Term Information

Effective Term	Autumn 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	4500
Course Title	Costumes on Screen: Storytelling through Clothing
Transcript Abbreviation	Costumes On Screen
Course Description	This course is an introduction to costume as it relates to the creation and interpretation of lived environments in film, television, and other media through storytelling and the visual and embodied communication of clothing.
Semester Credit Hours/Units	Fixed: 4

Offering Information

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

Prerequisites and Exclusions

Prerequisites/Corequisites	
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings	

Subject/CIP Code

Subject/CIP Code	50.0499
Subsidy Level	General Studies Course
Intended Rank	Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Lived Environments; Research Seminar

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

- Students will analyze and interpret costumes in screen and how they relate to storytelling, histories, cultures, and identities from personal to global perspectives/contexts.
- Students will distinguish between different modes of storytelling and dress in recorded performance.
- Students will examine and express how screen costuming is both a product and co-producer of stories and lived environments.
- Students will apply research methods, critically analyze data, and present the findings.
- Students will identify information sources (textual and visual) and articulate the value of the information used.

Content Topic List

- Foundations of Inquiry, Research in Costume Design & Scholarship
- Designing Histories, Futures & Fantasies
- Designing Cultures
- Desiging Identities

Sought Concurrence   No

Attachments

- GE syllabus for THTR 4500 - RTurk August 2024.pdf: THEATRE 4500 Syllabus

  (Syllabus. Owner: Kelly,Logan Paige)

- submission-lived-environments for THTR 4500 - RTurk 2024.pdf: TH4500-GE Course Submission Form

  (Other Supporting Documentation. Owner: Kelly,Logan Paige)

- Research and Creative Inquiry for THTR 4500 - RTurk 2024.pdf: TH4500-Research & Creative Inquiry Form

  (Other Supporting Documentation. Owner: Kelly,Logan Paige)

- 05-BA Curricular Map.pdf: THEATRE-BA Curriculum Map

  (Other Supporting Documentation. Owner: Kelly,Logan Paige)

- 2024.11.15 GE syllabus for THTR 4500 - RTurk (November 2024).docx: Revised - THEATRE 4500 Syllabus

  (Syllabus. Owner: Piper,Paige Marie)

- TH 4500 Resubmission, feedback and contingency response.docx: Feedback and contingency response

  (Other Supporting Documentation. Owner: Piper,Paige Marie)

Comments

- Please see feedback email sent to department 11-05-2024 RLS *(by Steele,Rachel Lea on 11/05/2024 10:41 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kelly,Logan Paige	09/11/2024 04:03 PM	Submitted for Approval
Approved	Piper,Paige Marie	09/11/2024 04:04 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	10/03/2024 01:49 PM	College Approval
Revision Requested	Steele,Rachel Lea	11/05/2024 10:41 AM	ASCCAO Approval
Submitted	Piper,Paige Marie	11/15/2024 05:28 PM	Submitted for Approval
Approved	Piper,Paige Marie	11/15/2024 05:29 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	11/16/2024 08:28 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	11/16/2024 08:28 AM	ASCCAO Approval

PROPOSAL: Theatre 4500 "Costumes on Screen"
Updated syllabus to address ASC curricular feedback, contingencies

A. *Committee note, no corrections requested.*

B. The Subcommittee asks that the department explain more about assessment of the final reflection for the research project (syllabus p. 3 under Assignments/Course Requirements/Final Research Project). Specifically, they note that this is not a part of the grading breakdown for the project, and that no information is provided about the expected length or format of this reflection.
RESPONSE: See Completed Final Research Project, Reflection, & Presentation on p. 4 of the syllabus for details addressing this note.

C. In order to better evaluate the course (especially in regard to the Research and Creative Inquiry HIP), the Subcommittee asks that the department add to the Course Schedule (syllabus pp. 10-15) in the following respects:

   I. The Subcommittee asks for further detail about the work students are doing outside of class, especially in the "Assignments Due" column. While they note and appreciate the readings/viewings that students will be preparing, they feel that additional information about pacing for long-term assignments might be helpful, especially as these constitute such a large portion of the overall grade.
   RESPONSE: See the "Assignments Due" column on the course schedule (pp. 10-14) for *Final Research Project Benchmarks* that are in italics throughout the course to guide students through the process and progress of their final projects.

   II. The Subcommittee asks for further detail regarding studio time in the course. The syllabus implies that the course will have a significant "making" component, and the course calendar is unclear as to when/if students will have studio time to work on garment construction.
   RESPONSE: There are in-class activities involving making techniques that can be completed during the two-hour class session. These activities are now noted as "in-class activities" on the course schedule and on pp. 4-5 under Participation. For students choosing the installation format for their final research project, times will be available to use the Costume Studio space and equipment outside of class sessions (p. 3).

D. Given how integral the Collaborative Timeline assignment is to the Research and Creative Inquiry aspect of the course, the Subcommittee asks that the department provide more detail about the Collaborative Timeline assignment, including how students should find examples of costuming, and what the prompts will ask them to produce (a writing response of a certain length/word count, PowerPoint slides, images, research & citations etc.). Since this assignment makes up a large portion of the course grade, understanding the Collaborative Timeline better is essential for evaluating the level and rigor of the course.
RESPONSE: See p. 4 for a more detailed description of the Collaborative Timeline and its requirements.

E. For further clarity, the Subcommittee recommends that the department separate the prep work for the final assignment from the assignment itself in the chart on pg. 5 of the syllabus (under "Methods of Evaluation").
RESPONSE: See updated "Methods of Evaluation" on p. 5.

F. The Subcommittee recommends that the department amend the statement regarding the grading scale on p. 5 of the syllabus, as OSU does not have a standard grading scale; instructors are welcome to use any scale that best fits the needs of their course.
RESPONSE: See updated "Grading Scale" on p. 5.

G. The Subcommittee recommends that the department include the required links within the Religious Accommodations Statement (syllabus p. 8). The statement (with these links embedded) can be found in an easy-to-copy/paste format on the Arts and Sciences Curriculum and Assessment Services website.
RESPONSE: See updated "Religious Accommodations" on p. 8.

H. The Subcommittee recommends that the department use the most recent version of the Diversity Statement (syllabus, pg. 8), which was updated in Autumn 2024 to include additional protected groups. The revised statement can be found in an easy-to-copy/paste format on the Arts and Sciences Curriculum and Assessment Services website.
RESPONSE: See updated "Diversity" on pp. 7-8.

THE OHIO STATE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES

Theatre 4500 Costumes on Screen: Storytelling through Clothing

SYLLABUS

TERM: Semester Year	**INSTRUCTOR**: Dr. Rebecca Turk
CREDITS: 4	**OFFICE:** TFMA 484
LEVEL: U	**OFFICE EMAIL:** turk.234@osu.edu
CLASS TIME: [two days, two hours each] **LOCATION:** TBD	**OFFICE HOURS:** T 2:15pm-3:15pm, R 11am-12pm, and by appointment

DESCRIPTION & LEARNING OBJECTIVES: This course is an introduction to costume as it relates to the creation and interpretation of lived environments in film, television, and other media through storytelling and the visual and embodied communication of clothing.

Course Goals & Expected Learning Outcomes
Students will:

- Understand, appreciate, and know how to apply concepts of information literacy such as Research as Inquiry, Information has Value, and Searching as Strategic Exploration.
- Understand how human phenomena, such as storytelling, costumes, and recorded performances, are neither created nor consumed in a vacuum and consider the influences of histories, cultures, and identities on the creation and interpretation of human phenomena.

At the end of this course, students will be able to:

- Analyze and interpret costumes on screen and how they relate to storytelling, histories, cultures, and identities from personal to global perspectives/contexts.
- Distinguish between different modes of storytelling and dress in recorded performance.
- Examine and express how screen costuming is both a product and co-producer of stories and lived environments.
- Apply research methods, critically analyze data, and present the findings.
- Identify information sources (textual and visual) and articulate the value of the information used.

MODE OF INSTRUCTION: This course includes 4.0 hours of in-person class sessions. Faculty Rule 3335-8-24 outlines the relationship between credit hours and expected workload for a 14-week course. Generally, "one credit hour shall be assigned for each three hours per week of the average student's time, including class hours, required to earn the average grade of 'C' in the course". A typical 4-credit-hour course will require approximately 4 hours of class meeting time or direct instruction per week and 8 hours of out-of-class work per week to earn a grade of "C." CarmenCanvas will be your main source of information and course materials. Teaching methods include interactive lecture-presentations, detailed feedback, demonstration & practice, discussion, group projects, field trips and individual research. Students are expected to review instructor feedback and incorporate that into their future work.

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

Lived Environment Specific Goals & Expected Learning Outcomes
- Goal 3: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environments (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.
    - ELO 3.1 Engage with the complexity and uncertainty of human environment interactions.
    - ELO 3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.

- Goal 4: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.
    - ELO 4.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.
    - ELO 4.2 Describe how humans perceive and represent the environments with which they interact.
    - ELO 4.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.

To accomplish these GE goals, we will set a foundation of understanding related to fashion/costume theory and the visual communication of clothing through the critical analysis and interpretation of costumes on screen and how they relate to history, culture, and identity from personal to global perspectives/contexts. We will also interrogate different modes of storytelling and dress in recorded performance. and how screen costuming is both a product and co-producer of stories and lived environments. Finally, we will design, implement, and present independent research projects related to storytelling through clothing.

TEXTS: Assigned readings, videos, and podcasts will be available via CarmenCanvas and the Libraries. Assigned films and television shows will be available through the Libraries whenever possible, and a subscription to no more than one commercial streaming service may be required.

ASSIGNMENTS
Course Requirements
- **Final Research Project (40%)** - individual research on a topic related to screen costuming that is meaningful to you with a choice from select formats, such as zines (12 pages), video presentations (10 minutes), or installations (limited to a 6' height x 6' length x 3' depth), and a final reflection. For students who choose the installation format, times will be available to use the Costume Studio space and equipment outside of class. Smaller assignments throughout the semester build toward the final project, such as:
    - **The Story of Your Clothes** (2%) – a short personal essay (750-1000 words) telling the story of your clothes from your perspective or the perspective of your clothing after reading examples of dress narratives used in research.
    - **Asking Research Questions** (2%) – an in-class assignment creating a mini zine that guides you through uncovering and narrowing a research topic that is meaningful to you and asking specific questions related to that topic.
    - **Source Exploration & Evaluation** (2%) - finding and evaluating five potential sources

for your Final Research Project following the Library Visit. Prompts will be provided for self-evaluation and peer evaluation of sources.

- o **Reading Visual Texts** (2%) – Close Reading practice during the Museum/Exhibit/Archive Visit guided by instructor or guest speaker.
- o **Dress Yourself Post** (2%) – creating three collages that emphasize identifying contexts and positionalities of the student-researcher.
- o **Final Project Worksheet** (2%) – a worksheet to complete and submit prior to your first scheduled Progress Check that facilitates the direction of your project and communication with the instructor identifying your research question, plan, and format.
- o **Progress Checks** (2% x 2)– two formal opportunities to check-in regarding the progress of your Final Research Project and receive feedback: one mid-semester between you and the instructor with your Final Project Worksheet and one 3-4 weeks before the final exam sharing your in-progress research (~3/4 complete) with peers during a class session.
- o **Completed Final Research Project, Reflection, & Presentation** (24%) – During the scheduled final exam, you will present your completed research project. Submit a written reflection of your research and production process including what you thought about inquiry and your topic before your research and your interpretation after, your goals for the project, your successes, and what you could do to improve via CarmenCanvas. (500-750 words total)
- **Collaborative Timeline (40%)** - The Collaborative Timeline (using PowerPoint) is an on-going team project that begins after we have visited the library to learn about available sources for researching clothing history and costumes on screen. For 8 weeks during the semester, teams are provided weekly prompts to guide their search for four examples of screen costumes to add to the Timeline with an image, a 200-word explanation of how the example fits the prompt, and appropriate citation of sources for each example. For each prompt, at least half of the costume examples must be non-Western in origin/design, and at least half must not be feminine-specific in design. Each Team will present their Timeline to the class at the end of the semester. Examples of possible prompts include "16th Century," "Contemporary 1990s," and "Science Fiction/Futuristic."
- **Participation (20%)** - attendance and active participation in-class (See the Course Policies section below for more information.)
  - o **Discussions** – in-class discussions in small and large groups based on readings/viewings. In addition, each student will be assigned one viewing- or reading- related discussion to lead in-class.
  - o **Activities** – in-class exercises to build knowledge, understanding, and skills related to

costuming, storytelling, and inquiry that are completed during the class session.
- o **Questionnaires** – eight written responses to prompts for consideration and reflection before and after units.

ASSESSMENT: Assessments are meant to demonstrate growth and achievement of course goals and learning outcomes. Points are earned, not taken away. Effort matters as shown through effective use of in-class work time, application of critical feedback, thorough completion of assignments in required formats, and thoughtful responses to questions and prompts.

Methods of Evaluation

Completed Final Research Project, Reflection, & Presentation.......24%

Research Project Preparation Assignments......................................16%

Collaborative Timeline...40%

Participation..<u>20%</u>

TOTAL: **100%**

GRADING SCALE:

90 – 100 .... A
80 - 89.9 .... B
70 - 79.9 C
60 - 69.9 .... D
0 - 59.9................E

<u>COURSE POLICIES & RESOURCES</u>

Attendance & Participation: As a student in this course, you are an integral part of the learning community we will create. To support this community, we each have a responsibility to contribute to it in a positive and productive way. COMMUNICATION IS KEY. I expect the following conduct from each student:

- Come to class sessions. Your presence is required and necessary for everyone's success in this course. Tardiness or lack of attendance may impact your engagement with the content and ideas shared in class.
- Prepare for each class meeting, including completing homework, readings, and viewings and having supplies ready in class. To facilitate collaboration and participation in class activities, please bring your phone, tablet, or laptop to access CarmenCanvas and other online resources.
- Maximize your learning. It is in your interest to submit assignments on time. The

class schedule and activities revolve around assignments being completed by their benchmarks and due dates. Reach out to me in advance if you are having a challenge meeting an assignment deadline. Extensions are not guaranteed and may be approved on a case-by- case basis. Without prior communication and discussion, late assignments will not be accepted.

- Be an active and focused participant in all class activities, including discussions. Respect each other, the process, and the space. Communities thrive when each member respects all others, demonstrated not just in what we say, but also in listening intently, sharing ideas, asking questions, and supporting each other when challenges arise. All members are expected to engage in respectful intellectual dialogue in class.
- Participation is 20% of your final grade. Each class session is worth 2 points. You can earn 1 point for on-time attendance and 1 point for active participation in class. This includes engaging with, contributing to, and completing class activities, exercises, and discussions (in-person & online). Tardiness will result in earning ½ point for attendance. If you miss a class session, you can still earn a participation point by submitting one page of notes covering the material missed within one week of the absence.

In the unlikely event a class session is canceled due to an emergency, I will contact you via CarmenCanvas. In addition, I will contact you as soon as possible following the cancellation to let you know what to expect for our next class session so you can be prepared.

Course Content: 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).
While it is inherently impossible to make any public space completely "safe," there 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 are not interested in engaging with difficult, 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 have made it possible to lean into complexity and to be intellectually and creatively daring because we have committed to looking out for one another the way any good Buckeye does. A "safe" classroom will not 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. I encourage you to look for opportunities to learn, to speak with both care and confidence, and to imagine one another complexly.

Academic Integrity: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student

academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct http://studentlife.osu.edu/csc/.

Accessibility: 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.

Appropriate Use of Course 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.

Artificial Intelligence: To prevent misappropriation of the tangible and intangible assets created by others and to align with the learning objectives of this course, AI-generated inspiration, research, responses, designs, and submissions are not accepted for the completion of course assignments.

Diversity: The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all

members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. (To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit: https://odi.osu.edu/ or https://cbsc.osu.edu)

Freedom of Expression & Academic Freedom: Our Shared Values include a commitment to diversity and innovation. Pursuant to these values, the university promotes a culture of welcoming differences, making connections among people and ideas, and encouraging open-minded exploration, risk-taking, and freedom of expression. As a land-grant institution, the university takes seriously its role in promoting and supporting public discourse. To that end, Ohio State is steadfastly committed to protecting the First Amendment right to free speech and academic freedom on its campuses, and to upholding the university's academic motto — "Education for Citizenship." The Campus Free Speech policy adopted in May 2023 supports this commitment.

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)

Sexual Misconduct/Relationship Violence: 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.

Short-term leave for military-connected students: Throughout the academic year, military-connected students may receive orders from the United States military that requires them to miss class for short periods of time. It is recommended that instructors make reasonable accommodations for military-connected students who are required to attend military duty. More specific guidance is available from the Office of Undergraduate Education or from Military & Veterans Services.
Students with chronic health concerns or long-term needs may request assistance through Student Life Disability Services or Student Advocacy.

Resources
Academic: The Dennis Learning Center is a resource for Ohio State students who are seeking to enhance their academic strategies and motivation. They are on the second floor of the Younkin Success Center and offer courses, academic coaching, workshops, and online resources.

Dr. Turk: Please contact me at any time during the term regarding assignments, concerns, observations, etc. I will work hard to maintain a supportive class environment and consider each student's individual needs. I want you to always let me know if you are having difficulty with an assignment or class material. Email is the most efficient way to contact me, and I diligently aim for a maximum of 24-hour turnaround time in response to emails, unless explained otherwise in class. Open Office Hours are available for you to drop in with questions or to chat. You can also email me to schedule an appointment.

Taking care of yourself: 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 Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614- 292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

THEATRE 4500 COURSE SCHEDULE

This schedule is a living document and will be updated as needed to provide more details and is subject to changes that may better meet the needs and interests of our class. Any updates/changes will be announced in class and posted on CarmenCanvas.

WEEK	TOPICS & ACTIVITIES (in-class)	READINGS, RESPONSES, & VIEWINGS DUE	ASSIGNMENTS DUE *Final Research Project Benchmarks*
Week 1 Class 1	Introduction to Course, Texts, and Projects		Pre-Course Questionnaire
Class 2	What is costume design? History of Costume in Film	**Read:** Theorizing Dress Stories (22 pages)	The Story of Your Clothes
Week 2 Class 3	UNIT A: Foundations of Inquiry, Research in Costume Design & Scholarship- Asking Questions	**Read:** Costume as Character Arc: How Emotional Transformation is Written into the Dressed Body (14 pages) **Read:** Why Clothing is Not Superficial (10 pages)	
Class 4	Matching Methodologies & Methods to Questions Accuracy & Authenticity	**Read:** Costume Cinema and Materiality: Telling the Story of Marie Antoinette through Dress (10 pages) **View:** Marie Antoinette (Coppola, 2006) – 1 hr., 58 min.	*Consider what aspects of "costumes on screen" are meaningful to you and what methods interest you*

Week 3 Class 5	Sources & Audiences Ethical Considerations & Positionality	**View:** CDG Master Class with Ruth E. Carter – 1.5 hr.	
Class 6	Library Visit – Information Literacy practice		*Identify credible sources of information, both peer-reviewed and popular/mass media sources*
Week 4 Class 7	Museum/Exhibit/Archive Visit – Close Reading practice	**Read:** [Material Culture/Objects Guide](#) (13 pages)	
Class 8	Introducing Collaborative Timeline	**View:** Black Panther (Coogler, 2018) – 2 hr., 15 min.	Source Exploration & Evaluation Pre-Unit B Questionnaire
Week 5 Class 9	UNIT B: Designing Histories, Futures, & Fantasies	**Read:** Downton Abbey: Reinventing the British Costume Drama (11 pages)	Post-Unit A Questionnaire
Class 10	Introducing Final Research Project Finding a topic and questions	**View:** CDG Master Class with Deborah L. Scott – 1 hr.	Collaborative Timeline – Prompt 1 *Identify research topic and develop questions*
Week 6 Class 11	Construction of garments in history Costume Observation	**Read:** assigned chapter from *The Golden Thread, The Fabric of Civilization*, or *Worn* (approx. 40 pages)	

Class 12	Mannequin Activity 1 – draped garments (in-class activity)		Collaborative Timeline – Prompt 2 *Consider research methods and presentation methods* *Strategically search for information*
Week 7 Class 13	Final Project Progress Check I		Final Project Worksheet
Class 14	Final Project Progress Check I		*Incorporate feedback from Progress Check I, Refine/narrow scope* *Begin to collect & critically analyze data*
Week 8 Class 15	Technology & Craft related to costume production	**View:** Costume Construction from American Theatre Wing's Master Class Series – 41 min	
Class 16	Costume Production Activity 1 – stitching practice (in-class activity)		Collaborative Timeline – Prompt 3 *Begin to form & articulate your interpretation of the data* *Create working outline*
Week 9 Class 17	Costume use & reuse	**Read:** Costumes as palimpsests: Accumulation of narratives through reuse of costumes in film and theatre (12 pages) **Read:** Costumes in film and the role of Western Costume Company: an oral history project (75 pages)	Pre-Unit C Questionnaire
Class 18	UNIT C: Designing Cultures	**View:** CDG Master Class with Kate Hawley – 56 min.	Post-Unit B Questionnaire Collaborative Timeline – Prompt 4 *Begin draft of project*

Week 10 Class 19	What is C/culture? Costume Observation	**View:** TLOR: Rings of Power episode – 1 hr., 12 min.	Dress Yourself post
Class 20	Influence of Place – Environment, Geography, Ecology	**View:** How the West Was Worn – 8 min.	Collaborative Timeline – Prompt 5 *Schedule optional progress check with instructor, incorporate feedback*
Week 11 Class 21	Influence of Beliefs & Society	**Read:** Bedazzled Bollywood Costumes: Understanding Cloth, Context, and Creation (24 pages) **Read:** Bollywood: Cross Pollination between Film Costumes and Fashion (15 pages)	
Class 22	Exploring Place Mannequin Activity 2 – dressing a character (in-class activity)		Collaborative Timeline – Prompt 6 *Mock-up zine, installation, or video presentation; practice presentation*
Week 12 Class 23	Research Sharing – works in progress		Final Project Progress Check II
Class 24	Costume Production Activity 2 – costume breakdown (in-class activity)	**Read:** Moon: A sensuous scholarship of the art of costume breakdown in film (14 pages) **Read:** Every stain a story: The many dirty undershirts of John McClane in Die Hard (12 pages) **View:** CDG Master Class with Michael Crow & Team from Star Trek Picard S3 – 52 min., 35 sec.	Pre-Unit D Questionnaire Collaborative Timeline – Prompt 7 *Incorporate feedback from Progress Check II*

Week 13 Class 25	UNIT D: Designing Identities Costume Observation	**Read:** The Clothes Make the Woman: How Fashion Informs the Comedic Identity of Schitt's Creek's Moira Rose (9 pages) **Read:** Costume evolution during the development of romantic relationships and its impact on the positions of power in the Star Wars prequel and original trilogies (15 pages)	Post-Unit C Questionnaire
Class 26	Character Collages		Collaborative Timeline – Prompt 8 *Begin to produce/complete your research project*
Week 14 Class 27	Mannequin Activity 3 – paper costumes (in-class activity)	**Read:** Becoming Annie: When Film Costume and Fashion Converge (19 pages)	
Class 28	Costume Production Activity 3 – surface design (in-class activity)		
Week 15 Class 29	Collaborative Timeline Presentations		
Class 30	Collaborative Timeline Presentations		Post-Course Questionnaire *Complete research project & reflect on the research process*
FINAL EXAM **As scheduled**	**Presentation of Final Research Projects**		

GE Theme course submission worksheet: Lived Environments

Overview

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

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

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

Briefly describe how this course connects to or exemplifies the concept of this Theme (Lived Environments)

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

(enter text here)

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

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

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, "advanced" refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	
ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	

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

ELO 1.1 Engage in critical and logical thinking.	*This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through:*
	Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration;
	Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions;
	Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)

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

	Jazz-Age Montmartre, where a small community of African-Americans– including actress and singer Josephine Baker, who was just inducted into the French Pantheon–settled and worked after World War I. *The Vélodrome d'hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps* *The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.*

Goals and ELOs unique to Lived Environments

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

GOAL 3: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

GOAL 4: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

	Course activities and assignments to meet these ELOs
ELO 3.1 Engage with the complexity and uncertainty of human-environment interactions.	
ELO 3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.	
ELO 4.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.	
ELO 4.2 Describe how humans perceive and represent the environments with which they interact.	
ELO 4.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.	

Research and Creative Inquiry Course Inventory

Overview

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

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

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

Accessibility

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

Pedagogical Practices for Research and Creative Inquiry Courses

Course subject & number

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

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

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

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

In this course, students will be instructed in and engage in original research and the production and/or analysis of new understanding or data used in the preparation of a Final Research Project – individual research on a topic related to film/tv costuming that is meaningful to the student with a choice from selected formats.

This course is based in the Department of Theatre, Film, and Media Arts and emphasizes how human phenomena, such as stories, costumes, and films, are neither created not consumed in a vacuum. Theatre and Film are inherently interdisciplinary fields of both practice and study. Since our department is part of Arts & Humanities, the approach to inquiry will be through an art-based research paradigm that values differences of interpretation and experience as part of creating knowledge, understanding, and vibrant learning community. New understandings in these fields can be developed through archival research (textual and visual), narrative inquiry, practice as research, discourse analysis, and material culture studies among others. The fields' interdisciplinary natures allow for many research approaches (qualitative and quantitative) that are narrowed based on the researcher's topic and questions.

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

The basic framework for teaching is (1) the introduction of a new concept through reading/viewing, (2) interactive demonstration of that concept in class, and (3) individual or group practice of the concept before (4) applying the concept to an assignment or project. Students are expected to review instructor feedback and incorporate that into their future work. After modeling in-class discussion norms and expectations, each student will have the opportunity to lead an in-class discussion based on an assigned reading/viewing. They will practice synthesizing ideas and evaluating scholarship by summarizing the text, describing its significance, explaining key points, defining terms, and developing questions to spark dialogue in both a physical written handout format and a visual-aural presentation.

Ethical implications for research will be addressed with each reading/viewing by discussing the approaches of different researchers. In addition, a guest speaker will be invited to cover the IRB process during a class session.

This course is structured in four units that build upon each other.
Unit A: Foundations of Inquiry introduces students to how and why costume design in film and television is studied and practiced.
Specific activities include asking questions about costuming (guided mini zine creation), matching methodologies & methods to research questions, visiting the library to find and evaluate sources, and practicing close reading of an object at a museum, exhibit, or archive. Weekly readings/viewings and in-class discussions support the class activities and demonstrate the variety of research approaches.
During this unit, the Collaborative Timeline is introduced. We use the skills introduced in the library session and complete a prompt together in class before breaking into teams.
The Collaborative Timeline is an on-going team project where teams will find examples of costumes based on weekly prompts (across 8 weeks) and add them to a Collaborative Timeline with appropriate citations of sources. Students learn Information Literacy concepts such as Research as Inquiry, Information has Value, and Searching as Strategic Exploration. They also practice contextualizing their findings by analyzing and understanding characters' needs and purposes for different garments that are shaped by histories, cultures, and identities.

Unit B: Designing Histories, Futures, & Fantasies focuses on the research, analysis, and interpretation of human histories and how film and tv costume designers use that knowledge to tell stories through clothing.
Specific activities include finding a research topic and asking questions to narrow the inquiry (what about storytelling through clothing is meaningful to the you), practicing methods of costume production (sewing and aging), and completing a Final Project Worksheet (a guided research proposal) and individual consultation with the instructor.

During this unit, the Final Research Project is introduced allowing 10 weeks for the design, implementation, and presentation of the project.
Weekly readings/viewings and in-class discussions support the class activities and demonstrate the variety of research approaches and sources.

 Unit C: Designing Cultures considers the influences/interactions of characters' lived environments (place, beliefs, and society) on stories and costumes.
Specific activities include an individual Final Project Progress Check with the instructor and sharing potential research sources for in-class discussion and evaluation.
Weekly readings/viewings and in-class discussions demonstrate the variety of research presentation formats.

Unit D: Designing Identities addresses the complexities of creating costumes that inform
 characters' identities.
By this point in the course, students are completing their Final Research Projects. They are not learning new skills but applying and honing skills previously learned.
Weekly readings/viewings and in-class discussions continue to demonstrate the variety of research topics and presentation formats used in fashion studies.

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

I do not think of teaching and student practice as separate components of the course as illustrated in my responses to #2.
I will highlight specific opportunities for student practice here.

Leading class discussion is an opportunity for students to practice synthesizing ideas and evaluating scholarship by summarizing the text, describing its significance, explaining key points, defining terms, and developing questions to spark dialogue in both a physical written handout format and a visual-aural presentation.

The Story of Your Clothes assignment gets students writing stories and thinking about clothing as a form of communication after reading other narratives about dress used in research.

The Asking Research Questions activity guides students through discovering and narrowing a research topic that is meaningful to them and asking specific questions related to it. We do this through the creation of a mini zine. Zines are an option for the presentation of their Final Research Project.

The Library Visit, Finding & Evaluating Sources, and the Collaborative Timeline activities provide students opportunities to build skills in and practice Information Literacy concepts such as Research as Inquiry, Information has Value, and Searching as Strategic Exploration.

The Museum/Exhibit/Archive visit gives students an opportunity to practice close reading of an artifact and evaluating and contextualizing visual clues which are vital in studying costumes.

The Collaborative Timeline promotes collaboration which can be essential in research and provides students practice contextualizing their findings by analyzing and understanding characters' needs and purposes for different garments that are shaped by histories, cultures, and identities and articulating their findings in writing.

The Final Project Worksheet is a research proposal and design document. Interdisciplinary research, or research in general, may be new to the students. This activity gives the students an opportunity to practice the articulation of their research goals and the planning of their research in a guided manner. Then students will meet individually with the instructor for feedback and further guidance.

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

Students will be introduced to various research topics and presentation formats used in the discipline through weekly readings/viewings and discussions.

In addition, the Library and Museum/Exhibit/Archive visits will expose students to a variety of presentation formats utilized in fashion studies.

The Collaborative Timeline teaches students how to concisely present and articulate their findings in visual and textual formats.

For our final exam, the students will present their Final Research Projects. These can take the form of video presentations, published zines, and/or installations.

Regarding "installations," other appropriate terms could be display, poster, or small exhibit. The size is limited to a 6' height x 6' length x 3' depth.

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

Final Research Project - individual research on a topic related to costumes in film/tv that is meaningful to the student with a choice from select formats, such as zines (12 pages), video presentations (10 minutes), or installations (limited to a 6' height x 6' length x 3' depth). Smaller assignments throughout the semester build toward the final project – practice asking research questions, finding and evaluating sources, reading visual texts, identifying contexts and positionality, and progress checks. A final reflection is included.

Smaller assignments and in class activities that scaffold the inquiry across the course:

Weekly readings/viewings and in-class discussions support the class activities and demonstrate the variety of research approaches and sources.

Research in Costume Design & Scholarship - Asking Questions (in-class)
Students explore why designers and scholars research costume (relevance/significance). They brainstorm topics and create a concept map relating topics, sub-topics, and questions about those topics.

Matching Methodologies & Methods to Questions (in-class)
Students explore how designers and scholars study costume. Using their concept map, students work to match topics and questions with various potential methodologies and methods.

Library Visit (in-class)
Students build skills in and practice Information Literacy concepts such as Research as Inquiry, Information has Value, and Searching as Strategic Exploration. This is necessary for reviewing the literature and collecting relevant data.

Museum/Exhibit/Archive Visit (in-class)
Students practice close reading of an artifact and evaluating and contextualizing visual clues which are vital in costuming and as a method of data collection and analysis.

Source Exploration & Evaluation (in-class and independently)
Students explore a topic by independently finding sources in a variety of formats and sharing and evaluating them in small groups.

Finding a topic and questions (in-class)

Students are guided through a process of finding and narrowing a potential research topic, sub-topic, and questions that are meaningful to them by making a mini zine. Students receive feedback that can help them develop their ideas further in preparation for completing the Final Project Worksheet.

Final Project Worksheet (independently)
The Final Project Worksheet is a research proposal and design document. Interdisciplinary research, or research in general, may be new to the students. This activity gives the students an opportunity to practice the articulation of their research goals and the planning of their research in a guided manner.

Final Project Check-ins (in-class)
Students meet individually with the instructor for feedback and further guidance based on their Final Project Worksheet.

Research Sharing (in-class)
Students share their progress and challenges in small groups and brainstorm solutions.

Final Project Progress Check (independently)
Students meet individually with the instructor for feedback and further guidance based on their in-class Research Sharing.

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

Students will have opportunities for reflection on their own developing skills and their status as learners and as researchers through Pre- and Post-Unit Questionnaires around the topics to be introduced and previously explored.
The Final Research Project includes a reflection component, such as -
Respond to the following prompts in your reflection:
- How do you feel about this piece of work? What parts of it do you particularly like?
- Dislike? Why?
- What did/do you enjoy about this piece or work?
- What does this piece reveal about you as a learner?
- As you look at the piece, what's one thing that you would like to try to improve upon?
- In what ways have you gotten better at this kind of work?

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
REQUIRED COURSES						
2100	Beginning	Beginning	Beginning	Beginning		Beginning
History & Text						
3731	Intermediate			Intermediate		
3732	Intermediate			Intermediate		
5771.xx	Advanced	Intermediate	(Intermediate)	Advanced	Intermediate	Beginning
Design						
2211	Beginning		Intermediate	Beginning	Beginning	
3241	Intermediate		Advanced	Intermediate	Intermediate	Beginning
3411	Intermediate		Advanced	Intermediate	Intermediate	Beginning
3511	Intermediate		Advanced	Intermediate	Intermediate	Beginning
3611	Intermediate		Advanced	Intermediate	Intermediate	Beginning
5310	Intermediate		Advanced	Intermediate	Intermediate	Beginning
Performance						
2811	Beginning	Beginning		Beginning	Beginning	
3831	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate	
Production						
2000.xx	Beginning		Beginning		Beginning	Beginning
3000	Intermediate		Intermediate		Intermediate	Intermediate
4000.07	Advanced			Advanced	Intermediate	Intermediate
4000.08	Advanced	Advanced		Intermediate	Intermediate	Intermediate
4000.18	Advanced	Advanced		Intermediate	Intermediate	Intermediate
4000.xx	Advanced		Advanced	Intermediate	Intermediate	Intermediate
3921S	Intermediate	Advanced	Intermediate	Advanced	Advanced	Intermediate
4921S	Advanced	Advanced	Intermediate	Advanced	Advanced	Advanced
Experiential Learning						
3921S	Intermediate	Advanced	Intermediate	Advanced	Advanced	Intermediate
4191	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	Advanced
4921S	Advanced	Advanced	Intermediate	Advanced	Advanced	Advanced
4998	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
4999	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
5189	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
5798.02	Advanced	Intermediate	Intermediate	Advanced	Advanced	Intermediate
5798.03	Intermediate			Intermediate		
5922S	Advanced	Advanced		Advanced	Advanced	Advanced
ELECTIVE COURSES						
2101	Beginning	Beginning	Beginning	Beginning		Beginning
2110	Beginning	Beginning		Beginning	Beginning	
2341H	Beginning		Beginning	Beginning	Beginning	
2351	Beginning		Intermediate	Beginning	Beginning	Beginning
2367.01	Intermediate			Intermediate	Intermediate	
2367.02	Intermediate			Intermediate	Intermediate	
2367.03	Intermediate			Intermediate	Intermediate	
3111	Intermediate	Intermediate	Beginning	Intermediate	Intermediate	Beginning
3130H	Intermediate			Intermediate		
3221	Intermediate		Advanced	Intermediate	Intermediate	Intermediate
3351			Beginning	Beginning	Beginning	
3352			Intermediate	Intermediate	Intermediate	Beginning
3381			Intermediate	Intermediate	Intermediate	Beginning
3551	Intermediate	Beginning	Intermediate	Beginning	Intermediate	Beginning
3597	Advanced	Beginning		Advanced	Intermediate	
3710	Intermediate			Intermediate		
3711	Intermediate	Beginning		Intermediate	Beginning	
3812	Intermediate	Intermediate		Intermediate	Intermediate	
3813	Intermediate	Intermediate		Intermediate	Intermediate	
3814	Advanced	Advanced		Advanced	Advanced	Beginning
3815	Advanced	Advanced	Beginning	Advanced	Advanced	Intermediate
3818	Advanced	Advanced		Advanced	Advanced	Intermediate
3820	Advanced	Intermediate		Intermediate	Intermediate	Intermediate
3821	Advanced	Advanced		Intermediate	Intermediate	Beginning

Bachelor of Arts in Theatre
Curriculum Map

Program Learning Goals

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
3825	Advanced	Advanced		Advanced	Advanced	
3832	Intermediate	Advanced		Intermediate	Intermediate	Beginning
4194	Intermediate	(Intermediate)	(Intermediate)	(Intermediate)	(Intermediate)	Intermediate
4500	Beginning		Beginning	Intermediate		
4821	Advanced	Advanced		Advanced	Advanced	Beginning
5111	Advanced	Advanced	Beginning	Advanced	Advanced	Intermediate
5177	Intermediate	Advanced			Advanced	Beginning
5193	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	(Advanced)
5194	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	(Advanced)
5211	Intermediate		Advanced	Advanced	Advanced	Intermediate
5210	Intermediate		Intermediate	Intermediate	Intermediate	Intermediate
5220	Intermediate	Intermediate	Intermediate	Intermediate	Advanced	Advanced
5221	Advanced		Advanced	Advanced		Advanced
5225	Advanced	Intermediate	Advanced	Advanced		Advanced
5241	Intermediate		Advanced	Intermediate	Intermediate	Advanced
5263.xx	Advanced		Advanced	Advanced	Advanced	Advanced
5305	Intermediate		Intermediate	Intermediate	Intermediate	Intermediate
5321	Beginning		Intermediate	Beginning	Beginning	
5322	Intermediate		Intermediate	Intermediate	Intermediate	Beginning
5323	Intermediate		Advanced	Advanced	Intermediate	Intermediate
5331	Intermediate		Intermediate	Advanced	Intermediate	Beginning
5341	Intermediate		Advanced	Advanced	Advanced	Intermediate
5401	Advanced		Advanced	Intermediate	Advanced	Advanced
5403	Advanced		Advanced	Intermediate	Advanced	Advanced
5411	Advanced		Advanced	Advanced	Advanced	Advanced
5412	Advanced		Advanced	Advanced	Advanced	Advanced
5501	Advanced		Advanced	Intermediate	Advanced	Advanced
5502	Advanced		Advanced	Intermediate	Advanced	Advanced
5503	Advanced		Advanced	Intermediate	Advanced	Advanced
5511	Advanced		Advanced	Intermediate	Advanced	Advanced
5512	Advanced		Advanced	Intermediate	Advanced	Advanced
5603	Advanced		Advanced	Intermediate	Advanced	Advanced
5603	Advanced		Advanced	Intermediate	Advanced	Advanced
5611	Advanced		Advanced	Advanced	Advanced	Advanced
5612	Advanced		Advanced	Advanced	Advanced	
5621	Advanced		Advanced	Intermediate	Advanced	Advanced
5720	Advanced			Advanced	Advanced	
5731	Advanced	Intermediate	Intermediate	Advanced	Advanced	
5741	Advanced	Intermediate	Advanced	Advanced	Advanced	
5751	Advanced	Intermediate	Advanced	Advanced	Advanced	
5772	Advanced	Advanced		Advanced	Advanced	
5798.01	Advanced	Intermediate	Intermediate	Advanced	Advanced	(Advanced)
5811		Advanced	Intermediate	Intermediate	Advanced	
5831	Advanced	Advanced		Intermediate	Advanced	
5835	Advanced	Advanced		Advanced	Advanced	Advanced
5840		Advanced		Intermediate	Advanced	Advanced
5899	Advanced	Advanced	Advanced	Advanced	Advanced	(Advanced)
5911	Advanced	Intermediate		Advanced	Advanced	Beginning
5921	Advanced	Intermediate		Advanced	Advanced	Beginning
5961	Advanced	Intermediate		Advanced	Advanced	Beginning
5971	Advanced	Intermediate		Advanced	Advanced	Beginning

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