
Term Information

Effective Term Summer 2025

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 3712
Course Title American Justice on Stage: Self-images from 1830-Present
Transcript Abbreviation America on Stage
Course Description This course will explore how American justice is depicted on stage and in popular entertainment from the 1830s-present. Looking at various productions that focus on diverse American identities and communities, we will consider the historical development of what it means to be an American citizen, and how American justice is perceived and disseminated through its dramatized self-representations.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

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

Requirement/Elective Designation

Citizenship for a Diverse and Just World

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

- Examine performance texts and productions in conjunction with both their cultural communities and broader historical context that produced certain ideas of American justice.
- Understand the role that theatre and performance plays and has played within American culture and its self-perception.
- Offer a richer understanding of how Americans have perceived and represented themselves and others on the stage, and the consequences of these representations.
- Develop critical thinking about diversity, entertainment, and power relations between historically dominant and marginalized groups in the United States.
- Establish an understanding of what it means to be an American citizen amidst the cultural diversity of the United States.
- Foster a deepening sense of self-reflection and self-awareness of what being an American citizen means by engaging with a wide range of perspectives, performances and ideas across American history.

Content Topic List

- Race, Melodrama, Legacy
 - Bucking the System: Women, Work, and 'Decency'
 - Reflections and Constructions of America: Idealization vs. Re-imagination
 - Deconstructing America: Communities in Crisis
 - American Identities: Global and Local, Past and Present
- No

Sought Concurrence

Attachments

- THEATRE 3712 American Justice on Stage Syllabus.pdf: TH 3712 Syllabus
(Syllabus. Owner: Kelly, Logan Paige)
- THEATRE 3712 GE submission worksheet - citizenship.pdf: TH 3712 GE worksheet
(Other Supporting Documentation. Owner: Kelly, Logan Paige)
- THEATRE-BA Curricular Map.pdf: THEATRE-BA Curriculum Map
(Other Supporting Documentation. Owner: Kelly, Logan Paige)

Comments

COURSE REQUEST
3712 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
09/12/2024

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kelly, Logan Paige	08/28/2024 04:20 PM	Submitted for Approval
Approved	Piper, Paige Marie	08/28/2024 07:27 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/12/2024 11:59 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/12/2024 11:59 AM	ASCCAO Approval

TERM:	SP25	INSTRUCTOR:	TBD
CREDITS:	3	OFFICE:	N/A
LEVEL:	U	OFFICE EMAIL:	TBD
CLASS TIME:	Tuesday/Thursday 2:20pm-3:40pm	OFFICE PHONE:	N/A
LOCATION:	TBD	OFFICE HOURS:	TBD

COURSE DESCRIPTION:

This course will explore how American justice and identity is depicted on stage and in popular entertainment from the 1830s to the present. By examining how theater and performance are reflections of their historical contexts, this course asks students to think critically about how art and entertainment reproduce distinct ideas of what it means to be American. By encountering plays and productions created by varied and diverse American identities and communities, we will consider both the historical development of American theater and how the theater has influenced what it means to be American citizen. This course fundamentally questions how ideas of justice are perceived and disseminated through dramatization, and their real-world implications. By investigating how gender, race, sexuality, class, and ethnicity are treated on stage, students will analyze the effect theater has on its citizens' understanding of who they are nationally and globally. How playwrights have wrestled with questions of justice, citizenship, troubling histories, inequality, and erasure, is central to how this course examines the mirror that American theater holds up to American history and identity. Through class discussion, written analysis, and creative exercises, this course will cover a diverse range of U.S. dramatic voices from 1830 through the present, culminating in a creative research project that highlights how American justice is constructed and transmitted through theatrical production. This course asks that students think about the artist-as-citizen and consider the power of artistic production in the construction and dissemination of American identity.

COURSE CATALOG DESCRIPTION (400 characters MAX): This course will explore how American justice is depicted on stage and in popular entertainment from the 1830s-present. Looking at various productions that focus on diverse American identities and communities, we will consider the historical development of what it means to be an American citizen, and how American justice is perceived and disseminated through its dramatized self-representations.

COURSE LEARNING OUTCOMES

- To examine performance texts and productions in conjunction with both their cultural communities and broader historical context that produced certain ideas of American justice.
- To understand the role that theatre and performance plays and has played within American culture and its self-perception.
- To offer a richer understanding of how Americans have perceived and represented themselves *and others* on the stage, and the consequences of these representations.
- To develop critical thinking about diversity, entertainment, and power relations between historically dominant and marginalized groups in the United States.
- To establish an understanding of what it means to be an American citizen amidst the cultural diversity of the United States.
- To foster a deepening sense of self-reflection and self-awareness of what being an American citizen means by engaging with a wide range of perspectives, performances and ideas across American history.

GENERAL EDUCATION

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

Goals

1. Successful students will analyze an important topic or idea at a more advanced and in-depth level than in the Foundations component. [Note: In this context, "advanced" refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.]
2. Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
3. Successful students will explore and analyze a range of perspectives on local, national, or global citizenship and apply the knowledge, skills, and dispositions that constitute citizenship.
4. Successful students will examine notions of justice amid difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within society, both within the United States and around the world.

Expected Learning Outcomes

Successful students are able to:

- 1.1. Engage in critical and logical thinking about the topic or idea of the theme.
- 1.2 Engage in advanced, in-depth, scholarly exploration of the topic or idea of the theme.
- 2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme.
- 2.2. Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.
- 3.1. Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.
- 3.2. Identify, reflect on, and apply the knowledge, skills, and dispositions required for intercultural competence as a global citizen.
- 4.1. Examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, and explore a variety of lived experiences.
- 4.2. Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power, and/or advocacy for social change.

HOW THIS COURSE SATISFIES THE STATED LEARNING OUTCOMES: This course explores how notions of justice and identity are reflected and constructed in and through American dramatic production from 1830-present. Students will critically examine a wide historical range of theatrical production from diverse communities and identities and reflect on how notions of justice and citizenship are present in each encountered text and in the U.S.. Through critical analysis and self-reflection students will examine their own ideas of justice and citizenship, discern the relationship

between artistic production and systems of power, and reflect on the power of the artist-as-citizen as they give voice to questions of justice and injustice, identity and marginalization, and constructions and reflections of America.

TEACHING METHOD & CONTACT HOURS: Lecture/Seminar. This is a 3-credit-hour course. According to Ohio State policy (go.osu.edu/credit hours), 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.**

REQUIRED TEXTS (in course order): These texts will be made available for purchase at the OSU Bookstore. Items will also be placed on reserve at the main desk of Thompson Library, and links will be provided if available from the OSU Library in digital form. Certain texts in the public domain will be made available in PDF form on Carmen.

Reminder: Reading a play is not the same as reading a textbook or even a novel. Do not be alarmed by the page count! Generally speaking, plays are formatted as one minute of reading/performance per one page of text. Therefore, a 100- page play is about 1 hour and 40 minutes of reading time. However, all plays are formatted differently. On average, the assigned reading should take between 30 minutes-2 hours max.

Plays:

Stone, John Augustus. *Metamora*. Bloomington: Indiana University Press, 1941. (orig. 1829) (available in public domain)

- Melodrama that focuses on the stereotype of the “noble savage” and the mythic representation of indigenous populations, performed around the same time that the Indian Removal Act is instated.

Boucicault, Dion. *The Octoroon*. North Stratford: Ayer Company Publishers, Inc, REPRINT 2009. (orig. 1859) (available in public domain)

- Abolitionist melodrama from Irish writer, produced in New York, U.S. Civil War Era.

Jacobs-Jenkins, Branden. *An Octoroon*. New York: Dramatists Play Service Inc. 2015.

- Adaptation of the above work written from a contemporary Queer, Black playwright that confronts race and racism of Boucicault’s text and contemporary society.

Wilson, August. *Gem of the Ocean*. New York: Theatre Communications Group, 2006.

- One of the great American playwrights, Wilson combines historical context of the Black experience in 1904 with themes of freedom, community and redemption.

Glaspell, Susan. *Trifles*. Concord Theatricals, reprint 2010. (orig. 1916) (Available in public domain)

- Considered one of the first feminist plays of the United States: a woman is accused of murdering her husband, male law enforcement investigates ineffectually while female neighbors uncover the truth.

Mast, Jane. “The Drag” *Three Plays by Mae West*. New York: Routledge, 1997. (orig. 1927)

- Jane Mast/Mae West’s play has explicitly queer themes that caused the play to be shut down and West to be jailed for Public Obscenity because of its performance of queer sexuality on the New York stage in the 1920s.

Treadwell, Sophie. *Machinal*. London: Royal National Theatre and Nick Hern Books, 1993. (orig. 1928)

- Feminist Expressionist work written by an often-forgotten female contemporary of Eugene O’Neill that foregrounds the “mechanical” way an individual can be consumed in societal norms and expectations.

Odets, Clifford. *Waiting for Lefty*. New York: Dramatists Play Service, Inc., 1962. (orig. 1935)

- Themes of labor laws, unions, and worker’s rights during the Great Depression; inspired by a 40 day taxi-driver’s strike in 1934, this is Jewish writer Odets first play.

Riggs, Lynn. *Green Grow the Lilacs*. New York: Samuel French Inc., 1958. (Orig. 1930)

- The play that inspired the musical *Oklahoma!*; written during the Great Depression by Oklahoman writer Riggs, who was both gay and of Cherokee descent.

Rodgers, Jerome and Oscar Hammerstein II. *Oklahoma!* Directed by Trevor Nunn. Starring Hugh Jackman. *Films On Demand*, Films Media Group, 1999, <https://fod.infobase.com/PortalPlaylists.aspx?wID=97401&xtid=194805> (accessible online through OSU library)

- This musical written in 1943 during WWII is regarded not only as the foundation of the modern book musical but also serves an ultra-idealized construction of American identity.

Lawrence, Jerome and Lee, Robert E. *Inherit the Wind*. New York: Dramatists Play Service, Inc., 2000. (orig. 1955)

<https://digitalcampus-swankmp-net.proxy.lib.ohio-state.edu/osu339411/play/063256f7d1211731?referrer=marc> (1960 Metro Goldwyn film accessible online through OSU library)

- Fictionalizes 1925 “Scopes Monkey Trial,” but can be read in tandem with the 1950s McCarthy/HUAC trials

- Miller, Arthur. *The Crucible*. L.A. Theatre Works, 2006. <https://library.ohio-state.edu/search~S7/?Xthe+crucible+miller&searchscope=7&SORT=D/Xthe+crucible+miller&searchscope=7&SORT=D&SUBKEY=the+crucible+miller/1%2C94%2C94%2CB/frameset&FF=Xthe+crucible+miller&searchscope=7&SORT=D&1%2C1%2C>
- The overlap of political witch-hunts present within American culture are shown in this play that compares the historic 1692 Salem Witch Trials with the 1950s McCarthy/HUAC era.
- Hansberry, Lorraine. *A Raisin in the Sun*. Columbia Pictures, 1961. <https://digitalcampus-swankmp-net.proxy.lib.ohio-state.edu/osu339411/play/74db0f199bf1e0f5?referrer=marc>
- Black, Queer playwright Hansberry bases this play that asks whether the American Dream is possible for a Black family in Chicago post-WWII and is loosely based upon the Hansberry family's own legal struggles with housing discrimination in the case Hansberry vs. Lee.
- Kennedy, Adrienne. "Ohio State Murders." *Adrienne Kennedy Reader*. University of Minnesota Press, 2001. Accessed through Project Muse. pp 151-173. <https://muse-jhu-edu.proxy.lib.ohio-state.edu/book/27723>
- Adjacent to the Black Arts Movement, Kennedy is a Black female playwright from Ohio who writes about navigating race and gender and identity, and writes from her experience with discrimination as a student at OSU in the 1950s
- Valdez, Luis. *Zoot Suit*. Houston: Arte Público Press, 2004. <https://digitalcampus-swankmp-net.proxy.lib.ohio-state.edu/osu339411/play/55176793afbe1eeb?referrer=marc> (1981 film available to view through OSU library)
- Chicano playwright Valdez, founder of the Teatro Campesino, examines systemic racism towards the Chicano community in Los Angeles via the Sleepy Lagoon murder trials and the Zoot Suit Riots of the 1940s.
- Kushner, Tony. *Angels in America, Part 1—Millennium Approaches*. Directed by Marianne Elliott, Royal National Theatre. Starring Andrew Garfield and Nathan Lane. Alexander Street, <https://video.alexanderstreet.com/watch/angels-in-america-part-one-millennium-approaches> (2017 National Theatre production available through OSU library)
- Pulitzer Prize winning play confronts the AIDS epidemic and Reagan era of 1980s New York through characters' intersecting lives and the magical realism of the stage
- Devere Smith, Anna. *Fires in the Mirror: Crown Heights, Brooklyn and Other Identities*. New York: Anchor Books, Random House, 1993.
- Black female playwright and performer who examines the conflict between Black and Jewish communities during the Crown Heights Riots in Brooklyn in the 1990s via monologue and documentary theater methods.
- Parks, Suzan-Lori. "The America Play." *The America Play and Other Works*. Theatre Communications Group, Incorporated, 1994. <https://ebookcentral-proquest-com.proxy.lib.ohio-state.edu/lib/ohiostate-ebooks/detail.action?docID=939916>.
- Black playwright writes a postmodern masterpiece that questions history and linear time with its "Great Hole of History."
- Akhtar, Ayad. *Disgraced*. New York: Black Bay Books, 2013. <https://web-p-ebshost-com.proxy.lib.ohio-state.edu/ehost/detail/detail?vid=0&sid=ebd83306-0eeb-4f4c-a94e-593d0fd4ab9e%40redis&bdata=JnNpdGU9ZWVhc3QtbG12ZQ%3d%3d#AN=765666&db=nlebk>
- This Pulitzer prize-winning play is written by a Pakistani-American writer and follows a corporate lawyer who wrestles with internalized islamophobia in a post 9/11 America. The play is difficult and unsettling, with characters who are all deeply flawed and extraordinarily complex.
- Vogel, Paula. *Indecent*, directed by D. Horn, Broadway HD, 2017, <https://video-alexanderstreet-com.proxy.lib.ohio-state.edu/watch/indecnt?pass=true#channel:broadwayhd-collection>
- Queer, Jewish Pulitzer prize-winning playwright Paula Vogel writes the story of *God of Vengeance*, a Yiddish play banned in New York in the 1920s for its open portrayal of lesbianism, and the company of Jewish actors who strive to keep it alive.
- Miranda, Lin Manuel. *Hamilton*, 2015. (Disney + Streaming)
- The multiple award-winning musical that reconceives American history, particularly the life of Alexander Hamilton through diverse casting, hip-hop, and contemporary storytelling, which as Miranda himself described as, "America then, as told by America now."

Articles Provided by Instructor on Carmen in PDF form:

- Bigsby, Charles. "What, then, is the American?" *The Cambridge Companion to Modern American Culture*. Cambridge University Press, 2006, pp 1-32.
- Fuchs, Elinor. "EF's Visit to a Small Planet: Some Questions to Ask a Play." *Theater*. Volume 34, Issue 2, 2004, pp 5-9.
- Hughes, Langston. "Let America Be America Again." *The Collected Poems of Langston Hughes*. Knopf, 1994. (Orig. 1935) <https://poets.org/poem/let-america-be-america-again> pp 1-2.

COURSE ASSIGNMENTS:

PARTICIPATION (10%):

Regular participation is expected and essential at all in-person class meetings. Participation is not merely based on attendance. Discussion is central to the course material, through the respectful and thoughtful communication of ideas with both peers and with the instructor. Learning to confidently and respectfully communicate in the classroom is integral to participation. Silent physical presence in the classroom is not enough. Students are expected to be prepared, engaged, inquisitive, vocal, and punctual; students are expected to have fully read the material before class; students are expected to bring the text to class on the day of discussion along with their notes on the reading. The general grade rubric used for participation is written below.

General Grade Rubric for Participation:

- A: Engages with the group conversation regularly, thoughtfully, and respectfully
- B: Contributes one significant comment per class
- C: Contributes occasionally
- D: Makes one or two comments throughout the semester
- F: Attends, but never speaks

If you are anxious about speaking in the classroom setting, it is strongly recommended that you prepare 1-2 written questions, comments or ideas about specific sections of the text you found most interesting or important. You may also choose to read through the Discussion Board Questions posted by your peers, and choose to gather thoughts on one or two of them. If there is a reason why this still proves difficult, please talk to the instructor EARLY in the semester to come up with alternative strategies. Participation will be recorded weekly and open dialogue is always possible, and encouraged, between the student and the instructor.

ATTENDANCE AND PRESENCE: This class requires regular and punctual attendance. Students may miss up to TWO sessions without affecting their final grade; after two unexcused absences students will receive a reduction to their **final grade** by 1/3 of a letter grade (for example, an A would become an A-, and so forth). **If students miss more than 6 classes, it is an automatic course failure.** To receive an excused absence, students must present written documentation of the excused absence event upon their return to class. It is highly encouraged students reach out to the instructor by email to keep the lines of communication open. If there are extenuating circumstances that students expect will regularly impact their ability to arrive on time to class, please let the instructor know ahead of time. Arriving to class more than 20 minutes late is considered an absence.

DISCUSSION BOARD POSTS (10%):

Before each class meeting students will read a text or watch a performance and write Discussion Board response and question. For every new play or performance we encounter, students are required to submit a 2 - 3 sentence personal reaction and question about the text on Carmen by 11:59 pm the night before the class meets. Your personal reaction should articulate your opinion of the material and why. The question you ask should contribute to the class discussion. These posts should be written with complete sentences, correct punctuation, and be spell-checked, however, they should be also written in your own voice, and can be “casual.”

Example Discussion Post:

When I read *Three Sisters* by Anton Chekhov I was struck by how *stuck* all of the characters were. They talked so often about Moscow, and about leaving, and about wanting more in their lives, but ultimately the main sisters (Olga, Masha, and Irina) were unable to create any real change in their lives. I was so frustrated reading this play! Just go to Moscow! Why do you think Chekhov wrote this “stuckness”--- and what made the sisters unable to just get up and go back to this place they idealize?

READING/VIEWING RESPONSE TEMPLATES (15%): For every play or performance encountered in this course, the student will fill out a brief Reading/Viewing Template and bring it to class to help guide their thoughts on the material. These Templates will be collected during every class meeting. The student may type them and submit them on Carmen, or they may choose to write them on paper by hand. This assignment should act as a helpful resource for students during class discussions and will double as study guides for the quizzes.

The Template will generally be as follows:

Play Title:

Playwright Name:

Year Written:

Year Set:

Setting (where and when):

Main Characters:

Themes:

Recurring motifs:

One scene that stood out to you as important with page numbers or timestamp:

Audience?:

SELF-REFLECTION PAPERS (x3) (20%):

Over the course of the semester, each student will write **three** short 500-600 word papers reflecting on their personal ideas of justice and how the material in class has affected their thinking and their sense of self as a U.S. citizen. The papers will be staggered throughout the semester: one at the beginning (4%), one in the middle (6%), one at the end (10%). These papers are meant to create a place where the student can voice their personal engagement with the material and the way the material is affecting their thinking about American identity, justice and representation in theater and performance. These papers should be written in first person and could be considered “journal-like.” Thoughts should still be organized by paragraphs, but they are not “formal” papers, and therefore students are encouraged to express their thinking-through-writing. That said, **all submissions must be in MLA format (header with student’s name, instructor’s name, course name and date listed in upper left corner; typed; double-spaced; 12-point Times New Roman font; 1-inch margins)—points will be deducted for improper format.**

QUIZZES (15%):

There will be three quizzes over the course of the semester. These quizzes will focus on the material presented and discussed in the previous weeks. The quiz dates are listed in the course schedule below. The purpose of these quizzes is to evaluate student reading retention and comprehension of the course material. Quizzes will be comprised of a combination of multiple-choice questions and short answers. However, the format of the quizzes may vary depending on the needs of the class. Quizzes will be taken by the specified date in the syllabus on Carmen. They are closed book.

FINAL RESEARCH AND CREATIVE PROJECT (30%):

For their Final Research Project students will research a historic event that pertains to American identity and citizenship- the instructor will provide a suggested list, but students may petition to do a separate topic with instructor approval. These events could be an important Supreme Court Case or Legislative Act, or could be a social movement, protest, or even a specific figure in American History that the student believes has impact on their perception of what justice means in the United States. As such, they will advocate for some kind of social change. Students will write a 2–3-page paper that presents their research, why it matters and how it pertains to the historical understanding of American justice and citizenship encountered in this course. They will then **ALSO** write an original 2–3-page dramatic scene based on their research to dramatize their historical research with a 1–2-page explanation of their dramatic vision for their work including setting, casting, costumes, etc...

and how their theatrical vision helps convey the importance of their historical event and advocate for change. Although this is not a creative writing course, this assignment should allow students to think and process the material creatively based on the wide range of reading and performance done over the course of the semester. Students are welcome to model their writing based on certain theatrical styles encountered over the course of the semester, but all work must be original.

Project Proposal (5%) : A one-page proposal of their topic/event justifying why they think this even should be dramatized. This should also include a bibliography of 3-4 academic articles or book chapters about their topic with a two-sentence description of why the student chose that source and what the source adds to their research.

First Draft (5%): Student should submit 1-2 pages of each section of their project (research and creative) to the instructor for feedback.

Final Creative Research Project (20%): The final document submission should include:

1. Historical topic and research paper (2-3 pages)
2. Creative Dramatic Scene (2-3 pages)
3. Explanation of Dramatic Vision (1-2 pages)
4. Works Cited

Example Project:

For my Final Project I will be investigating the 2022 trial of Johnny Depp vs. Amber Heard. This trial was a complicated media circus that examined themes of the #metoo movement as well as the importance of social media in the way our contemporary culture processes and perceives justice and guilt. Because of Depp’s and Heard’s Hollywood fame, I am interested in how to dramatize these already-famous figures and how to question the huge influence of social media in contemporary culture. Moreover, I will research the #metoo movement and examine how this trial impacted this social movement. I am interested in modeling my play after Anna Deavere Smith’s “verbatim” or “documentary” style and will incorporate part of the trials records as well as TikToks into my dramatic text.

GRADING BREAKDOWN:

Presence and Participation	10%
Reading/ Viewing Templates.....	15%
Discussion Board Posts.....	10%
Reflection Papers	20%
Quizzes.....	15%
<u>Final Creative Research Project.....</u>	<u>30%</u>
Total	100%

ACADEMIC MISCONDUCT: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee ([Faculty Rule 3335-5-48.7 \(B\)](#)). For additional information, see the [Code of Student Conduct](#).

TURNITIN ORIGINALITY CHECK: We use the Turnitin Originality Check for written assignments submitted on Carmen. Turnitin compares how much of the submitted content matches existing written work. Each submission receives an Originality Report Score displayed as a percentage. For more information please see: <https://resourcecenter.odde.osu.edu/carmen/turnitin-suite>

CONTENT WARNING:

Some contents of this course may involve media that may be triggering to some students due to language, or descriptions of and/or scenes depicting acts of violence 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 Counseling and Consultation Services at 614-292-5766, or the 24-hour

helpline from the Sexual Assault Response Network of Central Ohio (SARNCO) at 614-267-7020, and/or 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.

*While it is inherently impossible to make any public space completely “safe,” these are things we can commit to in order to best care for our classroom and campus communities. Working towards safety does not mean that we aren’t interested in engaging with difficult and complex material or that we are afraid to talk with depth and authenticity as we develop our thinking around tough topics. Working towards safety **does** mean that we create an environment in which we’ve made it possible to lean into complexity and to be intellectually and creatively daring because we’ve committed to looking out for one another the way any good Buckeye does. A “safe” classroom won’t always be an easy classroom, but it should be a place where we model respect, generosity of spirit and lean into curiosity about different perspectives and experiences.*

STUDENTS WITH DISABILITIES: 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 ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

FOR YOUR SAFETY: The university has partnered with Lyft to provide the Lyft Ride Smart Service at Ohio State, which offers eligible students discounted rides inside the university-designated **service area** from 9 p.m. to 3 a.m. Details available at <https://ttm.osu.edu/ride-smart>.

FEELING STRESSED? NEED HELP OR SOMEONE TO TALK TO?

Here are some helpful resources available on campus:

OSU Counseling & Consultation Services: Younkin Success Center (4th floor) or 614-292-4527

OSU Student Wellness: RM B130 RPAC or 614-292-4527

OSU Student Advocacy: 1120 Lincoln Tower or 614-292-4527

MENTAL HEALTH STATEMENT: As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate

in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614--292--5766. CCS is located on the 4th Floor of the Younklin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

TITLE IX STATEMENT: 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.

As an instructor, one of my responsibilities is to help to create a safe learning environment on our campus. I also have mandatory reporting responsibility related to my role as an Ohio State employee. It is my goal that you feel able to share information related to your life experiences in classroom discussion or in your written work, and in our one-on-one meetings. I seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct with the University's Title IX Office. If I can be of assistance in helping you to make a report and in finding campus and community resources, please let me know. If you would like to access resources directly, contact the Title IX office at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu. Students may speak to someone confidentially by contacting Counseling & Consultation Services at 614-292-5766 or the 24-hour helpline from the Sexual Assault Response Network of Central Ohio (SARNCO) at (614) 267-7020.

DIVERSITY STATEMENT:

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 ACCOMODATIONS:

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 many other Indigenous 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. As a land grant institution, we want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

COURSE SCHEDULE: Course schedule can occasionally be subject to change based on class needs and progress. Readings and viewings **MUST** be completed prior to class meeting. Bring your texts/readings to class along with your completed Reading/Viewing Template for the day.

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

Week	Dates	Topics, Readings, Assignments, Deadlines
1		<p style="text-align: center;">“Introduction”</p> <p style="text-align: center;">Class 1: Introductions, Syllabus</p> <p style="text-align: center;">Class 2: How to Read a Play; Read and Discuss Elinor Fuchs “EF’s Visit to a Small Planet” pp5-9; Discuss Reading Templates</p>
2		<p style="text-align: center;">Class 1: What is “America?”; Read Langston Hughes “Let America Be America Again,” pp1-2l; Read Bigsby “What, then, is the American?” pp 1-32.</p> <p style="text-align: center;">Unit 1: 1830-1900 “Race, Melodrama, Legacy”</p> <p style="text-align: center;">Class 2: Read <i>Metamora</i>(1829) by Augustus Stone, pp 3-40.</p> <p style="text-align: center;">Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p style="text-align: center;">Reflection Paper #1 Due Sunday by 11:59 pm</p>
3		<p style="text-align: center;">Class 1 : Read <i>The Octoroon</i>(1859) by Dion Boucicault, pp. 2-40.</p> <p style="text-align: center;">Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p style="text-align: center;">Class 2 : Read <i>An Octoroon</i>(2014) by Branden Jacobs-Jenkins, pp. 7-58.</p> <p style="text-align: center;">Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p>
4		<p style="text-align: center;">Class 1: Read <i>Gem of the Ocean</i>(2006) by August Wilson</p> <p style="text-align: center;">Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p style="text-align: center;">Class 2: Putting it all together activity, Carmen Quiz 1</p>
5		<p style="text-align: center;">Unit 2: 1910-1930s “Bucking the System: Women, Work, and ‘Decency’”</p> <p style="text-align: center;">Class 1: Listen to <i>Trifles</i>(1916) by Susan Glaspell</p> <p style="text-align: center;">Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p style="text-align: center;">Class 2: Read <i>The Drag</i> (1927)by Jane Mast (Mae West) pp 95-142.</p> <p style="text-align: center;">Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p>
6		<p style="text-align: center;">Class 1: Read <i>Machinal</i>(1928) by Sophie Treadwell pp 1-83.</p> <p style="text-align: center;">Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p style="text-align: center;">Class 2: Read <i>Waiting for Lefty</i>(1935) by Clifford Odets pp 1-33.</p> <p style="text-align: center;">Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p>

Week	Dates	Topics, Readings, Assignments, Deadlines
7		<p>Unit 3: 1930-1960s: "Reflections and Constructions of America: Idealization vs. Re-imagination"</p> <p>Class 1: Read <i>Green Grow the Lilacs</i>(1931) by Lynn Riggs pp. 4-125. Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p>Class 2: Watch <i>Oklahoma!</i> Rodgers and Hammerstein (1943) Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p>
8		<p>Class 1: Read <i>Inherit the Wind</i> (1955) by Lawrence and Lee pp. 5-89. Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p>Class 2: TRI Day- Special Collections- Meet at Thompson Library/ Scavenger Hunt Activity Reflection Paper #2 Due by Sunday at 11:59 pm</p>
9		<p>Class 1: Listen to <i>The Crucible</i>(1953) by Arthur Miller Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p>Class 2: Putting in all together activity/ Carmen Quiz 2 (Units 2 and 3)</p>
10		<p>Class 1: Watch <i>A Raisin in the Sun</i>(1959) by Lorraine Hansberry Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p>Class 2: Read <i>Ohio State Murders</i>(1991) by Adrienne Kennedy pp. 151-173 Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p>Creative Project Proposal Due Sunday at 11:59 pm</p>
11		<p>Unit 4: 1970-1990s "Deconstructing America: Communities in Crisis"</p> <p>Class 1: Watch <i>Zoot Suit</i> (1979) by Luis Valdez Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p>Class 2: Watch <i>Angels in America Part I</i> (1991)by Tony Kushner Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p>
12		<p>Class 1: Read and watch selections of <i>Fires in the Mirror</i>(1992) by Anna Deavere Smith pp 79-140 Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p>Class 2: Read <i>The America Play</i> (1993) by Suzan-Lori Parks pp127-161. Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p>First Draft of Creative Project Due Sunday 11:59 pm</p>

Week	Dates	Topics, Readings, Assignments, Deadlines
13		<p>Unit 5: 2010-present "American Identities: Global and Local, Past and Present"</p> <p>Class 1: Read <i>Disgraced</i> (2012) by Ahmed pp. 10-97 Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p>Class 2: Watch <i>Indecent</i>(2015) by Paula Vogel Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p>
14		<p>Class 1: Watch <i>Hamilton</i> (2015) by Lin Manuel Miranda, Carmen Quiz 3 Homework: Fill out and bring Reading Template to class/ Submit Discussion post by 11:59 pm the night before class</p> <p>Class 2: Round-table Creative Project Sharing</p> <p>Final Reflection Paper #3 Due Sunday at 11:59 pm</p> <p>Final Creative Project Due at Final Exam Time Submitted to Carmen</p>

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

THEATRE 3712: American Justice on Stage: Self-images from 1830-Present

Statement that explains how the course will satisfy the stated Expected Learning Outcomes:

This course explores how notions of justice and identity are reflected and constructed in and through American dramatic production from 1830-present. Students will critically examine a wide historical range of theatrical production from diverse communities and identities and reflect on how notions of justice and citizenship are present in each encountered text and in the U.S.. Through critical analysis and self-reflection students will examine their own ideas of justice and citizenship, discern the relationship between artistic production and systems of power, and reflect on the power of the artist-as-citizen as they give voice to questions of justice and injustice, identity and marginalization, and constructions and reflections of America.

1.1 Engage in critical and logical thinking about the topic or idea of the theme.

Students will build essential skills needed to engage in critical and logical thinking about how American identity and ideas of American citizenship and justice are portrayed through the history of American performance from the nineteenth century to the present. Students will develop critical thinking, creative, reading, writing and communication skills to engage with the class themes by engaging with dramatic texts and instructor lectures, completing reading quizzes, writing personal reflections that engage with the material, as well as completing a final research/creative project. Additionally, the historical progression of the texts in relation to American history will allow students to think critically about the context in which the texts were written and performed, and logically observe the link between historical context/reality and theatrical productions and representations.

1.2 Engage in advanced, in-depth, scholarly exploration of the topic or idea of the theme.

Students will engage in advanced, in-depth, and scholarly exploration of the topic through the wide chronological range of material, since the first play encountered is from 1829 and the last play encountered is from 2015. This broad timeline of material is comprised of theater written and created by an equally diverse range of voices and identities (please see “Plays” section of the Syllabus from page 2-4 for a breakdown of each work). This will provide an in-depth understanding of not only American theater history but demonstrate how theater history forms a part in the creation of our American identity. Because the reading and viewing materials focus on issues of justice, identity and belonging, this course provides students with an advanced critical and scholarly approach to the topic of citizenship. Course assignments, particularly the Final Creative Research Project will be culmination of this ELO: students research a historical trial or event in depth, write a short research paper, and then creatively construct a dramatic text of their own in order to consider and reflect on their ideas of American citizenship (please refer to page 6 of the Syllabus for an in-depth description and example of the assignment). Students will also take three Reading Quizzes over the course of the semester to assess their comprehension of reading, viewings, and lecture content. Additionally, in Week 8 the class will go together to the

TRI Special Collections in Thompson Library to conduct in-person archival research on *Inherit the Wind* since OSU houses the entire Lawrence and Lee Collection.

2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.

Students will identify, describe and synthesize approaches or experiences as they apply the Citizenship theme in this course through reading and viewing the range of diverse playwrights and contexts in the dramatic works selected and through instructor lectures. For example, when students encounter the 1959 play *A Raisin in the Sun* by Lorraine Hansberry (Week 10) by viewing the 1961 film starring Sydney Poitier, they will engage with the performance material as both a work of fiction but also connect the work to Hansberry's personal and familiar experience with racial discrimination in housing in Chicago in the 1950s—a court case that went all the way to the Supreme Court in *Hansberry vs. Lee*. Students will synthesize how the plays encountered in this course spring from distinct historical and cultural contexts, to better understand the experience of specific communities in the United States, and the importance of performance in reflecting and dramatizing multiple American identities. Students will identify how often playwright's personal experience is shaped by societal forces, and reflect on how the playwright's power as a citizen of the United States is often accomplished by sharing their experience and perspective through their public art.

Lecture: Each class will begin with a short lecture (around 15-20 minutes) to contextualize the assigned reading/viewing that will come both from peer-reviewed and popular sources. Lectures will include bibliographical information about the playwright, historical and political context as well as diverse critical frameworks. For example, in Weeks 8 and 9, the instructor lectures would focus on the House Unamerican Activities Committee, McCarthyism, the Red and Lavender Scares, as well as the Salem Witch Trials and Scopes Monkey Trial. Lectures would also provide biographical information about the playwrights Arthur Miller, Jerome Lawrence and Robert E. Lee.

Reading/Viewing: Assigned readings and viewings for this course span from the 19th century to the present and represent a multiplicity of voices and communities that all are American. These performances vary in style, genre, purpose and politics and represent a chorus of voices and identities that are sometimes at odds with each other. Engaging with the disparate perspectives while always keeping in mind how these playwrights portray notions of justice and citizenship is at the heart of the class.

Discussions: In weekly discussions, students are given the opportunity to discuss, think-through, and connect the information and content from the readings/viewings and the lecture content. Students are welcome to speak of their opinions and interests but will be encouraged to make connections between the texts and to think critically and collaboratively with their colleagues. In-class discussions will be aided by the Discussion Board Posts that students will write before class as well as the Reading Templates. The Discussion Board posts ask that students pose a question to their peers about the assigned text/viewing, that will then aid in the in-class discussion.

Example Classroom Activity: Students will be divided in small groups of 3-4 where they will be asked to identify 3-4 elements in the text that pertain to the reading material and the instructor

lecture. For example: find 3-4 elements in Branden Jacobs-Jenkins adaptation *An Octoroon* (2014) that are specifically pulled from Boucicault's *The Octoroon* (1859). Then, identify 3-4 elements that you consider Jacobs-Jenkins most significant changes to the material. Students will then write their findings on the whiteboard. As a class, we will go over the students' findings and connections and discuss what was identified, and perhaps, what was *not*. These exercises are collaborative and require students interact with both the instructor lecture, their peers, and the assigned reading material.

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

Throughout the semester, students will have three reflection papers in which to track, record and process their thinking about themselves, citizenship, and others within the United States. The first paper, due toward the beginning of the semester asks students to reflect on where they are “now,” what they consider citizenship, and what they think of theater, or popular entertainment and the role it plays in thinking about who they are. The second paper, due around Midterms, will ask students to (re) assess their first position, and encourage them to describe how the class material has impacted their thinking. The final reflection paper will then ask students to reflect on the entirety of the semester and reflect on the idea of citizenship and justice in America and its connection to theatrical (re)production. In addition to this, students will write and research a final project that asks them to dramatize a court case or historical event that they believe illustrates a specific perspective or community. This final project asks for a short (2-3) page research component and a short creative writing component where they will write one scene of their original play (please see page “Final Research and Creative Project” on page 6 of syllabus for assignment details).

3.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.

Citizenship and justice are central themes in the dramatic literature and performance this course considers. Therefore, the course as a whole is constructed—from course content, to goals, to ELOS—to reflect and investigate a wide range of positions on what it means to be a citizen of the United States, and how that affects our perspectives as global citizens. Students will describe and analyze a range of perspectives on what constitutes citizenship and how it differs across cultural and historical communities through both the historical progression of the texts, the representation of historical eras and artistic production, as well as from the diversity of the playwrights who write the text in their specific historical contexts. Students will be asked to consider the responsibility of the playwright/artistic creator in the formation of ideas of American justice and identity, in addition to thinking of the artist-as-citizen. (Please refer to the “Plays” section of the syllabus on pages 2-4 that lists a brief description of each text and its author.)

The course content addresses political, cultural, national, global and historical communities from the 19th century to the present. In fact, the point of the course is to draw attention to the fact that many of these communities overlap over the course of American history: political communities

are cultural communities are national communities are historical communities are global communities. Political and cultural communities can be observed in Tony Kushner's *Angels in America: Part I Millennium Approaches* (Week 11) where the playwright addresses the effect of the AIDS epidemic in the United States and dramatizes tensions in the gay community across the political spectrum. Tensions between national and cultural communities are present in Anna Deavere Smith's work *Fires in the Mirror* (Week 12) where Deavere dramatizes, in their own words, the tensions between Black and Jewish community members during events of the Crown Heights Riots in Brooklyn in the 1990s. Paula Vogel's *Indecent* (Week 13) dramatizes the historical and global Jewish community in New York by tracing the history of the 1906 play *God of Vengeance* by Sholem Asch, that was spurned by the U.S. Yiddish theater community as "indecent" for featuring a lesbian love story, and the theater troupe that goes to Europe to perform the play that ultimately comes face to face with the antisemitic violence of the Nazis during WWII.

3.2 Identify, reflect on, and apply the knowledge, skills, and dispositions required for intercultural competence as a global citizen.

This course requires that students reflect on intercultural differences through examinations of a wide swathe of dramatic production from diverse voices and communities in the U.S. The course argues that to be a global citizen, one must understand and reflect on the diverse make-up of the United States, and the diasporic interconnections between America and the world. Course readings and viewings stress that there is no singular American identity, but that the United States is comprised of many self-reflections of many different people from all around the nation and the world. One example that addresses this ELO, would be the play *Disgraced* by Ayad Akhtar (Week 13), which traces the complex identity of a Pakistani-American lawyer and his ingrained islamophobia living in the U.S. post-9/11. The Self-Reflection Papers (see page 5-6 of the Syllabus for details) are also designed for students to reflect on how the course materials and variety of perspectives have influenced their own definition of citizenship both locally and globally.

4.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, and explore a variety of lived experiences.

The entirety of the course—from the readings, viewings, discussions, lectures, and reflection papers to the final creative project—is designed to examine, critique and evaluate the "various expressions and implications of diversity, equity, and inclusion." Throughout the semester, students will be asked to engage with voices and perspectives from Black, white, Latine, Jewish, Muslim, Indigenous, and Queer communities, in addition to examining issues of gender and social class. The course explores, through dramatic literature and performance, a variety of lived experiences from this wide-range of American communities. One specific text that addresses these intersections is Anna Deavere Smith's *Fires in the Mirror* (week 12), where Deavere interviews and subsequently performs "verbatim" monologues representing members of the African American and Jewish communities in Crown Heights, Brooklyn after the 1991 riots took place. This kind of reading presents multiple perspectives, and multiple realities, and asks students to engage with complex issues of race and ethnicity through theatrical writing and performance.

4.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power, and/or advocacy for social change.

As students analyze specific instances of how justice and citizenship are represented in the dramatic literature and assigned viewings through course readings and lectures, they assess and critique how the concept and enactment of justice changes depending on who is writing or telling their perspective. Through the diversity of authorial voices present in the course material, from the 19th century to the present, students engage with the intersections of justice, difference and citizenship present in American dramatic literature and performance. These intersections not only interact with cultural traditions through the dramatic arts but are the central idea of the course. How justice and citizenship are represented culturally and artistically by a diverse assemblage of U.S. citizens allows students to interrogate structures and narratives of power and allows students to observe how the arts are indispensable for advocating social change. For example, in Week 10 students will read two plays by Black female playwrights Lorraine Hansberry and Adrienne Kennedy, who draw on their personal experiences with institutional discrimination and racism and subsequently deploy those perspectives in their plays, *A Raisin in the Sun* and *Ohio State Murders*, respectively. These plays question systemic power imbalances and notions of justice, particularly for the Black community, while using very different dramatic forms to make their critiques. Students will be able to see not only how different and diverse voices from the Black community can be, but also how their artistic expression can fuel social change by exposing and critiquing inequities in the name of justice. When students approach their personal research for their Final Creative Project, they will be expected to justify why the historical moment/act/or court case merits artistic interpretation, and what social change can be achieved by its dramatization, thereby reflecting on how dramatic literature and performance can be a useful and powerful tool for social change.

**Bachelor of Arts in Theatre
Curriculum Map**

Program Learning Goals

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

2100	Beginning	Beginning	Beginning	Beginning		Beginning
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History & Text

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

Design

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

Performance

2811	Beginning	Beginning		Beginning	Beginning	
3831	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate	

Production

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

Experiential Learning

3921S	Intermediate	Advanced	Intermediate	Advanced	Advanced	Intermediate
4191	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	Advanced
4921S	Advanced	Advanced	Intermediate	Advanced	Advanced	Advanced
4998	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
4999	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
5189	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
5798.02	Advanced	Intermediate	Intermediate	Advanced	Advanced	Intermediate
5798.03	Intermediate			Intermediate		
5798.04	Intermediate		Intermediate	Intermediate		
5922S	Advanced	Advanced		Advanced	Advanced	Advanced

ELECTIVE COURSES

2110	Beginning	Beginning		Beginning	Beginning	
2341H			Beginning	Beginning	Beginning	
2367.01	Beginning			Beginning		
2367.02	Beginning			Beginning		
2700	Intermediate			Intermediate	Intermediate	
2797	(Beginning)	(Beginning)	(Beginning)	(Beginning)	(Beginning)	(Beginning)
3111	Intermediate	Intermediate	Beginning	Intermediate	Intermediate	Beginning
3130H	Intermediate			Intermediate		
3221	Intermediate		Advanced	Intermediate	Intermediate	Intermediate
3351			Beginning	Beginning	Beginning	
3352			Intermediate	Intermediate	Intermediate	Beginning
3381			Intermediate	Intermediate	Intermediate	Beginning
3551	Intermediate	Beginning	Intermediate	Beginning	Intermediate	Beginning
3597	Advanced	Beginning		Advanced	Intermediate	
3710	Intermediate			Intermediate		
3711	Intermediate	Beginning		Intermediate	Beginning	
3712	Intermediate			Intermediate		

**Bachelor of Arts in Theatre
Curriculum Map**

Program Learning Goals

Course #	Goal 1: Theatre Appreciation	Goal 2: The Craft of Performance	Goal 3: Design, Technology & Management	Goal 4: Critical Skills and Analysis	Goal 5: Experience as Generative Practitioner	Goal 6: Career Preparation
3812	Intermediate	Intermediate		Intermediate	Intermediate	
3813	Intermediate	Intermediate		Intermediate	Intermediate	
3814	Advanced	Advanced		Advanced	Advanced	Beginning
3815	Advanced	Advanced	Beginning	Advanced	Advanced	Intermediate
3820	Advanced	Intermediate		Intermediate	Intermediate	Intermediate
3821	Advanced	Advanced		Intermediate	Intermediate	Beginning
3825	Advanced	Advanced		Advanced	Advanced	
3832	Intermediate	Advanced		Intermediate	Intermediate	Beginning
4821	Advanced	Advanced		Advanced	Advanced	Beginning
5111	Advanced	Advanced	Beginning	Advanced	Advanced	Intermediate
5193	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	(Advanced)
5194	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	(Advanced)
5210	Intermediate		Intermediate	Intermediate	Intermediate	Intermediate
5220	Intermediate	Intermediate	Intermediate	Intermediate	Advanced	Advanced
5225	Advanced	Intermediate	Advanced	Advanced		Advanced
5241	Intermediate		Advanced	Intermediate	Intermediate	Advanced
5305	Intermediate		Intermediate	Intermediate	Intermediate	Intermediate
5321	Beginning		Intermediate	Beginning	Beginning	
5322	Intermediate		Intermediate	Intermediate	Intermediate	Beginning
5323	Intermediate		Advanced	Advanced	Intermediate	Intermediate
5331	Intermediate		Intermediate	Advanced	Intermediate	Beginning
5341	Intermediate		Advanced	Advanced	Advanced	Intermediate
5401	Advanced		Advanced	Intermediate	Advanced	Advanced
5403	Advanced		Advanced	Intermediate	Advanced	Advanced
5411	Advanced		Advanced	Advanced	Advanced	Advanced
5412	Advanced		Advanced	Advanced	Advanced	Advanced
5501	Advanced		Advanced	Intermediate	Advanced	Advanced
5502	Advanced		Advanced	Intermediate	Advanced	Advanced
5503	Advanced		Advanced	Intermediate	Advanced	Advanced
5511	Advanced		Advanced	Intermediate	Advanced	Advanced
5512	Advanced		Advanced	Intermediate	Advanced	Advanced
5602	Advanced		Advanced	Intermediate	Advanced	Advanced
5603	Advanced		Advanced	Intermediate	Advanced	Advanced
5611	Advanced		Advanced	Advanced	Advanced	Advanced
5612	Advanced		Advanced	Advanced	Advanced	
5621	Advanced		Advanced	Intermediate	Advanced	Advanced
5720	Advanced			Advanced	Advanced	
5798.01	Advanced	Intermediate	Intermediate	Advanced	Advanced	(Advanced)
5831	Advanced	Advanced		Intermediate	Advanced	
5835	Advanced	Advanced		Advanced	Advanced	Advanced
5840		Advanced		Intermediate	Advanced	Advanced
5899	Advanced	Advanced	Advanced	Advanced	Advanced	(Advanced)
5911	Advanced	Intermediate		Advanced	Advanced	Beginning
5921	Advanced	Intermediate		Advanced	Advanced	Beginning
5961	Advanced	Intermediate		Advanced	Advanced	Beginning

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