

Term Information

Effective Term Summer 2025
Previous Value Autumn 2022

Course Change Information

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

1. Inclusion in the Race, Ethnicity, and Gender Diversity category of the GE.
2. Updated course description and goals.
3. Remove the recitation component and include all course content in the lecture section.

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

The revised course goals more accurately reflect the overall focus of the course and align with the ELOs of the new REGD category. Since Theatre 2100 previously satisfied the Social Diversity requirement for the Legacy GE, adjustments to the course content have been minimal.

Our practice on the Columbus campus has been to offer a large online, asynchronous lecture with smaller associated in person or online recitations. Removing the recitation component will simplify the experience for students enrolling in this class by presenting all material in an individual class section. The lecture content is always offered online and asynchronously, so there is no change to the overall instructional experience for students. Regional campuses do not currently use the lecture/recitation model.

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

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

None. We aim to maintain the course's relevance under the new general education curriculum.

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

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Theatre
Fiscal Unit/Academic Org	Theatre, Film and Media Arts - D0280
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2100
Course Title	Introduction to Theatre
Transcript Abbreviation	Intro to Theatre
Course Description	This course introduces students to the art and profession of theatre with an emphasis on evaluating and appreciating live performance, theatre's cultural importance, and its contribution to social diversity. Students explore the production process and the different roles of theatre practitioners in addition to the literature, history, styles and theories of theatre.
<i>Previous Value</i>	<i>A study of the art and profession of theatre, with an emphasis on evaluating and appreciating live performance, theatre's cultural importance, and its relationship to issues of social diversity. Students study performance conventions, texts, & spaces from ancient times to present day. While not an acting class, students get firsthand experience in the collaborative process of theatre creation.</i>
Semester Credit Hours/Units	Fixed: 3

Offering Information

COURSE CHANGE REQUEST
2100 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
09/04/2024

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance Greater or equal to 50% at a distance
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Previous Value	Lecture, Recitation
Grade Roster Component	Lecture
Previous Value	Recitation
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites	
Exclusions	Not open to students with credit for 2100H or 2101H.
Electronically Enforced	Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0501
Subsidy Level	General Studies Course
Intended Rank	Freshman, Sophomore
Previous Value	Freshman

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

General Education course:

Visual and Performing Arts; Social Diversity in the United States; Literary, Visual and Performing Arts; Race, Ethnicity and Gender Diversity

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

[Previous Value](#)

[Required for this unit's degrees, majors, and/or minors](#)

[General Education course:](#)

[Visual and Performing Arts; Social Diversity in the United States; Literary, Visual and Performing Arts](#)

[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

- Analyze, interpret, and evaluate major forms of theatre and demonstrate capacities for aesthetic and culturally informed understanding.
- Experience theatre and reflect on that experience critically and creatively.
- Engage in systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender shape theatrical representation, professional opportunities, and broader societal, political, economic, and cultural systems.
- Recognize and compare a range of artists, plays, and performances that reflect lived experiences of race, gender, ethnicity, etc.

Previous Value

- *Identify major theatrical conventions from several key periods historical periods*
- *Make connections between theatre and historical/cultural events*
- *Critically analyze how issues of identity are represented on the stage*
- *Critically evaluate theatre as an agent for social change*
- *Critically analyze and evaluate a play as well as its production*
- *Describe the role of director, playwright, stage manager, actor, and lighting, set, sound, and costume designer*
- *Understand how theatre artists work collaboratively to bring a play from the page to the stage*
- *Appreciate the vital role theatre plays in global society*

Content Topic List

- Elements and Purposes of Theatre
- The Liveness of Theatre
- Theatre and Culture
- Theatre Audiences, People, and Places
- Playwriting
- Acting and Directing
- Theatre Design
- Life in the Theatre
- Theatre around the World
- The Musical
- Classical Greek and Roman Theatre
- Medieval Theatre
- Renaissance Theatre
- Restoration, Enlightenment, Romanticism
- Modern Theatre

Previous Value

- *Theatre*
- *Audience*
- *Playwright*
- *Actor*
- *Director*

Sought Concurrence

No

Previous Value

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Attachments

- REGD Evidence Table and Examples.pdf: REGD Evidence Table and Examples
(Other Supporting Documentation. Owner: Kelly, Logan Paige)
- AU24_TH2100Hybrid_Syllabus.GTAtemplate.070824.pdf: THEATRE 2100 Hybrid Syllabus
(Syllabus. Owner: Kelly, Logan Paige)
- AU24_TH2100DH_SyllabusGTAtemplate.070824.pdf: THEATRE 2100 DH Syllabus
(Syllabus. Owner: Kelly, Logan Paige)
- TH2100 REGD GE Foundation application form.pdf: GEN Foundation submission form
(Other Supporting Documentation. Owner: Kelly, Logan Paige)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kelly, Logan Paige	08/29/2024 12:09 PM	Submitted for Approval
Approved	Piper, Paige Marie	08/29/2024 12:09 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/04/2024 11:03 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/04/2024 11:03 AM	ASCCAO Approval



SYLLABUS

TH 2100 ONLINE (DH)

Introduction to Theatre (#xxxxx)
Semester Year (full term)
3 credit hours

COURSE OVERVIEW

Instructor:

Email address: (preferred contact method)

Office:

Office hours:

Course Supervisor:

Should you encounter an issue that you cannot resolve with your instructor, you may contact the course supervisor:

Dr. Karen Mozingo, TFM Building Rm 454, mozingo.3@osu.edu

Course description

This course introduces students to the art and profession of theatre, its components and its contributors, with an emphasis on evaluating and appreciating live performance, theatre's cultural importance, and its contribution to social diversity. In addition to a survey of the literature, history, styles, and theories of theatre, this course takes students behind the scenes to explore the production process and the different roles of theatre practitioners who work to bring a play from the page to the stage. The course culminates in a creative project where students experience the creative processes that make theatre work.

Course learning outcomes

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

1. Analyze, interpret, and evaluate major forms of theatre and demonstrate capacities for aesthetic and culturally informed understanding.

- 1.1 Analyze and interpret significant works of theatre.
 - 1.2 Describe and explain how cultures identify, evaluate, shape, and value works of theatre.
 - 1.3 Evaluate how theatrical ideas influence and shape human beliefs and the interactions between theatre and human perceptions and behavior.
 - 1.4 Evaluate social and ethical implications of theatre.
2. Experience theatre and reflect on that experience critically and creatively.
 - 2.1 Engage in informed observation and/or active participation in theatre.
 - 2.2 Critically reflect on and share their own experience of observing and engaging in theatre.
3. Engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape theatrical representation, professional opportunities, and broader societal, political, economic, and cultural systems.
 - 3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.
 - 3.2 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 in theatre and beyond.
 - 3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.
 - 3.4 Evaluate social and ethical implications of studying race, gender, and ethnicity in theatre.
4. Recognize and compare a range of artists, plays, and performances that reflect lived experiences of race, gender, ethnicity, etc.
 - 4.1 Demonstrate critical self-reflection and critique of their social positions and identities.
 - 4.2 Recognize how perception of differences shape one's own attitudes, beliefs, or behaviors.
 - 4.3 Describe how the categories of race, gender, and ethnicity influence the lived experience of others.

General education goals and expected learning outcomes

NEW GE CATEGORIES

LITERARY, VISUAL, AND PERFORMING ARTS

GOALS

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

EXPECTED LEARNING OUTCOMES

- 1.1 Analyze and interpret significant works of visual, spatial, literary and/or performing arts and design.
- 1.2 Describe and explain how cultures identify, evaluate, shape and value works of literature, art and design.
- 1.3 Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.
- 1.4 Evaluate social and ethical implications in literature, visual and performing arts, and design.
- 2.1 Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.
- 2.2 Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

RACE, ETHNICITY, AND GENDER DIVERSITY

Goals:

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

Expected Learning Outcomes:

Successful students are able to:

- 1.1. Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.

- 1.2. 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.
- 1.3. Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.
- 1.4. Evaluate social and ethical implications of studying race, gender, and ethnicity.
- 2.1. Demonstrate critical self-reflection and critique of their social positions and identities.
- 2.2. Recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.
- 2.3. Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

LEGACY GE CATEGORIES

As part of the **Visual and Performing Arts** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

EXPECTED LEARNING OUTCOMES

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Students read plays and view online performances, responding to these experiences in written assignments as well as group discussion and activities that are aimed at developing students' literacy in the arts and their ability to critically evaluate and respond to live performance.

As part of the **Diversity** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

GOALS

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

EXPECTED LEARNING OUTCOMES

- SOCIAL DIVERSITY IN THE UNITED STATES
 1. Students describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
 2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

Through lecture, discussion, play readings, live performances, and written assignments students study the cultural significance of theatre; how it functions as an instrument for social change; and how, by its mimetic nature, it necessarily engages with the politics of identity and representation.

HOW THIS ONLINE COURSE WORKS

Mode of delivery: This course is a distance enhanced course: instructional activity and interaction is primarily conducted online and asynchronously with paced assignment due dates. In addition, students are required to attend 2 live performances.

Pace of online activities: This course is divided into **weekly modules** that are released one week ahead of time (on Fridays). Students are expected to keep pace with weekly deadlines.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online AND in-person activity and participation. The following is a summary of students' expected participation:

- **Participating in online activities for attendance: AT LEAST ONCE PER WEEK**
You are expected to log in to the course in Carmen every week. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with your section instructor *as soon as possible*.

COURSE MATERIALS AND TECHNOLOGIES

Textbooks

Required textbook

The following textbook is available on Carmen as part of the CarmenBooks program.

Downs, William Missouri, et al. *The Art of Theatre: Then and Now*, 4th edition, ebook (accessed via Carmen).

The textbook by William Downs is being provided via CarmenBooks. Through CarmenBooks, students obtain publisher materials electronically through CarmenCanvas, saving them up to 80% per title. The fee for this material is included as part of tuition and is listed as CarmenBooks fee on your Statement of Account. In addition to cost-savings, materials provided through CarmenBooks are available immediately on or before the first day of class. There is no need to wait for financial aid or scholarship money to purchase your textbook.

Unless you choose to opt-out of the program, you do NOT need to purchase this textbook at the bookstore. For more information on the program or information on how to opt out, please visit the CarmenBooks website.

Required plays

The following plays are available in ebook or hard copy for rental or purchase through the OSU Barnes and Noble Bookstore. You are responsible for obtaining your own copy of these plays.

Clements, Marie. *Burning Vision*.
 DeAngelis, April. *Playhouse Creatures*.
 Diamond, Lydia. *Toni Stone*.
 Hudes, Quiara Alegria and Lin-Manuel Miranda. *In the Heights*.
 Jacobs-Jenkins, Branden. *Everybody*.
 Kushner, Tony. *Angels in America, Part 1 and 2*.
 Lucas, Paul. *Trans Scripts, Part 1: The Women*.
 Washburn, Anne. *Mr. Burns: A Post-Electric Play*.

To help you manage book costs this semester, most of the plays will be available on reserve at Thompson Library. Reserve books may be checked out for 2-hour time slots and read within the library.

Other fees or requirements

Required online performances

The following plays will be available on Carmen at no extra cost.

Khan, Akram and Sidi Larbi Cherkaoui. *Zero Degrees*.
 Shakespeare, William. *A Midsummer Night's Dream*. Dir. Julie Taymor.
 Sophocles (adaptation). *Antigone in Ferguson*.

Required live performances

You are responsible for purchasing tickets and attending the following two live performances. Tickets may be purchased through the Department of Theatre Ticket Office.

Seven Guitars. October 23-31. Proscenium Theatre. TFM Building.

The Moors. November 6-16. Blackbox Theatre. TFM Building.

To help you manage ticket costs this semester, some volunteer usher positions may be available. Ushering allows you to see the performance at no cost. Speak with your section instructor about this season's availability.

Special note: If you are taking the class from outside of Columbus or if you become ill and are unable to attend these performances, email your recitation instructor and they will provide options for two alternative performances in your location or on Carmen.

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, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** 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)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)
- Recording, editing, and uploading video (go.osu.edu/video-assignment-guide)

Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- 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.

Carmen access

You will need to use BuckeyePass (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).
- 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) 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
Participation	10
Weekly Quizzes	20
Weekly Responses	20
Performance Analyses	20
Creative Project	30
Total	100

See course schedule below for due dates.

Descriptions of major course assignments

Participation

Description: Students' participation will be graded based on their demonstrated presence on our Carmen website through online lecture participation activities and surveys, discussion posts and replies, login statistics, communication with their instructor, and timely assignment submissions.

Academic integrity and collaboration: Expectations for participation will be determined by your section instructor.

Weekly Quizzes

Description: Students will complete weekly online quizzes on textbook readings.

Academic integrity and collaboration: Quizzes will be done online individually and will be open book.

Weekly Responses

Description: Students will submit weekly discussion responses that integrate the week's textbook topic, the week's play reading or viewing, and lecture material. Response formats will include varied activities, such as prompt responses, scene annotations, play analyses, design image research, or scene blocking. Emphasis will be on approaching plays from the diverse perspectives of theatre professionals.

Academic integrity and collaboration: Varies by specific assignment.

Performance Analyses

Description: Students will write 2-3 page performance analyses of two assigned theatre productions.

Academic integrity and collaboration: This is an individual assignment.

Final Creative Project

Description: Students will create a staging vision for one of the plays we have read this semester. You will submit a portfolio including a 1-2 page director's vision and visual representations of acting/design/staging ideas.

Academic integrity and collaboration: This is an individual assignment.

Extra Credit Opportunities

Description: Students may earn a total of 10 extra credit points by completing a combination of the following: complete a 2-3 page performance analyses of a live or online theatre performance (5 points each) or attend and participate in a weekly online group zoom discussion with your recitation instructor (2 points each). Recitation instructors will post assignment details on Carmen.

Academic integrity and collaboration: This is an individual assignment.

Late assignments

As a rule, late assignments will not be accepted. Please refer to Carmen for due dates. Due to the ongoing pandemic, we know that you may face challenging circumstances, in which case, an extension or alternative assignment may be appropriate. Requests for extensions or alternative assignments should be submitted to your section instructor before the due date whenever possible. Extensions and alternative assignments may be granted at the section instructor's discretion.

Grading scale

Grades of assignments in each category are averaged. The category average is then weighted by the stated percentage toward the final grade.

Grading Breakdown %	OSU Standard Final Grading Scale	
Participation 10%	93-100	A
Weekly Quizzes 20%	90-92.9	A-
Individual Presentation/Discussion Leading 20%	87-89.9	B+
Performance Analyses 20%	83-86.9	B
Creative Project 30%	80-82.9	B-
Extra Credit Papers/Zoom Discussions TBA	77-79.9	C+
	73-76.9	C
Total: 100%	70-72.9	C-
	60-66.9	D+
	0-59.9	D
	Less than 165	E

Instructor feedback and response time

I am providing the following list to give you an idea of your instructor's availability throughout the course. Your section instructor is your first point of contact for questions about 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 assignments, you can generally expect feedback from your section instructor within **7-10 days**. Weekly quiz scores will be available within 24 hours after the final window closes. Feedback on the Weekly Response Discussion Boards will be posted fluidly through the week.

- **Email:** We will reply to emails within **24 hours on days when class is in session at the university. Late Friday or weekend emails will be answered by Monday night.**
- **Q&A Discussion Board:** We will check and reply to messages in the Q&A discussion boards every **24 hours on school days. Late Friday or weekend emails will be answered by Monday night.**

Please remember that these are guides for feedback and response. Your instructors may experience pandemic-related challenges this semester, so patience, understanding, and flexibility are required of both students and instructors.

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:** For essays and the final project, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for weekly responses.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably.
- **Citing your sources:** In discussion board posts, please support your own ideas by connecting them to the plays and readings. In written papers, include in-text citations and a Works Cited page formatted in MLA style.
- **Backing up your work:** Consider backing up written assignments to OneDrive or using some other cloud or secondary backup storage to protect your work. Consider copying discussion posts to a saved document, in case your post is lost as you submit weekly responses.

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 we suspect that a student has committed academic misconduct in this course, we are 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 us.

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

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (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 undergraduate 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

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.

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

Greeneville 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 learn, 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. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. 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 Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

Content warning

Some content in this course may involve media that may elicit a traumatic response in some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a confidential Sexual Violence Advocate 614-267-7020, or Counseling and Consultation Services at 614-292-5766 and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

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; 614-292-3307; or 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)
- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates.

Week/Dates	Topics	Readings, Assignments, Deadlines
1 8/20-8/26	Elements and Purposes of Theatre	Review syllabus and Carmen site. Take syllabus quiz. (W 8/21) Read Textbook, Ch. 1: Theatre, Art, and Entertainment Take chapter quiz (F 8/23) Post weekly response (F 8/23) Post follow-up response (M 8/26)
2	The Liveness of Theatre	Complete online lecture and activities, Part 1. Read Textbook, Ch. 2: Stage vs. Screen

Week/Dates	Topics	Readings, Assignments, Deadlines
18/27-9/2		<p>Take chapter quiz (W 8/28)</p> <p>Complete online lecture and activities, Part 2. Read <i>Mr. Burns: A Post-Electric Play</i> Post weekly response (F 8/30) Post follow-up response (M 9/2)</p>
3 9/3-9/9	Theatre and Culture	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 3: Theatre of the People Take chapter quiz (W 9/4)</p> <p>Complete online lecture and activities, Part 2. Read <i>Angels in America, Part 1</i> Post weekly response (F 9/6) Post follow-up response (M 9/9)</p>
4 9/10-9/16	Theatre Audiences, People, and Places	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 4: Experiencing and Analyzing Plays Take chapter quiz (W 9/11)</p> <p>Complete online lecture and activities, Part 2. Read <i>Angels in America, Part 2</i>. Post weekly response (F 9/13) Post follow-up response (M 9/13)</p>
5 9/17-9/23	Playwriting	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 6: The Art of Playwriting Take chapter quiz (W 9/18)</p> <p>Complete online lecture and activities, Part 2. Read <i>Toni Stone</i> Post weekly response (F 9/20) Post follow-up response (M 9/23)</p>
6 9/24-9/30	Acting Directing	<p>Complete online lecture and activities. Read Textbook, Ch. 7: The Art of Acting Take chapter quiz (W 9/25) Work with Toni Stone</p> <p>Complete online lecture and activities. Read Textbook, Ch. 8: The Art of Directing Take chapter quiz (F 9/27) Read <i>Burning Vision</i> Post weekly response (F 9/27) Post follow-up response (M 9/30)</p>
7 10/1-10/7	Design	<p>Complete online lecture and activities. Read Textbook, Ch. 9: The Art of Design Take chapter quiz (W 10/2) Work with <i>Burning Vision</i>.</p> <p>Complete online lecture and activities. Work with <i>Burning Vision</i> Post weekly response (F 10/4)</p>

Week/Dates	Topics	Readings, Assignments, Deadlines
		Post follow-up response (M 10/7)
<p style="text-align: center;">8</p> <p style="text-align: center;">10/8-10/14</p>	<p>Life in the Theatre</p> <p>Fall Break</p>	<p>Read Textbook, Ch. 5: A Day in the Life of a Theatre Take chapter quiz (W 10/9)</p> <p>Enjoy Fall Break!</p>
<p style="text-align: center;">9</p> <p style="text-align: center;">10/15-10/21</p>	<p style="text-align: center;">Theatre around the World</p>	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 12: Theatre Around the World Take chapter quiz (W 10/16)</p> <p>Complete online lecture and activities, Part 2. Watch <i>Zero Degrees</i> online Post weekly response (F 10/18) Post follow-up response (M 10/21)</p>
<p style="text-align: center;">10</p> <p style="text-align: center;">10/22-10/28</p>	<p style="text-align: center;">The Musical</p>	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 11: The Musical Take chapter quiz (W 10/23)</p> <p>Complete online lecture and activities, Part 2. Read <i>In the Heights</i> Post weekly response (F 10/25) Post follow-up response (M 10/28)</p> <p>Attend <i>Seven Guitars</i> live performance (Oct. 23-31)</p>
<p style="text-align: center;">11</p> <p style="text-align: center;">10/29-11/4</p>	<p style="text-align: center;">Classical Greek and Roman Theatre</p>	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 13: The Greeks to the Rise of Christianity Take chapter quiz (W 10/30)</p> <p>Complete online lecture and activities, Part 2. Watch <i>Antigone in Ferguson</i> online Post weekly response (F 11/1) Post follow-up response (M 11/4)</p>
<p style="text-align: center;">12</p> <p style="text-align: center;">11/05-11/11</p>	<p style="text-align: center;">Medieval Theatre</p>	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 14: The Dark Ages to the Dawn of the Renaissance Take chapter quiz (W 11/6)</p> <p>Complete online lecture and activities, Part 2. Read <i>Everybody</i>. Post weekly response (F 11/8) Post follow-up response (M 11/11)</p> <p>Attend <i>The Moors</i> live performance (Nov. 6-15) Submit <i>Seven Guitars</i> analysis (M 11/11)</p>
<p style="text-align: center;">13</p> <p style="text-align: center;">11/12-11/18</p>	<p style="text-align: center;">Renaissance Theatre</p>	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 15: The Renaissance: The Art of Design Take chapter quiz (W 11/13)</p>

Week/Dates	Topics	Readings, Assignments, Deadlines
		Complete online lecture and activities, Part 2. Watch Taymor's <i>A Midsummer Night's Dream</i> Post weekly response (F 11/15) Post follow-up response (M 11/18)
14 11/19-11/25	Restoration, Enlightenment, Romanticism	Complete online lecture and activities, Part 1. Read Textbook, Ch. 16: The Restoration, The Enlightenment, and Romanticism Take chapter quiz (W 11/20) Complete online lecture and activities, Part 2. Read <i>Playhouse Creatures</i> Post weekly response and (F 11/22) Post follow-up response (M 11/25) Submit <i>The Moors</i> analysis (M 11/25)
15 11/26-12/2	Thanksgiving Break	Enjoy Thanksgiving Break
16 12/3-12/9	Modern Theatre	Complete online lecture and activities, Part 1. Read Textbook, Ch. 17: Modern Theatre Take chapter quiz (W 12/4) Complete online lecture and activities, Part 2. Read: <i>Trans Scripts: The Women, Part 1</i> . Post weekly response (F 12/6) Post follow-up response (M 12/9)
17 12/10	Wrap-up	Wrap-up
Exam Week		Submit Final Creative Project (M 12/16 11:59 pm)



SYLLABUS

TH 2100 HYBRID

Introduction to Theatre(#xxxxx)

Semester Year (full term)

3 credit hours

Hybrid

COURSE OVERVIEW

Instructor:

Email address: (preferred contact method)

Office:

Office hours:

Course Supervisor:

Should you encounter an issue that you cannot resolve with your instructor, you may contact the course supervisor:

Dr. Karen Mozingo, TFM Building Rm 454, mozingo.3@osu.edu

Course description

This course introduces students to the art and profession of theatre, its components and its contributors, with an emphasis on evaluating and appreciating live performance, theatre's cultural importance, and its contribution to social diversity. In addition to a survey of the literature, history, styles, and theories of theatre, this course takes students behind the scenes to explore the production process and the different roles of theatre practitioners who work to bring a play from the page to the stage. The course culminates in a creative project where students experience the collaborative processes that make theatre work.

Course learning outcomes

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

1. Analyze, interpret, and evaluate major forms of theatre and demonstrate capacities for aesthetic and culturally informed understanding.
 - 1.1 Analyze and interpret significant works of theatre.
 - 1.2 Describe and explain how cultures identify, evaluate, shape, and value works of theatre.
 - 1.3 Evaluate how theatrical ideas influence and shape human beliefs and the interactions between theatre and human perceptions and behavior.
 - 1.4 Evaluate social and ethical implications of theatre.
2. Experience theatre and reflect on that experience critically and creatively.
 - 2.1 Engage in informed observation and/or active participation in theatre.
 - 2.2 Critically reflect on and share their own experience of observing and engaging in theatre.
3. Engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape theatrical representation, professional opportunities, and broader societal, political, economic, and cultural systems.
 - 3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.
 - 3.2 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 in theatre and beyond.
 - 3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.
 - 3.4 Evaluate social and ethical implications of studying race, gender, and ethnicity in theatre.
4. Recognize and compare a range of artists, plays, and performances that reflect lived experiences of race, gender, ethnicity, etc.
 - 4.1 Demonstrate critical self-reflection and critique of their social positions and identities.
 - 4.2 Recognize how perception of differences shape one's own attitudes, beliefs, or behaviors.
 - 4.3 Describe how the categories of race, gender, and ethnicity influence the lived experience of others.

General education goals and expected learning outcomes

NEW GE CATEGORIES

LITERARY, VISUAL, AND PERFORMING ARTS

GOALS

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

EXPECTED LEARNING OUTCOMES

- 1.1 Analyze and interpret significant works of visual, spatial, literary and/or performing arts and design.
- 1.2 Describe and explain how cultures identify, evaluate, shape and value works of literature, art and design.
- 1.3 Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.
- 1.4 Evaluate social and ethical implications in literature, visual and performing arts, and design.
- 2.1 Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.
- 2.2 Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

RACE, ETHNICITY, AND GENDER DIVERSITY

Goals:

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

Expected Learning Outcomes:

Successful students are able to:

- 1.1. Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.
- 1.2. 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.
- 1.3. Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.
- 1.4. Evaluate social and ethical implications of studying race, gender, and ethnicity.
- 2.1. Demonstrate critical self-reflection and critique of their social positions and identities.
- 2.2. Recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.
- 2.3. Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

LEGACY GE CATEGORIES

As part of the **Visual and Performing Arts** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

EXPECTED LEARNING OUTCOMES

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Students read plays and view online performances, responding to these experiences in written assignments as well as group discussion and activities that are aimed at developing students' literacy in the arts and their ability to critically evaluate and respond to live performance.

As part of the **Diversity** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

GOALS

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

EXPECTED LEARNING OUTCOMES

- **SOCIAL DIVERSITY IN THE UNITED STATES**
 1. Students describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
 2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

Through lecture, discussion, play readings, live performances, and written assignments students study the cultural significance of theatre; how it functions as an instrument for social change; and how, by its mimetic nature, it necessarily engages with the politics of identity and representation.

HOW THIS HYBRID COURSE WORKS

Mode of delivery: This course is a hybrid course: 50% online and 50% in person. There are two in-person class sessions with your section instructor each week, In addition, there are 2 required live performances to attend.

Pace of online activities: This course is divided into **weekly modules** that are released one week ahead of time. Students are expected to keep pace with weekly deadlines.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: Because this is a hybrid course, your attendance is based on your online AND in-person activity and participation. The following is a summary of students' expected participation:

- **Participating in online activities for attendance: AT LEAST ONCE PER WEEK**
You are expected to log in to the course in Carmen every week. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with your section instructor *as soon as possible*.

- **In person sessions: 2X PER WEEK**
In-person class sessions with your section instructor are required.
- **In class COVID safety policy: Masks are optional.**

COURSE MATERIALS AND TECHNOLOGIES

Textbooks

Required textbook

The following textbook is available on Carmen as part of the CarmenBooks program.

Downs, William Missouri, et al. *The Art of Theatre: Then and Now*, 4th edition, ebook (accessed via Carmen).

The textbook by William Downs is being provided via CarmenBooks. Through CarmenBooks, students obtain publisher materials electronically through CarmenCanvas, saving them up to 80% per title. The fee for this material is included as part of tuition and is listed as CarmenBooks fee on your Statement of Account. In addition to cost-savings, materials provided through CarmenBooks are available immediately on or before the first day of class. There is no need to wait for financial aid or scholarship money to purchase your textbook.

Unless you choose to opt-out of the program, you do NOT need to purchase this textbook at the bookstore. For more information on the program or information on how to opt out, please visit the CarmenBooks website.

Required plays

The following plays are available in ebook or hard copy for rental or purchase through the OSU Barnes and Noble Bookstore. You are responsible for obtaining your own copy of these plays.

Clements, Marie. *Burning Vision*.
DeAngelis, April. *Playhouse Creatures*.
Diamond, Lydia. *Toni Stone*.
Hudes, Quiara Alegria and Lin-Manuel Miranda. *In the Heights*.
Jacobs-Jenkins, Branden. *Everybody*.
Kushner, Tony. *Angels in America, Part 1 and 2*.
Lucas, Paul. *Trans Scripts, Part 1: The Women*.
Washburn, Anne. *Mr. Burns: A Post-Electric Play*.

To help you manage book costs this semester, most of the plays will be available on reserve at Thompson Library. Reserve books may be checked out for 2-hour time slots and read within the library.

Other fees or requirements

Required online performances

The following plays will be available on Carmen at no extra cost.

Khan, Akram and Sidi Larbi Cherkaoui. *Zero Degrees*.

Shakespeare, William. *A Midsummer Night's Dream*. Dir. Julie Taymor.

Sophocles (adaptation). *Antigone in Ferguson*.

Required live performances

You are responsible for purchasing tickets and attending the following two live performances. Tickets may be purchased through the Department of Theatre Ticket Office.

Seven Guitars. October 23-31. Proscenium Theatre. TFM Building.

The Moors. November 6-16. Blackbox Theatre. TFM Building.

To help you manage ticket costs this semester, some volunteer usher positions may be available. Ushering allows you to see the performance at no cost. Speak with your recitation instructor about this season's availability.

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, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** 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)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)
- Recording, editing, and uploading video (go.osu.edu/video-assignment-guide)

Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- 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.

Carmen access

You will need to use BuckeyePass (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).
- 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) 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
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Participation	10
Weekly Online Quizzes	20
In-class Play Quizzes/Assessments	10
Individual Presentation/Discussion Leading	10
Performance Analyses	20
Creative Project	30
Total	100

See course schedule below for due dates.

Descriptions of major course assignments

Participation

Description: Students' participation will be graded based on their demonstrated presence in class and on our Carmen website through login statistics, communication with their instructor, and assignment submissions.

Academic integrity and collaboration: Expectations for individual and group activities will be determined by your section instructor.

Weekly Online Quizzes

Description: Students will complete weekly online quizzes on textbook readings.

Academic integrity and collaboration: Quizzes will be done online individually and will be open book.

In-class Play Quizzes/Assessments

Description: Students will complete in-class quizzes and/or assessments on the plays we read or watch online. Play quiz/Assessment forms will vary by individual recitation instructor.

Academic integrity and collaboration: Individual open or closed book quizzes/assessments determined by recitation instructor.

Individual Presentation/Discussion Leading

Description: Each student will submit a play response for one of the plays we study in weeks 10-16 and co-lead a panel discussion on the play in class.

Academic integrity and collaboration: This is an individual assignment, but presented in collaboration with co-leaders as a panel in class.

Performance Analyses

Description: Students will write 2-3 page performance analyses of two assigned theatre productions.

Academic integrity and collaboration: This is an individual assignment.

Final Creative Project

Description: In small groups, students will create a staging vision for one of the plays we have read this semester. Each small group will submit a portfolio including a 1-2 page director's vision, visual representations of acting/design/staging ideas, and a 2-3 page reflection essay.

Academic integrity and collaboration: This is a small group assignment; however, work sessions may be held in-person, via Zoom, or as a combination of both.

Late assignments

As a rule, late assignments will not be accepted. Please refer to Carmen for due dates. Due to the ongoing pandemic, we know that you may face challenging circumstances, in which case, an extension or alternative assignment may be appropriate. Requests for extensions or alternative assignments should be submitted to your section instructor before the due date whenever possible. Extensions and alternative assignments may be granted at the section instructor's discretion.

Grading scale

Grades of assignments in each category are averaged. The category average is then weighted by the stated percentage toward the final grade.

Grading Breakdown %	OSU Standard Final Grading Scale	
Participation 10%	93-100	A
Weekly Quizzes 20%		
Weekly Play Quizzes/Assessment 10%	90-92.9	A-
Individual Presentation/Discussion Leading 10%	87-89.9	B+
Performance Analyses 20%	83-86.9	B
Creative Project 30%	80-82.9	B-
<u>Extra Credit Papers TBA</u>	77-79.9	C+

Total: 100%	73-76.9	C
	70-72.9	C-
	60-66.9	D+
	0-59.9	D
	Less than 165	E

Instructor feedback and response time

I am providing the following list to give you an idea of your instructor's availability throughout the course. Your section instructor is your first point of contact for questions about 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 assignments, you can generally expect feedback from your section instructor within **7-10 days**. Weekly quiz scores will be available within 24 hours after the final window closes.
- **Email:** We will reply to emails within **24 hours on days when class is in session at the university**. **Late Friday or weekend emails will be answered by Monday night.**
- **Discussion board:** We will check and reply to messages in the Q&A discussion boards every **24 hours on school days**. **Late Friday or weekend emails will be answered by Monday night.**

Please remember that these are guides for feedback and response. Your instructors may experience pandemic-related challenges this semester, so patience, understanding, and flexibility are required of both students and instructors.

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:** For essays, presentations, and the final project, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for reflective responses.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably.

- **Citing your sources:** When we have academic discussions, please connect your ideas to the plays and readings to back up what you say. In written assignments, include in-text citations and a Works Cited page formatted in MLA style.
- **Backing up your work:** Consider backing up written assignments to OneDrive or using some other cloud or secondary backup storage to protect your work.

Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this hybrid class. These instructions will also be noted in Carmen at the bottom of each assignment description.

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 we suspect that a student has committed academic misconduct in this course, we are 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 us.

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

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (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 undergraduate 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

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.

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 learn, 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. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. 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 Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

Content warning

Some content in this course may involve media that may elicit a traumatic response in some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend,

contacting a confidential Sexual Violence Advocate 614-267-7020, or Counseling and Consultation Services at 614-292-5766 and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

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; 614-292-3307; or 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)
- Streaming audio and video

- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates.

Week/Dates	Topics	Readings, Assignments, Deadlines
1 8/20-8/26	Elements and Purposes of Theatre	Review syllabus and Carmen site. Attend class #1. Take syllabus quiz. (W 8/21) Complete online lecture and activities. Read Textbook, Ch. 1: Theatre, Art, and Entertainment Attend class #2. Take chapter quiz (F 8/23)
2 8/27-9/2	The Liveness of Theatre	Complete online lecture and activities, Part 1. Read Textbook, Ch. 2: Stage vs. Screen Attend class #1 Take chapter quiz (W 8/28) Complete online lecture and activities, Part 2. Read <i>Mr. Burns: A Post-Electric Play</i> Attend class #2 (In class play quiz/assessment)
3 9/3-9/9	Theatre and Culture	Complete online lecture and activities, Part 1. Read Textbook, Ch. 3: Theatre of the People Attend class #1 Take chapter quiz (W 9/4) Complete online lecture and activities, Part 2. Read <i>Angels in America, Part 1</i> Attend class #2 (In class play quiz/assessment)
4 9/10-9/16	Theatre Audiences, People, and Places	Complete online lecture and activities, Part 1. Read Textbook, Ch. 4: Experiencing and Analyzing Plays Attend class #1 Take chapter quiz (W 9/11) Complete online lecture and activities, Part 2. Read <i>Angels in America, Part 2</i> . Attend class #2 (In class play quiz/assessment)
5 9/17-9/23	Playwriting	Complete online lecture and activities, Part 1. Read Textbook, Ch. 6: The Art of Playwriting Attend class #1 Take chapter quiz (W 9/18)

Week/Dates	Topics	Readings, Assignments, Deadlines
		Complete online lecture and activities, Part 2. Read <i>Toni Stone</i> Attend class #2 (In class play quiz/assessment)
6 9/24-9/30	Acting Directing	Complete online lecture and activities, Part 1. Read Textbook, Ch. 7: The Art of Acting Work with <i>Toni Stone</i> Attend class #1 Take chapter quiz (W 9/25) Complete online lecture and activities, Part 2. Read Textbook, Ch. 8: The Art of Directing Read <i>Burning Vision</i> Attend class #2 (In class play quiz/assessment) Take chapter quiz (F 9/27)
7 10/1-10/7	Design	Complete online lecture and activities, Part 1. Read Textbook, Ch. 9: The Art of Design Work with <i>Burning Vision</i> . Attend class #1 Take chapter quiz (W 10/2) Complete online lecture and activities, Part 2. Complete online lecture and activities Work with <i>Burning Vision</i> Attend class #2
8 10/8-10/14	Life in the Theatre Fall Break	Read Textbook, Ch. 5: A Day in the Life of a Theatre Take chapter quiz (W 10/9) Enjoy Fall Break!
9 10/15-10/21	Theatre around the World	Complete online lecture and activities, Part 1. Read Textbook, Ch. 12: Theatre Around the World Attend class #1 Take chapter quiz (W 10/16) Complete online lecture and activities, Part 2. Watch <i>zero degrees</i> online Attend class #2 (In class play quiz/assessment)
10 10/22-10/28	The Musical	Complete online lecture and activities, Part 1. Read Textbook, Ch. 11: The Musical Attend class #1 Take chapter quiz (W 10/23) Complete online lecture and activities, Part 2. Read <i>In the Heights</i> Attend class #2 (In class play quiz/assessment) Submit student presentation/discussion if assigned. Attend <i>Seven Guitars</i> live performance (Oct. 23-31)

Week/Dates	Topics	Readings, Assignments, Deadlines
<p align="center">11 10/29-11/4</p>	<p align="center">Classical Greek and Roman Theatre</p>	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 13: The Greeks to the Rise of Christianity Attend class #1 Take chapter quiz (W 10/30)</p> <p>Complete online lecture and activities, Part 2. Watch <i>Antigone in Ferguson</i> online Attend class #2 (In class play quiz/assessment) Submit student presentation/discussion if assigned.</p>
<p align="center">12 11/05-11/11</p>	<p align="center">Medieval Theatre</p>	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 14: The Dark Ages to the Dawn of the Renaissance Attend class #1 Take chapter quiz (W 11/6)</p> <p>Complete online lecture and activities, Part 2. Read <i>Everybody</i>. Attend class #2 (In class play quiz/assessment) Submit student presentation/discussion if assigned.</p> <p>Attend <i>The Moors</i> live performance (Nov. 6-15) Submit <i>Seven Guitars</i> analysis (M 11/11)</p>
<p align="center">13 11/12-11/18</p>	<p align="center">Renaissance Theatre</p>	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 15: The Renaissance: The Art of Design Attend class #1 Take chapter quiz (W 11/13)</p> <p>Complete online lecture and activities, Part 2. Watch Taymor's <i>A Midsummer Night's Dream</i> Attend class #2 (In class play quiz/assessment) Submit student presentation/discussion if assigned.</p>
<p align="center">14 11/19-11/25</p>	<p align="center">Restoration, Enlightenment, Romanticism</p>	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 16: The Restoration, The Enlightenment, and Romanticism Take chapter quiz (W 11/20)</p> <p>Complete online lecture and activities, Part 2. Read <i>Playhouse Creatures</i> Attend class #1(In class play quiz/assessment) Submit student presentation/discussion if assigned</p> <p>Submit <i>The Moors</i> analysis (M 11/25)</p>
<p align="center">15 11/26-12/2</p>	<p align="center">Group Project work day Thanksgiving Break</p>	<p>Attend Class</p> <p>Enjoy Thanksgiving Break!</p>
<p align="center">16</p>	<p align="center">Modern Theatre</p>	<p>Complete online lecture and activities, Part 1. Read Textbook, Ch. 17: Modern Theatre</p>

Week/Dates	Topics	Readings, Assignments, Deadlines
12/3-12/9		Take chapter quiz (W 12/4) Attend class #1 Complete online lecture and activities, Part 2. Read: <i>Trans Scripts: The Women, Part 1</i> . Submit student presentation/discussion if assigned.
17 12/10	Wrap-Up	Attend final class (If a TR class) Wrap-up
Exam Week		Submit Final Creative Project (M 12/16 11:59 pm)

Learning Outcomes by Week

Week/Topics	A) Course Learning Outcomes/Content Integrated LVPA and REGD LOCs	B) Weekly plan	C) Assessment of Student Learning	D) Key Locations of Evidence for REGD in Attached Documents
<p>1. Elements and Purposes of Theatre</p> <p>In our first week, students learn about different definitions of art, entertainment, drama, and theatre. Brief online activities provide an opportunity to think about how theatre performances communicate meaning, and how audience members make meaning from theatre. Students get to know their instructor and create a learning community with their classmates, recognizing the breadth of experiences represented within the class.</p>	<p>2.1: Engage in informed observation and/or active participation in theatre.</p> <p>2.2: Critically reflect on and share your own experience of observing and engaging in theatre.</p>	<p>Take the syllabus quiz.</p> <p>Attend Day 1 class (hybrid).</p> <p>Complete the warm-up activity and read Textbook, Ch. 1: Theatre, Art, and Entertainment.</p> <p>Complete the lecture material and the video participation activity.</p> <p>Attend Day 2 class (hybrid).</p>	<p>Complete the weekly response post/reply (online)</p> <p>Take the Chapter 1 quiz.</p> <p>Complete the Week 1 reflection check-in.</p>	<p>Intro weekly response (p.19)</p>
<p>2. The Liveness of Theatre</p> <p>This week, students explore key differences between theatre, film, and television, as well as some of the ways theatre, film, and television have shaped each other. In the second half of the week, students</p>	<p>1.2 Describe and explain how cultures identify, evaluate, shape, and value works of theatre.</p> <p>1.3 Evaluate how theatrical ideas influence and shape human beliefs and the</p>	<p>Read Textbook, Ch. 2: “Stage vs, Screen.”</p> <p>Complete the online lecture (Part 1) and participation activities.</p> <p>Attend Day 1 class (hybrid).</p> <p>Complete the online</p>	<p>Take the Chapter 2 quiz.</p> <p>Take the in-class play assessment (hybrid).</p> <p>Complete the weekly response post/reply</p>	<p>TV participation question (p.19)</p>

<p>see how Anne Washburn's play, <i>Mr. Burns</i>, comments on the way storytelling shapes cultures through theatre, film, television, and shared memories. The play also investigates the relationship between entertainment, art, and capitalism.</p>	<p>interactions between theatre and human perceptions and behavior.</p>	<p>lecture (Part 2) Read <i>Mr. Burns</i>. Attend Day 2 class (hybrid).</p>	<p>(online)</p>	
<p>3. Theatre and Culture This week students learn about different types of “theatre of the people,” and how theatre has reflected or shaped cultural and political views in the United States. Students learn vocabulary, terms and concepts for discussing identity and culture in theatre studies, and they explore race, gender, class, religious, and sexual identity in Tony Kushner's play <i>Angels in America</i>.</p>	<p>3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.</p> <p>3.2 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 in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p> <p>3.4 Evaluate social and ethical implications of</p>	<p>Read Textbook, Ch. 3: “Theatre of the People” and complete participation activities</p> <p>Watch Lecture Part 1: Race and Representation, Sexuality and Representation, and Landmark Plays.</p> <p>Attend class Day 1 (hybrid).</p> <p>Watch Lecture Part 2 on <i>Angels in America</i>.</p> <p>Read <i>Angels in America</i> (Part 1) using study questions to guide your reading.</p> <p>Attend class Day 2 (hybrid)</p>	<p>Take the Chapter 3 quiz.</p> <p>Take play/quiz assessment in class (hybrid)</p> <p>Complete the weekly response post/reply (online)</p>	<p>Weekly response/play assessment (p.22)</p>

	studying race, gender, and ethnicity in theatre.			
<p>4. Theatre, Audiences, People, and Places</p> <p>This week students learn about what to expect when attending live theatre performances, exploring the differences between reviews and dramatic criticism, and learning about different frameworks for analyzing plays. Students learn about issues of free speech, obscenity, and censorship and how they impact theatre and culture. Finally, students read Part 2 of <i>Angels in America</i> by Tony Kushner, focusing on how ideological discourses interact with race, gender, class, religious and sexual identity.</p>	<p>1.1 Analyze and interpret significant works of theatre.</p> <p>1.4 Evaluate social and ethical implications of theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.2 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 in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p>	<p>Read Textbook, Ch. 4: “Experiencing and Analyzing Plays”</p> <p>Complete the online lecture material.</p> <p>Attend Day 1 class (hybrid).</p> <p>Read Tony Kushner's <i>Angels in America, Part 2: Perestroika</i>.</p> <p>Attend Day 2 class (hybrid).</p>	<p>Take the Chapter 4 quiz.</p> <p>Take play/quiz assessment in class (hybrid)</p> <p>Complete the weekly response post/reply (online)</p>	Weekly response/play assessment (p.22)
<p>5. Playwriting</p> <p>This week students learn about the day-to-day life of a playwright and the craft of writing</p>	<p>1.1 Analyze and interpret significant works</p>	<p>Read Textbook, Ch. 6: “The Art of Playwriting.”</p> <p>Complete the Part 1</p>	<p>Take the Chapter 6 quiz.</p>	<p>Video interview links: Director/choreographer, Playwright, Actor (p. 20)</p> <p>Weekly response/play</p>

<p>plays. Students read Lydia Diamond's <i>Toni Stone</i> and explore how it was created through perspectives of the playwright and creative team. Through the play, students explore the impact of race, gender, and class on theatrical, entertainment, and sports institutions.</p>	<p>of theatre.</p> <p>1.4 Evaluate social and ethical implications of theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.</p> <p>3.2 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 in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p>	<p>online lecture material and participation activities.</p> <p>Attend Day 1 class (hybrid).</p> <p>Complete the Part 2 online lecture material.</p> <p>Read Lydia Diamond's <i>Toni Stone</i>.</p> <p>Attend Day 2 class (hybrid).</p>	<p>Take play/quiz assessment in class (hybrid)</p> <p>Complete the weekly response post/reply (online)</p>	<p>assessment (p.24)</p>
<p>6. Acting and Directing This week students learn about the day-to-day life of an</p>	<p>1.1 Analyze and interpret significant works</p>	<p>Read Textbook, Ch. 7: "The Art of Acting."</p>	<p>Take the Chapter 7 quiz.</p>	<p>Director video (p.20) Weekly response/play assessment (p.24)</p>

<p>actor and the craft of acting. Then they explore character development and acting techniques in <i>Toni Stone</i>, including how the director, choreographer, and actors approached representations of race, gender, and sexual identity in the staging and production.</p> <p>In the second part of the week, students learn about directing by reading and working with First Nation Canadian Marie Clements' play, <i>Burning Vision</i>, which investigates the cultural, geographic, and historical ethics of the discovery of uranium and the development of the atomic bomb. A particular focus of the play is the exploitation of the Dene people who worked in the uranium mines.</p>	<p>of theatre.</p> <p>1.4 Evaluate social and ethical implications of theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.</p> <p>3.2 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 in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p>	<p>Complete the Part 1 online lecture material and participation activities.</p> <p>Re-read or re-examine Lydia Diamond's <i>Toni Stone</i>.</p> <p>Attend Day 1 class (hybrid).</p> <p>Read Textbook, Ch. 8: "The Art of Directing."</p> <p>Complete the Part 2 online lecture material.</p> <p>Read Marie Clements' <i>Burning Vision</i>.</p> <p>Attend Day 2 class (hybrid)</p>	<p>Take the Chapter 8 quiz.</p> <p>Complete the weekly response post/reply (online)</p> <p>Complete in-class play assessment (hybrid).</p>	
<p>7. Design This week students learn about the day-to-day life and craft of theatre</p>	<p>1.1 Analyze and interpret significant works</p>	<p>Read Textbook, Ch. 9: "The Art of Design."</p>	<p>Take the Chapter 9 quiz.</p>	

<p>designers. Students explore design elements of Marie Clements' play <i>Burning Vision</i>, including their own analysis of race, gender, ethnicity, and class in the play's representation.</p>	<p>of theatre.</p> <p>1.4 Evaluate social and ethical implications of theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.</p> <p>3.2 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 in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p>	<p>Complete the Part 1 online lecture material and participation activities.</p> <p>Attend Day 1 class (hybrid)</p> <p>Continue to work with <i>Burning Vision</i>.</p> <p>Attend Day 2 class (hybrid)</p>	<p>Complete in class play assessment (hybrid).</p> <p>Complete the weekly response post/reply (online)</p>	
<p>8. Life in the Theatre This week students learn about the day-to-day life backstage at the theatre.</p>	<p>1.4 Evaluate social and ethical implications of</p>	<p>Read Textbook, Ch. 5: "A Day in the Life of a Theatre."</p>	<p>Take the Chapter 5 quiz.</p>	

<p>They view video interviews of a diverse range of theatre technical and design professionals, followed by a tour of TFMA's production and performance spaces and live discussions with TFMA's diverse production team.</p>	<p>theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p>	<p>Complete the Part 1 online lecture material.</p> <p>Tour the TFMA theatres, design, and production studios (hybrid)</p>		
<p>9. Theatre Around the World This week students learn about the theatre of multiple world traditions. In the second half of the week, students focus on the Indian classical dance theatre form Kathak and see how contemporary dance theatre artist Akram Khan integrates Kathak and European dance theatre in his work, <i>Zero Degrees</i>. Students discuss the impact of culture, ethnicity, immigration, and race on Khan's journey as an artist and reflect on differences and/or similarities within their own lived experience.</p>	<p>1.1 Analyze and interpret significant works of theatre.</p> <p>1.4 Evaluate social and ethical implications of theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.</p> <p>3.2 Explain how categories including race, gender, and ethnicity continue to function within complex systems of</p>	<p>Read Textbook, Ch. 12: "Theatre from Around the World."</p> <p>Complete the Part 1 online lecture material and participation activities.</p> <p>Attend class Day 1 (hybrid)</p> <p>Complete the Part 2 online lecture material and participation activities.</p> <p>Watch Akram Khan's <i>Zero Degrees</i>.</p> <p>Attend Recitation Day 2 (hybrid)</p>	<p>Take the Chapter 12 quiz.</p> <p>Complete in class play assessment (hybrid)</p> <p>Complete the weekly response post/reply (online)</p>	<p>Video links (p.20) Weekly response/play assessment (p.24)</p>

	<p>power to impact individual lived experiences and broader societal issues in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p> <p>4.1 Demonstrate critical self-reflection and critique of their social positions and identities.</p> <p>4.2 Recognize how perception of differences shape one's own attitudes, beliefs, or behaviors.</p> <p>4.3 Describe how the categories of race, gender, and ethnicity influence the lived experience of others.</p>			
<p>10. The Musical This week students learn about musical theatre. In the second half of the week, they focus on the Broadway musical <i>In the Heights</i> and how Lin-Manuel Miranda integrated his own autobiographical story and cultural</p>	<p>1.1 Analyze and interpret significant works of theatre.</p> <p>1.4 Evaluate social and ethical implications of theatre.</p>	<p>Read Textbook, Ch. 11: "The Musical."</p> <p>Complete the Part 1 online lecture material and participation activities.</p> <p>Attend class Day 1</p>	<p>Take the Chapter 11 quiz.</p> <p>Take the in-class play assessment (hybrid)</p> <p>Complete the weekly</p>	<p>Lin-Manuel Miranda video interview (p.20)</p> <p>Weekly response/play assessment (p.24)</p>

<p>identity/community in the musical. The musical focuses on the Latinx community of Washington Heights, exploring immigration, gentrification, and community identity.</p>	<p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.</p> <p>3.2 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 in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p> <p>4.1 Demonstrate critical self-reflection and critique of their social positions and identities.</p> <p>4.2 Recognize how perception of differences shape one's own attitudes, beliefs, or</p>	<p>(hybrid)</p> <p>Complete the Part 2 online lecture material and participation activities.</p> <p>Read/watch <i>In the Heights</i>.</p> <p>Attend class Day 2 (hybrid)</p>	<p>response post/reply (online)</p> <p>Begin Individual Presentations (hybrid)</p>	
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	<p>behaviors.</p> <p>4.3 Describe how the categories of race, gender, and ethnicity influence the lived experience of others.</p>			
<p>11. Classical Greek and Roman Theatre</p> <p>This week students learn about the history of classical Greek and Roman Theatre. In the second half of the week, students focus on the contemporary staging of Sophocles' <i>Antigone</i>, <i>Antigone in Ferguson</i>, which adapts <i>Antigone</i> to explore racism, police brutality, civic engagement, and civil disobedience. Students discuss the ethical implications of canonicity, theatre for social change, and community-based theatre.</p>	<p>1.1 Analyze and interpret significant works of theatre.</p> <p>1.4 Evaluate social and ethical implications of theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.</p> <p>3.2 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 in theatre and beyond.</p> <p>3.3 Analyze how the intersection of</p>	<p>Read Textbook, Ch. 13: "The Greeks to the Rise of Christianity"</p> <p>Complete the Part 1 online lecture material and participation activities.</p> <p>Attend class Day 1 (hybrid)</p> <p>Complete the Part 2 online lecture material and participation activities.</p> <p>Watch <i>Antigone in Ferguson</i>.</p> <p>Attend class Day 2 (hybrid)</p>	<p>Take the Chapter 13 quiz.</p> <p>Complete the in-class play assessment (hybrid)</p> <p>Complete the weekly response post/reply (online)</p>	<p>Weekly response/play assessment (p.24)</p>

	<p>categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p> <p>4.1 Demonstrate critical self-reflection and critique of their social positions and identities.</p> <p>4.2 Recognize how perception of differences shape one's own attitudes, beliefs, or behaviors.</p> <p>4.3 Describe how the categories of race, gender, and ethnicity influence the lived experience of others.</p>			
<p>12. Medieval Theatre</p> <p>This week students learn about the history of medieval theatre. In the second half of the week, students focus on the contemporary adaptation of the medieval morality play <i>Everyman</i>, Branden Jacobs-Jenkins' <i>Everybody</i>. Students discuss how Jacob-Jenkins updates the play for a contemporary audience, foregrounding questions of race, ethnicity, gender, religion, and institutional power.</p>	<p>1.1 Analyze and interpret significant works of theatre.</p> <p>1.4 Evaluate social and ethical implications of theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.1 Describe and evaluate the social</p>	<p>Read Textbook, Ch. 14: The Dark Ages to the Dawn of the Renaissance</p> <p>Complete the Part 1 online lecture material and participation activities.</p> <p>Attend class Day 1 (hybrid: Tuesday classes are asynchronous - Go Vote!)</p> <p>Complete the Part 2</p>	<p>Take the Chapter 14 quiz.</p> <p>Take In-class play assessment (hybrid)</p> <p>Complete the weekly response post/reply (online)</p> <p>Submit Production Analysis #1 – August Wilson's</p>	<p>Weekly response/play assessment (p.24)</p> <p>Production Analysis assignment (p. 26)</p>

	<p>positions and representations of categories including race, gender, ethnicity, and others in theatre.</p> <p>3.2 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 in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p> <p>4.1 Demonstrate critical self-reflection and critique of their social positions and identities.</p> <p>4.2 Recognize how perception of differences shape one's own attitudes, beliefs, or behaviors.</p> <p>4.3 Describe how the categories of race, gender, and ethnicity influence the lived experience of</p>	<p>online lecture material and participation activities.</p> <p>Read <i>Everybody</i></p> <p>Attend class Day 2 (hybrid)</p>	Seven Guitars	
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	others.			
<p>13. Renaissance Theatre This week students learn about the history of Renaissance theatre. In the second half of the week, students focus on Julie Taymor's contemporary production of Shakespeare's <i>A Midsummer Night's Dream</i>, which employs multiracial and cross-gender casting to explore discourses of race, ethnicity, gender, and class in Shakespeare's text.</p>	<p>1.1 Analyze and interpret significant works of theatre.</p> <p>1.4 Evaluate social and ethical implications of theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.</p> <p>3.2 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 in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape</p>	<p>Read Textbook, Ch. 15: "The Renaissance."</p> <p>Complete the Part 1 online lecture material and participation activities.</p> <p>Attend class Day 1 (hybrid)</p> <p>Complete the Part 2 online lecture material and participation activities.</p> <p>Watch <i>A Midsummer Night's Dream</i>.</p> <p>Attend class day 2 (hybrid)</p>	<p>Take the Chapter 15 quiz.</p> <p>Complete in-class play assessment (hybrid)</p> <p>Complete the weekly response post/reply (online)</p>	<p>Weekly response/In-class play assessment (p.24)</p>

	<p>representations and lived experience in theatre.</p> <p>4.1 Demonstrate critical self-reflection and critique of their social positions and identities.</p> <p>4.2 Recognize how perception of differences shape one's own attitudes, beliefs, or behaviors.</p> <p>4.3 Describe how the categories of race, gender, and ethnicity influence the lived experience of others.</p>			
<p>14. Restoration, Enlightenment, Romanticism This week students learn about the history of theatre from the Restoration to Romanticism. In the second half of the week, students read April DeAngelis' play, <i>Playhouse Creatures</i>, which explores the gendered realities of the first British actresses. Students compare and contrast the sexism and sexual violence reflected in the play with contemporary theatrical issues of sexism and sexual violence exposed by the recent Me Too Movement.</p>	<p>1.1 Analyze and interpret significant works of theatre.</p> <p>1.4 Evaluate social and ethical implications of theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.</p>	<p>Read Textbook, Ch. 16: "The Restoration, the Enlightenment, and Romanticism."</p> <p>Complete the Part 1 online lecture material and participation activities.</p> <p>Attend class Day 1 (hybrid)</p> <p>Complete online lecture (Week 15, Part 1)</p> <p>Read <i>Playhouse Creatures</i>.</p> <p>Attend class Day 2 (hybrid)</p>	<p>Take the Chapter 16 quiz.</p> <p>Take in class Play Assessment (hybrid)</p> <p>Complete the weekly response post/reply (online)</p>	<p>April DeAngelis interview link (p.20)</p> <p>Weekly response/play assessment (p.24)</p>

	<p>3.2 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 in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p> <p>4.1 Demonstrate critical self-reflection and critique of their social positions and identities.</p> <p>4.2 Recognize how perception of differences shape one's own attitudes, beliefs, or behaviors.</p> <p>4.3 Describe how the categories of race, gender, and ethnicity influence the lived experience of others.</p>			
<p>15. Group Project This week students work on their final group project. Groups develop a proposal for a restaged production of one of the</p>	<p>1.1 Analyze and interpret significant works of theatre.</p>	<p>Attend Recitation Day 1. (Tuesday hybrid only)</p> <p>Meet and work with your final</p>		<p>Final Group project assignment (p.28)</p>

<p>plays they have studied, incorporating an analysis of the play’s intersection with race, ethnicity, and gender diversity.</p>	<p>1.4 Evaluate social and ethical implications of theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.</p> <p>3.2 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 in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p> <p>4.1 Demonstrate critical self-reflection and critique of their social positions and</p>	<p>project group.</p>		
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	<p>identities.</p> <p>4.2 Recognize how perception of differences shape one's own attitudes, beliefs, or behaviors.</p> <p>4.3 Describe how the categories of race, gender, and ethnicity influence the lived experience of others.</p>			
<p>16. Modern Theatre This week students learn about the history of modern, postmodern, and contemporary theatre. Students explore contemporary theatre and themes of transgender identity in Paul Lucas' play, <i>Trans Scripts: The Women, Part 1</i>. Students engage in a discussion of the play's representation of gender, race, class, and sexual identity and reflect on their own audience response and lived experiences.</p>	<p>1.1 Analyze and interpret significant works of theatre.</p> <p>1.4 Evaluate social and ethical implications of theatre.</p> <p>2.1 Engage in informed observation and/or active participation in theatre.</p> <p>3.1 Describe and evaluate the social positions and representations of categories including race, gender, ethnicity, and others in theatre.</p> <p>3.2 Explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived</p>	<p>Read Textbook, Ch. 17: "Modern Theatre."</p> <p>Complete the Part 1 online lecture material and participation activities.</p> <p>Attend class Day 1 (hybrid)</p> <p>Complete online lecture material</p> <p>Read <i>Trans Scripts: The Women, Part 1</i>.</p> <p>Attend class Day 2 (hybrid)</p>	<p>Take the Chapter 17 quiz.</p> <p>Take in class play assessment (hybrid)</p> <p>Complete the weekly response post/reply (online)</p>	<p>In-class small group talkback discussion (p.21) Video: actor interviews (p.20)</p>

	<p>experiences and broader societal issues in theatre and beyond.</p> <p>3.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape representations and lived experience in theatre.</p> <p>4.1 Demonstrate critical self-reflection and critique of their social positions and identities.</p> <p>4.2 Recognize how perception of differences shape one's own attitudes, beliefs, or behaviors.</p> <p>4.3 Describe how the categories of race, gender, and ethnicity influence the lived experience of others.</p>			
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Sample online participation activities

Online video introduction

For your video introduction, create one original reply in the form of a VIDEO (2:00 - 2:30 mins.) **Only video posts will be accepted.** Your video response must address these two parts:

PART 1: A brief introduction. (3 points)

Introduce yourself to your group with the basics: name, major, year, hometown, your experience with theatre, and the role of theatre in your culture or community.

PART 2: Share a Memory of Live Performance. (3 points)

What is one of your favorite memories of a live performance event? You can talk about a theatre production or some other form of performance that you experienced live. What specifically made this a memorable experience? In other words, how does "liveness" matter?

Double check to make sure your reply has posted and your video plays properly.

FOLLOW - UP POST (4 points): DUE 11:59 PM Monday

Read all of your classmates' posts and take into consideration what 2 of your classmates have said about in their introductions. In your follow-up reply of 100-150 words, respond and connect with them about something that interested you from their introduction and description of performance.

Sample online participation question

In the text box, brainstorm 2-3 examples of theatre shaping television or film. Have you seen any films or television shows that originated on Broadway or other live theatre? What did these theatre productions teach you about diverse experiences of American culture (s)? Write about 150 words.

Sample class video content (hybrid and online lectures)

Toni Stone

- Clip with playwright Lydia Diamond- <https://www.youtube.com/watch?v=pp-CJv9JMXo>
- Director Pam MacKinnon on Toni Stone- <https://www.youtube.com/watch?v=MLZ7pzdyWNM>
- Choreographer Camille Brown on Toni Stone- <https://www.youtube.com/watch?v=4pTs2Iq-eMI>
- Creative Team on Toni Stone- https://www.youtube.com/watch?v=mb2eanhodOs&list=PLugacF8gXLxJG6vqE8CjmJ_ABj78YZIEp&t=10s

Burning Vision

- Marie Clements on Playwriting: <https://www.youtube.com/watch?v=c6qe5xDVP6Y>
- Director Tom Bentley-Fisher on his director's concept for the international production of *Burning Vision*: https://www.youtube.com/watch?v=_4DDwkUfpCE

Zero Degrees

- 6 classical Indian dance/theatre forms: <https://www.britannica.com/list/6-classical-dances-of-india>
- What is Kathak?: <https://www.youtube.com/watch?v=QAEqiWgUI7c>
- Brief glossary of Kathak vocabulary: <http://www.dancingpetalskathak.com/dancing-petals-1-1>
- Akram Khan on Kathak: <https://www.youtube.com/watch?v=nOiGl-JyTVw>

In the Heights

Interviews with Lin-Manuel Miranda:

- <https://www.youtube.com/watch?v=e5jqZHco2Tw>
- <https://www.youtube.com/watch?v=TezQL1DoZA0>

Playhouse Creatures

- **Interview with April DeAngelis:** https://www.whatsonstage.com/london-theatre/news/april-de-angelis-playhouse-creatures-video_45728.html

Trans Scripts: The Women, Part I

- Production website and videos: <https://americanrepertorytheater.org/shows-events/trans-scripts-part-i-the-women/>

Sample TH2100 Hybrid Discussion Prompts

In class discussion for *Trans Scripts: The Women*

At the end of the play, you will find a page titled "Talkbacks." At the bottom of the page, there is a list of 11 questions suggested to ask audience members at performance talkbacks (they are also listed below).

In your small groups, choose 5 questions from the list to discuss. After small group discussion, we will come together as an entire class to share your group's responses.

1. Which stories/characters resonated the most with you?
2. What surprised you the most?
3. What did you learn from the play?
4. How has your perception of trans people changed as a result of the play?
5. Were you confused by anything?
6. Do you have questions that were not answered by the play?
7. How might you act differently when meeting a trans person as a result of the play?
8. How do you think you could be a better ally to the trans community?
9. How did the women in this play differ from trans women you have seen portrayed elsewhere?
10. Did you see yourself in any of these women?
11. What do you feel that you share in common with these women?

Sample TH2100 Online Discussion Posts

WEEKLY RESPONSE: *Angels in America*, Part 1

Context and Preparation

In *Angels in America*, Tony Kushner shows us friendships, love relationships, work relationships, and meetings between strangers. Many of these connections explore how the characters both reinforce and contradict stereotypes. Select a duet of characters whose interactions in the play reveal the complexity of their identities. Examine the nature and dynamics of their relationship; notice their shared insights, and how they evolve. How does this particular duet challenge, learn from, or expose each other? How do they illuminate each other's true self?

Original Post (450 words) FRIDAY 11:59 PM

For your original 450 word post, choose one scene that captures the essence of your characters' connection. (An example might be Prior and Harper meeting in their dream "threshold of revelation," or Belize and Louis talking in the diner.) Describe what is significant about the scene. Note key lines, passages, or moments in the scene that show us who they really are and how they affect each other's understanding of difference and of themselves. At the end of your post, pose a question about the scene or character pair for your classmates to answer.

In your post, include the Act and Scene numbers and the page numbers for quoted lines or passages. You do not have to format this information in MLA style; just include the information so your instructor and classmates can find the moments you are discussing in the play.

Follow-up reply (150 words) MONDAY 11:59 PM

Write a 150 word reply to one other classmate. Include your answer to your peer's question, and comment on any other interesting insights they included in their post, especially if it made you think about the characters in a new way.

WEEKLY RESPONSE: *Angels in America*, Part 2 Context and Preparation

Before you begin your response, reflect on your reading of *Angels in America*, Parts 1 and 2. What is the significance of identity in this play? How does *Angels in America* treat questions of identity (sexual, national, racial, ethnic, religious) through each character? How do their identities change over the course of the entire play?

Original Post (450 words) FRIDAY 11:59 PM

For your original 450 word post, choose one character, and follow that character's transformation over the course of the play. What does their transformation say about the theme of identity? Choose 2 scenes or stage moments in your character's trajectory that seem to define their struggles with or visions of their own identity. Note key lines, passages, or moments in the scene that show us who they really are and how they think of themselves and/or the world. In your post, describe these moments and their relationship to the

theme of identity in the play. At the end of your post, pose a question about your character or identity for your classmates to answer.

In your post, include the Act and Scene numbers and the page numbers for quoted lines or passages. You do not have to format this information in MLA style; just include the information so your instructor and classmates can find the moments you are discussing in the play.

Follow-up reply (150 words) MONDAY 11:59 PM

Write a 150 word reply to one other classmate. Include your answer to your peer's question, and comment on any other interesting insights they included in their post, especially if it made you think about the character in a new way.

Sample TH2100 Hybrid Play Assessment Prompts

In the Heights

For your response, write a paragraph that responds to the following prompt.

Come up with a new concept for a Broadway Musical that is an adaptation of or is inspired by the concept of *In the Heights* -- **the catch is that like Lin-Manuel Miranda you need to base it on some autobiographical part of your life that reflects something of your own community, neighborhood, family, or identity.**

Once you find your idea, think about how you would adapt your story for the stage. Address the following in order:

- give us the autobiographical background of your concept and a brief summary of the story/plot of the musical
- explain the connection/inspiration from *In the Heights* (you could adapt the story, use music in a similar way, focus on your neighborhood, focus on your family's culture, etc.). Refer to specific page numbers or scenes from *In the Heights* as examples.
- a description of the tone/style of your musical -- try to communicate the feel of the show as you envision it!
- an example of one song from your show
 - title of song
 - which character(s) sing it
 - the purpose of the song: Why is this moment sung? How does the song develop character, or forward the plot?

3 casting choices -- for 3 principal characters in your show cast well-known (living) actors. and explain why this performer is your 1st choice for this particular role.

Zero Degrees

Take a moment to remember the documentary we watched Thursday about Akram Khan, the resources provided on Carmen, and Khan's dance theatre performance *Zero Degrees*. Answer the following question, using examples from any of these materials and *Zero Degrees*

In what ways does *Zero Degrees* address issues of ethnic, national, and religious identity? How does Akram Khan fuse different dance and theatre traditions to reflect these themes? Include description of a specific moment from the dance theatre performance in your response.

Antigone in Ferguson

For your response, write a paragraph that responds to the following prompt.

What do you think about the effectiveness of the Theatre of War Productions' adapted performance of *Antigone* as a means of addressing contemporary issues of social justice? Does it adequately address issues of racism

and police brutality? Consider not only the narrative, but also the casting, the use of the chorus, the production style of staged reading, and the involvement of the community.

For your response, use your reflection on the concerns raised above to answer the following question:

In your opinion, how does the production support or undermine healing in Ferguson after the killing of Michael Brown? In your response, include at least two examples or references to the documentary or performance.

Everybody

Consider how Brandon Jacobs-Jenkins restages the medieval morality play, *Everyman* to speak to a contemporary audience. How do his changes reflect contemporary concerns of race, gender, and religion? Include 3 moments from the play where Jacob-Jenkins alters the original *Everyman* script or staging to comment on these themes.

A Midsummer Night's Dream

In Julie Taymor's restaging of Shakespeare's *A Midsummer Night's Dream*, she uses cross-racial and cross-gender casting to highlight themes of identity and power in the play. Describe two moments where these casting choices stood out to you and discuss how they influenced your understanding of the play's themes.

Playhouse Creatures

April De Angelis' *Playhouse Creatures* explores the sexism, sexual violence, and classism faced by the first actresses on the British stage. Choose one of the actresses and do some brief research. Collect some images that help you better understand the connections between her life and her role in the play.

For your response, follow these steps:

1. Send 3 images you found as you researched your chosen actress.
2. Annotate each image with a few sentences describing the historical background of the image, its connection to the actress' story and how it helps you understand her role in the play.

TH2100 Online and Hybrid Production Analysis Assignment

Production Analysis Papers—20 points each

Instructions—Read Carefully!

Write an analysis that responds to the prompts below with your original analysis and insight about the production. We want to know what you *thought* about what you experienced and saw on the stage, not what you liked or didn't like.

Your analysis must express a point of view about the production and must be at least 2 *full* pages but no more than 3 pages long. Assume your reader viewed the production. Provide context for your discussion and analysis without retelling the entire plot of the play, if a brief synopsis of the story might help you set up your arguments.

Pay attention to the production's artistic credits. We recommend that you take notes while watching the show so that you can properly reference artists' names in your paper. Failure to credit artists properly will result in a loss of points. The library link may also contain a note from the director or dramaturg, information that you might find helpful on this assignment.

I. Prompts

- **A Design Element.** Examine the use of ONE design element in the production. (A design element includes scenery, costumes, props, lighting, sound, or media design). Properly credit the artist whose work you are critiquing. How did these specific design choices create meaning and contribute to the world of the play and the storytelling? Use specific moments from the production to support your aesthetic interpretation and analysis. How does this reinforced the setting of the play or the status, class, gender, or relationship of a character;
- **Choice of a Staging Moment or a Performance or another Point of Interest.** You are free to choose another aspect of the production to analyze; for example, a specific director's choice, an actor's performance, a piece of choreography, or something else that captured your interest. How did these choices create meaning? What does this aspect of the production suggest about the production as a whole?
- **Issues of Diversity:** Examine the politics of the play by choosing an issue of diversity (such as race, ethnicity, gender, sexuality, class, religion, disability) and evaluating its depiction. How does the play's depiction reinforce or challenge conventional (traditional) understandings of the issue under examination? What does this particular issue under examination suggest about the play as a whole?

Do not let the above prompts limit your response; rather, use them to inspire, expand, and deepen your thinking about the play and its production.

II. Format

Follow MLA style guidelines: [MLA Sample Paper](#). Your paper must contain your name, the course

number, your recitation instructor's name, and the date, formatted per the example provided. MLA guidelines can be found at (<http://owl.english.purdue.edu/owl/resource/747/01/>).

- Give your paper a creative title.
- *Italicize* play titles. They do not belong in “quotation marks.”
- When talking about a production that you have seen, use the past tense.
- You should name each artist whose work you are discussing.
- This is a scholarly paper. Use a formal voice. Avoid slang. Writing should be polished— your grade for presentation includes grammar, syntax, and spelling.
- Proofread. Your writing should be free of typos, misspellings, and other mistakes.
- If you use any sources, be sure to include a citation. This applies to the dramaturg's program note. Here is the general format for citing a show's program:
 Program Notes. *Name of Play* by Playwright. Producing Company. Location. Date you saw the show.

SUBMISSION DIRECTIONS

- Upload your production analysis paper and include the image file of your signed ticket stub or program at the end of your paper (in Word or PDF format *only*) to the correct Carmen Production Analysis assignment. We reserve the right to refuse late or emailed papers.
- Failure to turn in your paper in a readable format will result in a loss of points.

NOTE: This is an individual, not a collaborative assignment. The essay you turn in should be your own work. In this course, we use Turnitin originality check on all written work. **Avoid plagiarism!**

III. Other Tips

Be honest! You do not have to express any particular opinion just to try to please your instructor. But remember, you must support your opinions using specific examples and thoughtful analysis about the production. It is not enough just to have an opinion, positive or negative. You must tell your reader *why*. Talk about what really interested or excited you about the production!

Final Creative Project

Overview:

This is your chance to experience in a modified, yet comprehensive manner, the various production decisions made in the production of a play. For this assignment, you will choose one of the full-length plays we have read to serve as your foundational text. Then, you will develop a production concept, and give that concept form with the selection of various design images and a cast of well-known performers to create a sense of how your finished production might come together. As you consider your approach, think about how each playwright and director highlighted themes of identity and culture for a contemporary audience. How will your production do the same for your audience?

This is a small group project. You may meet in person or via Zoom to plan and complete the assignment.

The Steps:

1. Once the groups are formed, your group will choose your script from one of the full-length plays that we have read this term. You may choose to work through each aspect of the assignment as a group, or divide the group into theatrical roles (director, designers, etc.)
2. Spend some time considering all aspects of your production and begin to develop your group's director's concept for your planned production.
3. To help you get to a concept, think about the following questions:
 - What is the main action of the play? What is its theme?
 - Why perform *this* play *now*? What about it seems relevant to today?
 - According to the script, where are we? When are we?
 - What is the overall mood of the play? (creepy, festive, romantic, etc.)
 - What themes or imagery will you highlight with your production?
 - What will you change about the play, if anything? (time period, setting, etc?)
 - What research do you need to do to support your decisions (playwright, play context, history, etc.)
4. Write out a statement of concept detailing what the play is about and how you plan to produce it. 1-2 pages.
5. Select research images and audio files for sound, lighting, scenic and costume design, with a minimum of 5 images for each area of design, with each image labeled to explain your selection. As you consider images think not only about required stage action (something to sit upon), but also the quality of the objects/images chosen (look and feel) that support your choice. As you make choices, also consider props you might want to include.
6. Cast at least 4 roles within your show with well-known performers and explain your casting choices. (Feel free to cast the entire show if you wish) Provide an image of each selected artist, labeled with their name and the role they are being assigned. Explain in a paragraph your character analysis that supports the choice of this particular performer.
7. Write a reflection essay (2-3 pages) that describes your group process and decisions as you worked together to create your vision. Like a dramaturg would, include any research you completed to develop your production concept, design, and casting ideas.
8. Compile the required information into a single document (.docx, PDF, or PPT) file to upload to the Carmen site.

Materials to be submitted include:

- **Production concept:** Written statement of 1-2 pages in which you explain how you plan to approach this production. (Director)
- **Design images:** Minimum of 5 images for scenic design, 5 images for costume design, 5 images for lighting design, and 5 audio samples for sound design for a minimum total of 20 ideas, each labeled with an explanation of the choice in support of your production. (Designer)
- **Casting:** A written cast list with role and actor identified, a labeled image of each actor/actress that you have chosen to cast, and a brief written character analysis that supports why the chosen performer is right for the role. (Actor)
- **Reflection essay:** Written statement of 2-3 pages that describes your group process and decisions as you worked together to create your vision. Include any research you completed to develop your production concept, design, and casting ideas. (Dramaturg)

Grading Breakdown:

Written concept statement and reflection essay – 10 pts.

Creative design work (choices: design images, sound samples, casting) – 20 pts.

GE Foundation Courses

Overview

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

Accessibility

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

GE Rationale: Foundations: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity and Gender Diversity.

Course Subject & Number: _____

B. Specific Goals of Race, Ethnicity, and Gender Diversity

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. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

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. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

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. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

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. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one’s own attitudes, beliefs, or behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

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. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

GE Rationale: Foundations: Social and Behavioral Sciences (3 credits)

Requesting a GE category for a course implies that the course **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Social and Behavioral Sciences, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Social and Behavioral Sciences.

Course Subject & Number: _____

B. Specific Goals of Social and Behavioral Sciences

GOAL 1: Successful students will critically analyze and apply theoretical and empirical approaches within the social and behavioral sciences, including modern principles, theories, methods, and modes of inquiry.

Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of social and behavioral science. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.2: Successful students are able to explain and evaluate differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals using social and behavioral science. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

GOAL 2: Successful students will recognize the implications of social and behavioral scientific findings and their potential impacts.

Expected Learning Outcome 2.1: Successful students are able to analyze how political, economic, individual, or social factors and values impact social structures, policies, and/or decisions. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 2.2: Successful students are able to evaluate social and ethical implications of social scientific and behavioral research. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the social and behavioral sciences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GE Rationale: Foundations: Historical or Cultural Studies (3 credits)

Requesting a GE category for a course implies that the course fulfills the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Historical and Cultural Studies, please answer the following questions for each ELO. Note that for this Foundation, a course need satisfy either the ELOs for Historical Studies or the ELOs for Cultural Studies.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of History **or** Cultures.

Course Subject & Number: _____

B. Specific Goals of Historical *or* Cultural Studies

Historical Studies (A) Goal: Successful students will critically investigate and analyze historical ideas, events, persons, material culture and artifacts to understand how they shape society and people.

Expected Learning Outcome 1.1A: Successful students are able to identify, differentiate, and analyze primary and secondary sources related to historical events, periods, or ideas. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.2A: Successful students are able to use methods and theories of historical inquiry to describe and analyze the origin of at least one selected contemporary issue. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.3A: Successful students are able to use historical sources and methods to construct an integrated perspective on at least one historical period, event or idea that influences human perceptions, beliefs, and behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.4A: Successful students are able to evaluate social and ethical implications in historical studies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Cultural Studies (B) Goal: Successful students will evaluate significant cultural phenomena and ideas to develop capacities for aesthetic and cultural response, judgment, interpretation, and evaluation.

Expected Learning Outcome 1.1B: Successful students are able to analyze and interpret selected major forms of human thought, culture, ideas or expression. Please link this ELO to the course goals and topics and identify the *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.2B: Successful students are able to describe and analyze selected cultural phenomena and ideas across time using a diverse range of primary and secondary sources and an explicit focus on different theories and methodologies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.3B: Successful students are able to use appropriate sources and methods to construct an integrated and comparative perspective of cultural periods, events or ideas that influence human perceptions, beliefs, and behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.4B: Successful students are able to evaluate social and ethical implications in cultural studies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

GE Rationale: Foundations: Writing and Information Literacy (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Writing and Information Literacy, please answer the following questions for each ELO.

Course Subject & Number: _____

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Writing and Information Literacy.

B. Specific Goals of Writing and Information Literacy

GOAL 1: Successful students will demonstrate skills in effective reading, and writing, as well as oral, digital, and/or visual communication for a range of purposes, audiences, and context.

Expected Learning Outcome 1.1: Successful students are able to compose and interpret across a wide range of purposes and audiences using writing, as well as oral, visual, digital and/or other methods appropriate to the context. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Explain how the course includes opportunities for feedback on writing and revision. Furthermore, please describe how you plan to insure sufficiently low instructor-student ratio to provide efficient instruction and feedback. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.2: Successful students are able to use textual conventions, including proper attribution of ideas and/or source, as appropriate to the communication situation. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Is an appropriate text, writing manual, or other resource about the pedagogy of effective communication being used in the course? (50-700 words)

Expected Learning Outcome 1.3: Successful students are able to generate ideas and informed responses incorporating diverse perspectives and information from a range of sources, as appropriate to the communication situation. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in writing and information literacy practices. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GOAL 2: Successful students will develop the knowledge, skills, and habits of mind needed for information literacy.

Expected Learning Outcome 2.1: Successful students are able to demonstrate responsible, civil, and ethical practices when accessing, using, sharing, or creating information. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 2.2: Successful students are able to locate, identify and use information through context appropriate search strategies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 2.3: Successful students are able to employ reflective and critical strategies to evaluate and select credible and relevant information sources. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Literary, Visual, or Performing Arts.

B. Specific Goals

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. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

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. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

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. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

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. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

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.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GE Rationale: Foundations: Natural Science (4 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Natural Sciences, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Natural Science.

Course Subject & Number: _____

B. Specific Goals for Natural Sciences

GOAL 1: Successful students will engage in theoretical and empirical study within the natural sciences, gaining an appreciation of the modern principles, theories, methods, and modes of inquiry used generally across the natural sciences.

Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of modern natural sciences; describe and analyze the process of scientific inquiry. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.2: Successful students are able to identify how key events in the development of science contribute to the ongoing and changing nature of scientific knowledge and methods. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.3: Successful students are able to employ the processes of science through exploration, discovery, and collaboration to interact directly with the natural world when feasible, using appropriate tools, models, and analysis of data. Please explain the 1-credit hour equivalent experiential component included in the course: e.g., traditional lab, course-based research experiences, directed observations, or simulations. Please note that students are expected to analyze data and report on outcomes as part of this experiential component. *(50-1000 words)*

Course Subject & Number: _____

GOAL 2: Successful students will discern the relationship between the theoretical and applied sciences, while appreciating the implications of scientific discoveries and the potential impacts of science and technology.

Expected Learning Outcome 2.1: Successful students are able to analyze the inter-dependence and potential impacts of scientific and technological developments. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 2.2: Successful students are able to evaluate social and ethical implications of natural scientific discoveries. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the natural sciences. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

GE Rationale: Foundations: Mathematical and Quantitative Reasoning (or Data Analysis) (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Mathematical and Quantitative Reasoning (or Data Analysis), please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Mathematical & Quantitative Reasoning (or Data Analysis).

B. Specific Goals for Mathematical & Quantitative Reasoning/Data Analysis

Goal: Successful students will be able to apply quantitative or logical reasoning and/or mathematical/statistical analysis methodologies to understand and solve problems and to communicate results.

Expected Learning Outcome 1.1: Successful students are able to use logical, mathematical and/or statistical concepts and methods to represent real-world situations. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.2: Successful students are able to use diverse logical, mathematical and/or statistical approaches, technologies, and tools to communicate about data symbolically, visually, numerically, and verbally. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.3: Successful students are able to draw appropriate inferences from data based on quantitative analysis and/or logical reasoning. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.4: Successful students are able to make and evaluate important assumptions in estimation, modeling, logical argumentation, and/or data analysis. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.5: Successful students are able to evaluate social and ethical implications in mathematical and quantitative reasoning. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)