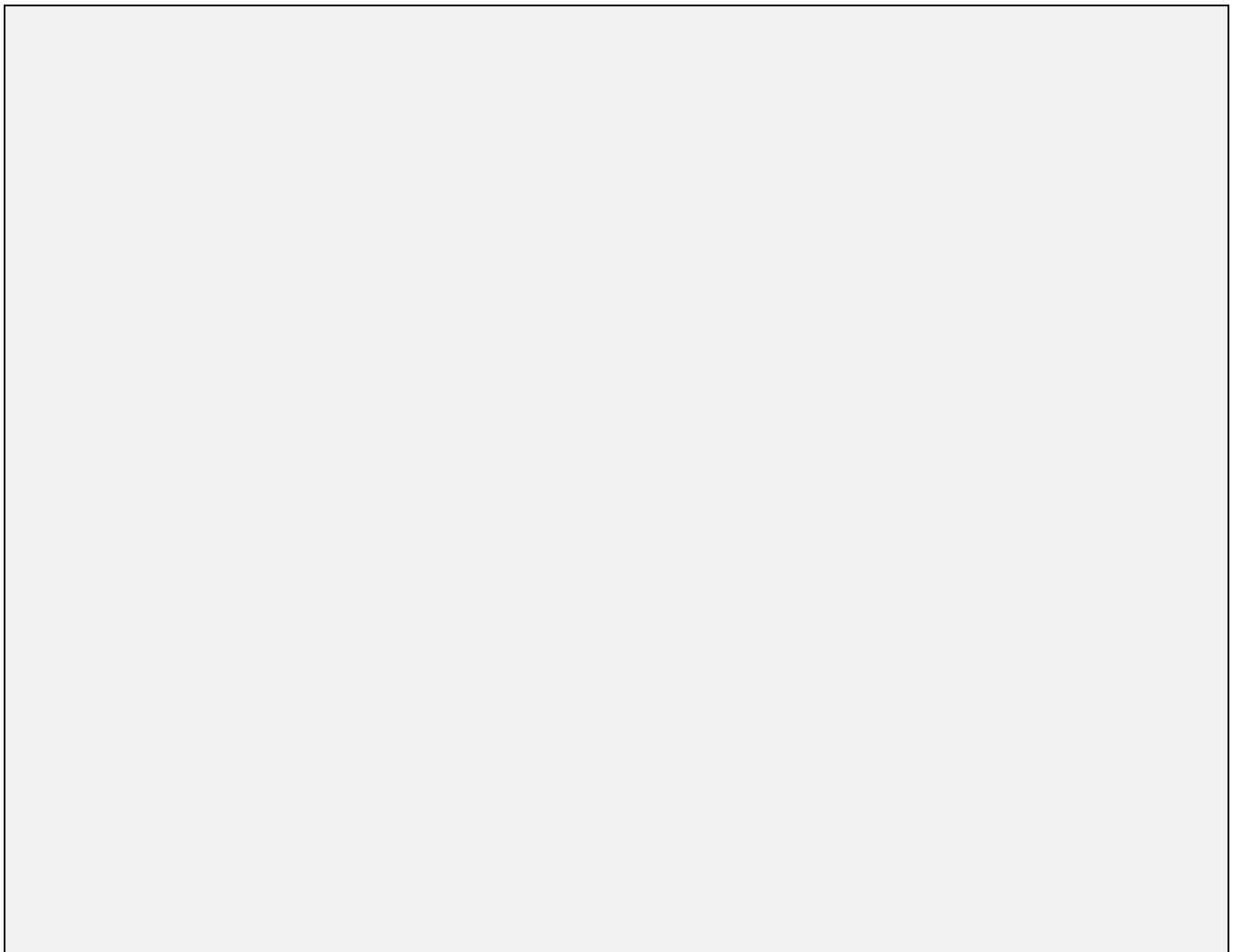
Undergraduate research is defined by the Council on Undergraduate Research (CUR) as an inquiry or investigation conducted by an undergraduate student that makes an *original* intellectual or *creative* contribution to the discipline. Undergraduate creative activity is the parallel to research, engaging in a rigorous creative process using (inter)disciplinary methods to produce new work.

In the context of the 4-credit GEN Theme High Impact Practice (which, by definition, is a more robust course than a non-HIP 3-credit Theme course—since student will take one 4-credit course instead of taking two 3-credit courses), research or creative inquiry requires a level of rigor and engagement that goes beyond what is routinely already included in a 3-credit Theme course in that discipline. It will generally mean that students are either (1) instructed in and engage in original research and the production and/or analysis of new understanding or data used in the preparation of a final paper, report, or project characteristic of the discipline, *or* (2) they are instructed in and engage in the primary production and performance or display of new creative work characteristic of the discipline.

Further comments and clarifications:

- The Creative Inquiry or Research component should be integrated throughout a *substantial* portion of the course (not just at the very end, for example).
- The Creative Inquiry or Research component should connect to the Theme and to the subject/content of the course. If the course at hand is requesting two Themes, then the research component or creative work should fully pertain to both Themes.

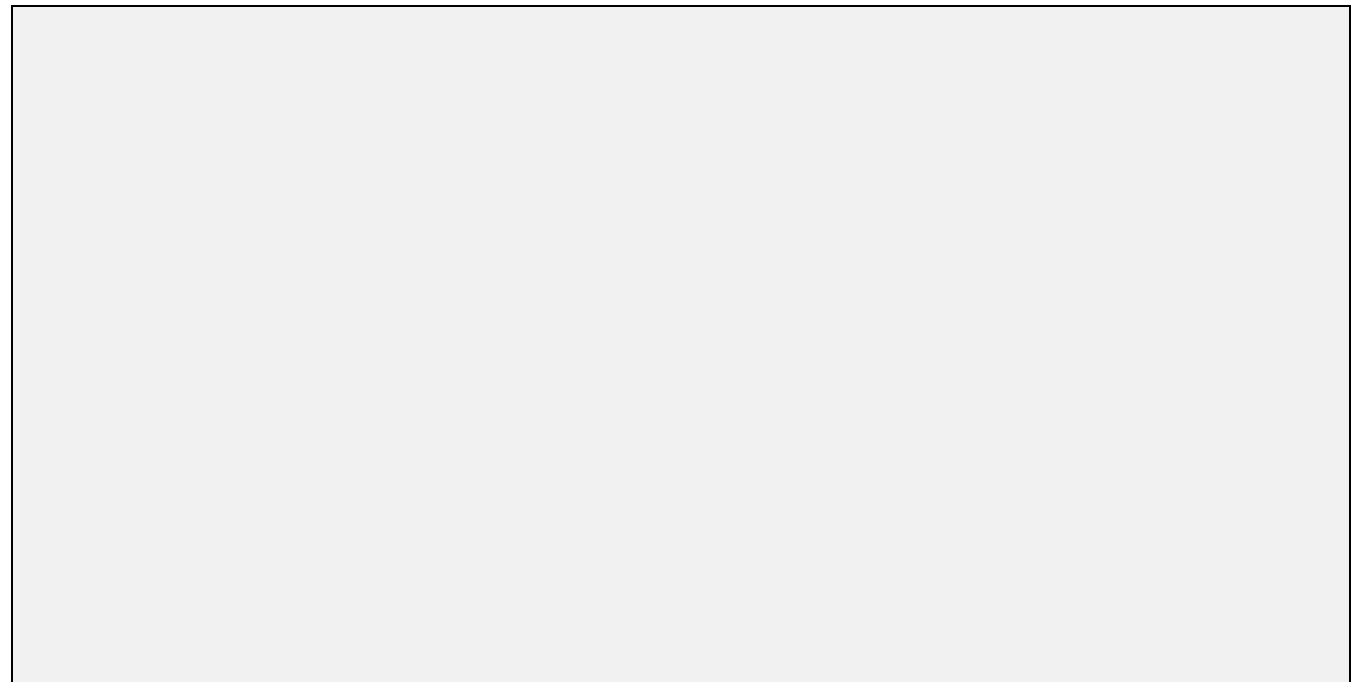
**1. Disciplinary expectations and norms: Different disciplines at the university define original research and creative inquiry differently. Please explain what the expectations/norms of your discipline are for original research or creative inquiry. How is new understanding developed in your field? How does the creative process amplify knowledge in the field? (This information should also be readily visible on the syllabus.)**



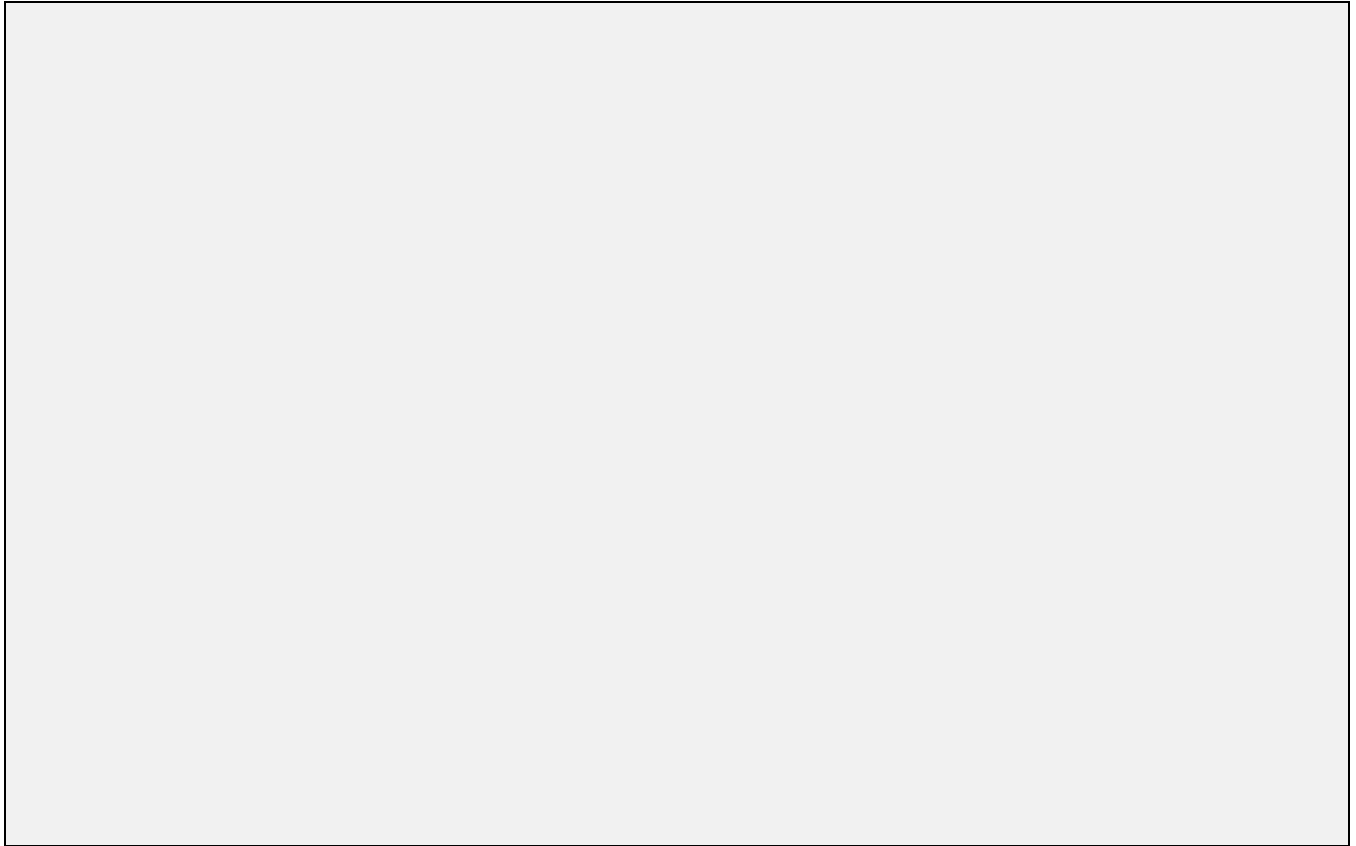
**2. Teaching methods and practices:** Which class activities and materials will be used to teach students the research methodology and/or research practices or the methods and practices of creative inquiry typical or relevant in your discipline? How will the potential ethical implications for research or creative inquiry in the field be addressed in the course? (This information should also be readily visible on the syllabus.)



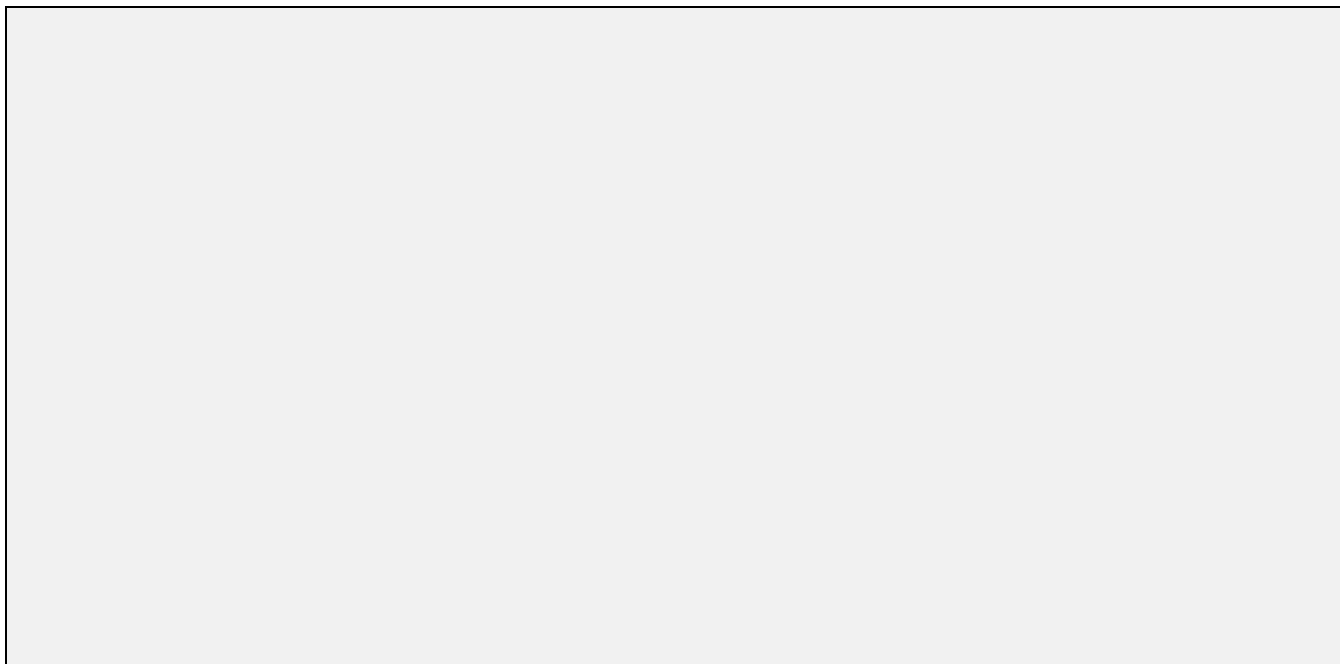
**3. Implementing:** Through which class activities and materials will the students be given opportunities to practice disciplinary research or creative inquiry techniques, methods, and skills to create new knowledge or advance praxis? (This information should also be readily visible on the syllabus.)



**4. Demonstration of competence: Disciplines develop and share new knowledge or creative work in different ways. Through which activity or activities will students first be taught and then be involved in a demonstration of competence in an appropriate format for the discipline (e.g., a significant public communication of research, display of creative work, or community scholarship celebration)? The form and standard should approximate those used professionally in the field. (This information should also be readily visible on the syllabus.)**

A large, empty rectangular box with a thin black border, occupying the lower half of the page. It is intended for a syllabus entry corresponding to the question above.

**5. Scaffolding and mentoring:** Explain how the creative inquiry or research project will be scaffolded across multiple assignments or one large project broken up across the course (e.g., specific explanations about reviewing literature, developing methods, collecting data, interpreting or developing a concept or idea into a full-fledged production or artistic work). Each pertinent assignment should help students build and demonstrate skills contributing to the larger project. Meaningful feedback and mentoring should be provided by the instructor at regular intervals to inform next steps in the process. (This information should also be readily visible on the syllabus.)



**6. Reflection:** Explain how the course offers students opportunities for reflection on their own developing skills and their status as learners and as researchers or creatives. (This information should also be readily visible on the syllabus.)

