

Term Information

Effective Term Summer 2026

General Information

Course Bulletin Listing/Subject Area Consumer Sci: Hospitality Mgt
Fiscal Unit/Academic Org Department of Human Sciences - D1251
College/Academic Group Education & Human Ecology
Level/Career Undergraduate
Course Number/Catalog 3600
Course Title Wedding Planning Across Cultures: Vows & Visions
Transcript Abbreviation Wedding Planning
Course Description This course examines wedding rituals as cultural practices that express identity, tradition, meaning, and social transformation across global societies. Through interdisciplinary scholarship in anthropology, sociology, religious studies, gender studies, and media studies, students analyze how wedding rituals emerge, evolve, and communicate cultural values.
Semester Credit Hours/Units Fixed: 4

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? Yes
Is any section of the course offered
100% at a distance
Greater or equal to 50% at a distance
Less than 50% at a distance
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 52.0904
Subsidy Level Baccalaureate Course

Intended Rank

Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

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

Traditions, Cultures, and Transformations; Research Seminar

Course Details

Course goals or learning objectives/outcomes

- Analyze global wedding rituals using interdisciplinary cultural theories such as ritual theory, symbolic interaction-ism, and cultural transmission & change theory.
- Examine how cultural traditions transform over time in response to globalization, migration, diaspora, media influence, and generational shifts.
- Conduct original qualitative or interpretive cultural research using methods such as mini-ethnography, media/ritual analysis, and semi-structured interviewing.
- Synthesize scholarly literature from anthropology, sociology, religious studies, gender studies, cultural studies, media studies, and hospitality to interpret wedding practices.
- Develop a research-informed cultural wedding design portfolio that integrates cultural meaning, symbolism, ritual structure, and ethical planning principles.
- Evaluate ethical issues related to representation, identity, cultural appropriation, and power in multicultural wedding contexts.
- Demonstrate growth as a researcher and reflective practitioner through iterative feedback, scholarly communication, and structured reflection on cultural understanding and identity.

Content Topic List

- Wedding Consultancy
- Rituals, Identity, and Foundations of Cultural Inquiry
- Cultural Traditions, Continuity, and Change
- Consumerism, Media, and Symbolic Transformation
- Family Systems, Marriage Norms, and Cultural Continuity
- Tourism, Mobility, and Cultural Adaptation in Wedding Rituals
- Cultural Values, Resource Use, and Symbolic Spending in Wedding Rituals
- Ritual Time, Ceremony Flow, and Cultural Order
- Culinary Traditions, Symbolic Foods, and Cultural Expression
- Ceremony Structures, Ritual Gestures, and Cultural Symbolism
- Visual Symbolism, Aesthetics, and Cultural Design Traditions
- Media, Memory, and Cultural Representation in Weddings
- Cultural Ethics, Representation, and Professional Practice
- Cultural Spaces, Venue Traditions, and Community Meaning-Making
- Integrating Cultural Research, Design, and Scholarly Communication
- Cultural Inquiry Showcase and Reflective Integration

Sought Concurrence

Yes

Attachments

- CSHSPMG 3600 LOS.pdf: 4.10.25 Letter of Support
(Other Supporting Documentation. Owner: Tackett, Kimberly Ann)
- CSHSPMG 3600 Cover Letter.pdf: 4.10.25
(Cover Letter. Owner: Tackett, Kimberly Ann)
- CSHSPMG 3600 Course Assurance.pdf: 4.10.25 Course Assurance
(Other Supporting Documentation. Owner: Tackett, Kimberly Ann)
- Concurrence from Folklore Studies.pdf: 4.25.25 Folklore Studies
(Concurrence. Owner: Tackett, Kimberly Ann)
- CSHSPMG 3600 Memo Response.pdf: 2.16.26 Memo Response
(Other Supporting Documentation. Owner: Tackett, Kimberly Ann)
- CSHSPMG 3600 Syllabus.pdf: 2.16.26
(Syllabus. Owner: Tackett, Kimberly Ann)
- CSHSPMG 3600 GE Course Submission Form.pdf: 2.16.26 GE Submission Form
(Other Supporting Documentation. Owner: Tackett, Kimberly Ann)
- CSHSPMG 3600 HIP.pdf: 2.16.26 GE HIP Form
(Other Supporting Documentation. Owner: Tackett, Kimberly Ann)
- HM 3600 - Anthropology.pdf: 2.16.26 Anthropology
(Concurrence. Owner: Tackett, Kimberly Ann)
- HM 3600 - Comparative Studies.pdf: 2.16.26 Comparative Studies
(Concurrence. Owner: Tackett, Kimberly Ann)

Comments

- During the revision process, Dr. Anne Turpin met with Dr. Philip Tuxbury-Gleissner (faculty Chair of the Themes I Subcommittee) to discuss revisions. After reviewing our updated syllabus, they recommended we also obtain concurrence from Anthropology and Comparative Studies.

As a result of changes to the syllabus, there were also revisions to both GE forms, also attached. *(by Tackett, Kimberly Ann on 02/16/2026 03:52 PM)*

- Please see feedback email sent to the unit 09-26-2025 RLS *(by Steele, Rachel Lea on 09/26/2025 10:45 AM)*
- Needs concurrence from Folklore Studies *(by Locascio, Peter J. on 04/22/2025 01:31 PM)*

COURSE REQUEST
3600 - Status: PENDING

Last Updated: Locascio, Peter J.
02/16/2026

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Tackett, Kimberly Ann	04/10/2025 09:06 PM	Submitted for Approval
Approved	Tackett, Kimberly Ann	04/10/2025 10:56 PM	Unit Approval
Revision Requested	Locascio, Peter J.	04/22/2025 01:31 PM	College Approval
Submitted	Tackett, Kimberly Ann	04/25/2025 03:24 PM	Submitted for Approval
Approved	Tackett, Kimberly Ann	04/25/2025 03:25 PM	Unit Approval
Approved	Locascio, Peter J.	05/04/2025 06:34 PM	College Approval
Revision Requested	Steele, Rachel Lea	09/26/2025 10:45 AM	ASCCAO Approval
Submitted	Tackett, Kimberly Ann	02/16/2026 03:52 PM	Submitted for Approval
Approved	Tackett, Kimberly Ann	02/16/2026 03:52 PM	Unit Approval
Approved	Locascio, Peter J.	02/16/2026 04:01 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Neff, Jennifer Vankeerbergen, Bernadette Chantal Wade, Macy Joy Steele, Rachel Lea	02/16/2026 04:01 PM	ASCCAO Approval

College of Education and Human Ecology
Department of Human Sciences

January 22, 2026

To: Prof. Dr. Brigitte Søland and Ms. Rachel Steele
ASC Curriculum Committee
Themes I Subcommittee

Subject: Response to requested revisions (9/11/2025) for CSHSPMG 3600 – Rituals of Love: Weddings Across Cultures

(New course proposal, GE Theme: Traditions, Cultures, and Transformations; 4-Credit Hour High-Impact Practice: Research & Creative Inquiry)

Dear Prof. Dr. Søland, dear Ms. Steele,

Thank you for the Subcommittee's thoughtful feedback and the opportunity to revise the course. The insights and recommendations provided were invaluable in clarifying the course's intellectual focus and strengthening its alignment with the university's goals. As a result, the syllabus, assignments, readings, and structure have been revised in response to each point raised to align more clearly with the GEN Theme: Traditions, Cultures, and Transformations and the 4-credit-hour Research & Creative Inquiry High-Impact Practice expectations. We appreciate the collaborative nature of the review process and the guidance it provided.

Below, we respond point-by-point to the Subcommittee's feedback, following the structure outlined in the original review.

Thank you again for the Subcommittee's review and guidance. We appreciate your consideration of the revised submission and welcome any further questions.

With warm regards and appreciation,

Anne Turpin

Annemarie M. Turpin

(a) Cover Letter Request

Response:

This memo serves as the requested cover letter and documents all changes made to the course submission materials in response to the Subcommittee's feedback.

(b) Strengthening the Presence of the Theme Across Assignments

In response to concerns that assignments were previously centered on logistical aspects of event planning, applied assignments have been revised so that the Traditions, Cultures, and Transformations Theme serves as the primary analytical lens. Event-planning elements now function as interpretive tools for examining cultural meaning rather than as professional training outcomes.

Each major assignment now explicitly requires:

- Cultural interpretation grounded in theory
- Symbolic and ritual analysis
- Examination of continuity and transformation over time
- Application of interdisciplinary cultural frameworks
- Ethical reflection on representation, power, and identity

Specific assignment revisions include:

Media Plan (Week 11)

The Media Plan has been reframed to center:

- The historical evolution of wedding documentation (painting → photography → videography → digital and social media)
- Analysis of technological change as a long-term cultural force shaping ritual meaning, memory, and representation
- Interpretation of media artifacts using cultural and media theory

Servicescape Project (Week 10)

This assignment now requires:

- Semiotic analysis
- Spatial anthropology frameworks
- Interpretation of cultural meaning embedded in materials, colors, spatial arrangements, and sensory design

Timeline & Ritual Milestones (Week 7)

Previously focused on event sequencing, this assignment now centers:

- Ritual structure and liminality
- Symbolic transitions across ceremonial phases
- Cultural logic underlying ritual order

All applied assignments now include required cultural theory integration and interpretive analysis, supporting consistent engagement with the Theme throughout the course.

(c) Alignment with GEN Theme Goals and ELOs

The course has been revised to place cultural theory and interpretive inquiry at the center of its intellectual framework. Weddings are now framed as cultural traditions that express identity, power, continuity, and transformation across time and societies, rather than as isolated events.

The reading list has been expanded to include a broad range of scholarly sources from anthropology, sociology, cultural studies, religious studies, media studies, geography, foodways, and related fields. These readings support interdisciplinary engagement appropriate for an advanced Themes course.

(i) ELO 1.1 – Critical and Logical Thinking

Students engage in structured cultural analysis, symbolic interpretation, and scholarly critique across assignments. Professional logisticians no longer serve as the organizing framework; instead, they are introduced after cultural interpretation has been established, ensuring that critical and logical thinking is centered on the Theme.

(ii) ELO 1.2 – In-Depth Scholarly Exploration

The course reflects upper-division expectations for advanced cultural analysis. Students interpret traditions, symbols, spaces, and ritual transformations using scholars such as Turner, Geertz, Bell, Goffman, Appadurai, Hall, Low, Feld & Basso, Abu-Lughod, Mintz & Du Bois, Brown & Barwick, among others.

This approach moves beyond identification of customs toward sustained theoretical synthesis and interpretation.

(iii) ELO 2.1 – Identifying and Synthesizing Approaches

Students synthesize multiple disciplinary perspectives, including:

- Ritual theory
- Symbolic anthropology
- Kinship studies
- Transnationalism and diaspora
- Semiotics
- Visual and media anthropology
- Spatial and environmental anthropology

Assignments explicitly require cross-disciplinary integration.

(iv) ELO 3.2 – “Big Idea” or Technological Advancement

The revised course now clearly identifies two central “big ideas”:

1. Ritual theory as a framework for understanding how cultural traditions persist and transform over time
2. Technological change in wedding documentation as a long-term cultural force reshaping ritual meaning, memory, and representation

The revised Trend Analysis Paper and Media Plan explicitly require students to analyze how technological advancements create major and lasting cultural change, rather than focusing on current professional practice.

(v) ELO 3.4 – Changes and Continuities Over Time

Assignments require students to examine:

- Historical origins of rituals
- Transformations across generations
- Diasporic and transnational adaptations
- Impacts of globalization, migration, and media
- Continuities within cultural communities

Students analyze ritual meaning across time rather than planning a single event.

(vi) ELO 4.2 – Avoiding Exoticization and Deepening Explanation

To address concerns regarding explanation and exoticization, the revised course:

- Requires scholarly sources for all interpretive claims

- Integrates ethical analysis of representation, appropriation, and power
- Includes structured reflection on positionality
- Grounds comparisons in theory rather than surface-level difference

Students analyze cultural differences using frameworks such as identity formation, gender norms, kinship structures, community symbolism, power, and historical patterning.

(vii) High-Impact Practice: Research & Creative Inquiry

While the Subcommittee previously did not see a path forward for a 4-credit-hour HIP designation, the revised course now includes a fully scaffolded, semester-long research and creative inquiry cycle.

Key elements include:

- Instruction in disciplinary research methods (ritual analysis, semiotics, spatial anthropology, visual ethnography, media artifact analysis)
- Research instruction embedded across the semester
- Iterative research milestones with feedback
- A public-facing Cultural Inquiry Showcase requiring dissemination and dialogue
- A written cultural research brief, visual analysis, symbolic interpretation, and ethical reflection

Students produce original cultural interpretation grounded in scholarly theory, consistent with OSU's definition of undergraduate research in interpretive fields.

Because these components occur across the full semester, the 4-credit-hour structure reflects the scope and expectations of a Research & Creative Inquiry High-Impact Practice.

(d) Updated Syllabus Statements

All syllabus policy statements have been fully updated. The revised syllabus now includes current language or direct links to the Office of Undergraduate Education's statements on:

- Academic Misconduct
- Student Life – Disability Services
- Religious Accommodations
- Intellectual Diversity

All Diversity and Title IX language has also been verified as current and accurate.



THE OHIO STATE UNIVERSITY

COLLEGE OF
EDUCATION AND HUMAN ECOLOGY

CSHSPMG 3600 – Rituals of Love: Weddings Across Cultures

SU 2026, 4 CREDIT HOURS, U

Instructors:

Annemarie M. Turpin, Clinical Assistant Professor, EHE Department of Human Sciences

Email address: turpin.26@osu.edu

Office hours: One standing weekly Zoom drop-in time (posted in Carmen) and additional meetings by appointment.

Shannon Jones Ph.D., Lecturer, Director of Diversity, Equity, Inclusion and Accessibility at Experience Columbus

Email address: jones.2308@osu.edu

Office hours: One standing weekly Zoom drop-in time (posted in Carmen) and additional meetings by appointment.

Research support:

Sarah Murphy, M.L.S., M.B.A., Professor of University Libraries Research & Education

Data Literacy and Data Visualization Librarian, OSU University Libraries

Email address: murphy.465@osu.edu

Office hours: by appointment

Course Information

Course times and location: No required scheduled meetings; course instruction occurs asynchronous in Carmen.

Mode of delivery: Distance Learning (Asynchronous)

Instructor Presence & Engagement

Although this course is delivered asynchronously, you should expect active and consistent instructor presence throughout the semester.

Each week includes:

- A recorded instructor overview video introducing the week's focus, key concepts, and connections to the Cultural Research & Creative Inquiry (CRCI) Project.
- Recorded lectures and instructional content that guide you through cultural theory, research methods, and interpretive analysis.
- Ongoing instructor engagement with your CRCI project, including written feedback on research milestones, guidance on cultural interpretation, and support as your inquiry evolves.

Instructors actively read discussion posts each week and will engage by responding to selected threads, highlighting emerging themes, and posting weekly synthesis or clarification announcements. While we may not reply to every post individually, all contributions are read and inform instructional guidance.

You are never expected to navigate the research process alone. Questions, uncertainty, and revision are normal parts of cultural inquiry, and instructor feedback is designed to support your growth as a researcher and reflective practitioner.

Course Overview

Description / Rationale

This 4-credit Research & Creative Inquiry course examines wedding rituals as cultural practices that express identity, tradition, meaning, and social transformation across global societies. Through interdisciplinary scholarship in anthropology, sociology, religious studies, gender studies, and media studies, students analyze how wedding rituals emerge, evolve, and communicate cultural values.

Many cultural communities practice a sequence of wedding rituals that communicate identity, continuity, and cultural meaning. This course examines these rituals as interconnected cultural practices rather than isolated events.

Students engage in original qualitative or interpretive inquiry through the semester-long Cultural Research & Creative Inquiry (CRCI) Project. Guided instruction in cultural theory, research ethics, literature review techniques, and cultural analysis prepares students to investigate ritual practices; examine changes and continuities over time; and interpret how globalization, migration, and technological innovation reshape wedding traditions.

This course foregrounds cultural theory and scholarly exploration as the foundation for understanding rituals, with applied event-planning components used only as a lens for translating research findings into culturally informed design decisions. Applied planning assignments are used solely as analytical and translational tools to demonstrate how cultural research informs ethical, culturally grounded decision-making; students are not evaluated on logistical execution but on the depth, accuracy, and rigor of their cultural interpretation.

Students conclude the course by producing a written cultural research brief, a research-informed design portfolio, and a public-facing scholarly submission shared in a Cultural Inquiry Showcase focused on wedding rituals.

In this discipline, original research involves qualitative cultural inquiry using methods such as ritual analysis, visual ethnography, media artifact analysis, and spatial interpretation. Students generate new cultural understanding by analyzing rituals, symbols, spaces, and narratives as cultural texts within their cultural context.

Relation to Other Courses

This course complements Special Events Planning and Management (CSHSPMG 4600) by offering an advanced cultural and scholarly exploration of wedding rituals as global traditions. Unlike planning-focused courses, CSHSPMG 3600 centers cultural theory, ritual analysis, and original qualitative inquiry.

Prerequisites and Prerequisite Knowledge: None.

Pace of online activities: This course is divided into weekly modules that are released on Monday of each week. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that period.

Credit hours and work expectations: This is a 4-credit-hour course. According to Ohio State policy, students should expect to spend around 4 hours per week on direct instruction (instructor content and Carmen activities, for example) in addition to 8 hours per week on homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Course Learning Objectives

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

1. **Analyze global wedding rituals using interdisciplinary cultural theories** such as ritual theory, symbolic interactionism, and cultural transmission & change theory.
2. **Examine how cultural traditions transform over time** in response to globalization, migration, diaspora, media influence, and generational shifts.
3. **Conduct original qualitative or interpretive cultural research** using methods such as mini-ethnography, media/ritual analysis, and semi-structured interviewing.
4. **Synthesize scholarly literature** from anthropology, sociology, religious studies, gender studies, cultural studies, media studies, and hospitality to interpret wedding practices.
5. **Develop a research-informed cultural wedding design portfolio** that integrates cultural meaning, symbolism, ritual structure, and ethical planning principles.
6. **Evaluate ethical issues related to representation, identity, cultural appropriation, and power** in multicultural wedding contexts.
7. **Demonstrate growth as a researcher and reflective practitioner** through iterative feedback, scholarly communication, and structured reflection on cultural understanding and identity.

Research methods are introduced and reinforced throughout the course, including visual research methods (Week 3), scholarly source evaluation (Week 4), ritual analysis (Week 9), visual ethnography (Week 10), media analysis (Week 11), and spatial/environmental analysis (Week 13).

GEN Goals

Theme: Traditions, Cultures, and Transformations

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 engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
4. Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.

GEN Expected Learning Outcomes

Theme: Traditions, Cultures, and Transformations

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 an advance, 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 the influence of an aspect of culture (e.g., religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.
- 3.2. Analyze the impact of a "big" idea or technological advancement in creating a major and long-lasting change in a specific culture.
- 3.3. Examine the interactions among dominant and sub-cultures.
- 3.4. Explore changes and continuities over time within a culture or society.
- 4.1. Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.
- 4.2. Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.

How This Course Meets ELOs for Traditions, Cultures, and Transformations

Goal 1 – Advanced Analysis of an Important Topic

You will engage in an in-depth exploration of wedding rituals as culturally meaningful practices that communicate identity, values, and worldviews. This course introduces advanced interdisciplinary perspectives—including anthropology, sociology, religious studies, gender studies, media studies, and cultural theory—to help you interpret how rituals function and why they matter in societies around the world.

You will critically examine how rituals emerge, how they evolve across generations, and how globalization, migration, and media reshape cultural traditions. Through lectures, scholarly readings, qualitative research training, and applied cultural analysis, you will deepen your understanding of weddings as cultural texts that reflect continuity and transformation within communities.

Goal 2 – Integration of Academic and Real-World Experiences

This course integrates advanced academic training in cultural theory, ritual studies, and qualitative research with hands-on application through the Cultural Research & Creative Inquiry (CRCI) Project. In weekly CRCI lessons, you will learn how to develop research questions, evaluate cultural scholarship, practice interpretive research methods, analyze symbolic and visual data, and construct culturally informed interpretations.

Through weekly discussions, applied cultural planning assignments, and case examples drawn from global wedding practices, you will connect scholarly knowledge to real-world cultural contexts. You will learn how cultural identity, symbolism, and worldview shape ritual practices and how these insights can inform ethically grounded design decisions in hospitality and event settings.

The CRCI Project serves as the semester-long research track, guiding you through qualitative inquiry from beginning to end. You will practice methods such as ritual analysis, visual ethnography, media artifact analysis, and spatial interpretation while building skills in scholarly communication and cultural interpretation.

Goal 3 – Exploration of Culture, Change, and Intercultural Awareness

By analyzing weddings through historical, cultural, and global lenses, you will develop a nuanced understanding of how traditions and cultural meanings evolve. You will explore the interactions among dominant and subcultures; examine how identity, power, gender norms, and diasporic experience shape ritual meaning; and assess how communities negotiate cultural continuity in the face of globalization and modernity.

Weekly cultural discussions and applied assignments encourage you to analyze cultural norms, question assumptions, and interpret diverse perspectives with cultural humility. Through these activities, you will strengthen your awareness of how cultural differences influence ritual practices, individual experiences, and community identity.

Goal 4 – Understanding Cultural Differences and Examining Transformations

This course examines how categories such as race, ethnicity, gender, religion, nationality, and social identity influence wedding rituals and how these categories shape experiences within and across cultural groups. You will critique how cultural practices are represented, adapted, or misunderstood in multicultural contexts and evaluate issues related to cultural appropriation, equity, and authenticity.

Drawing on global case studies, scholarly literature, and your own qualitative research, you will explore the forces that drive cultural transformation and assess how rituals adapt over time. Through reflective activities, research, and discussion, you will examine how cultural traditions engage with structures of power and how ethical, culturally informed decisions can contribute to more inclusive, respectful, and community-centered practices.

Course Materials

Required

Daniels, Maggie & Wosicki, Carrie. *Wedding Planning and Management: Consultancy for Diverse Clients*. Routledge, latest edition.

This text provides foundational context for wedding practices and event design. It supports the applied components of the Cultural Research & Creative Inquiry (CRCI) Project, which examines wedding rituals through supplemental scholarly readings provided in Carmen.

All required scholarly readings beyond the textbook will be provided free of charge through Carmen.

Supplemental / Optional

N/A

Course Requirements/Evaluation

Grades

Assignment Category	Details	Points	Percentage
CRCI Research Milestones (5 research milestones, 50-70 points each)	Includes: Research Proposal, Annotated Bibliography, Trend Analysis Paper, Draft Cultural Analysis Presentation, Final Cultural	300	30%

	Research Brief & Public Presentation		
Applied Cultural Planning Assignments <i>(8 applied assignments, 30 points each)</i>	Wedding Proposal, Budget Draft, Timeline & Ritual Milestones, Catering Management Project, Ceremony Planning Exercise, Servicescape Project, Media Plan, Logistics Management Plan	240	24%
Weekly Culture Discussions <i>(10 points x 15 weeks)</i>	Weekly Cultural Discussions	150	15%
Ethical Reflection Paper	Ethical Reflection Paper	25	2.5%
Final Cultural Research & Creative Inquiry Portfolio	Cultural Research Brief, Design Portfolio, Public Presentation, Final Reflection Essay	200	20%
Weekly Module Quizzes <i>(5 points x 13 quizzes)</i>	Weekly open-note quizzes	65	6.5%
Syllabus Quiz in Week 1	10 points	10	1%
Required Office Hours <i>(5 points x 2 visits)</i>	Required quiz on course structure and expectations	10	1%
Total		1,000	100%

See below for assignment descriptions and due dates.

Grading Scale

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

Assignment Descriptions

This course will provide a variety of graded opportunities, for a total of 1,000 points.

1) CRCI Research Assignments (300 points)

The Cultural Research & Creative Inquiry (CRCI) Project is the semester-long original research project in this course. Students conduct qualitative inquiry from beginning to end, including the development of research questions, literature review, interpretive analysis (e.g., ritual, media, visual, or spatial methods), and public dissemination of findings.

The CRCI milestones guide students through a structured research process that builds methodological competence, cultural understanding, and scholarly communication skills.

The CRCI project includes the following milestones:

- Research Proposal Draft (Week 2)
- Annotated Bibliography (Week 4)
- Trend Analysis Paper (Week 3)
- Draft Cultural Analysis Presentation (Week 14)
- Final Cultural Research Brief & Public Presentation (Week 15)

These assignments emphasize cultural theory integration, rigorous qualitative analysis, interpretive methods, and the synthesis of scholarly perspectives on traditions, cultural identity, continuity, and transformation. (ELOs 1.1, 1.2, 2.1, 3.1–3.4, 4.1)

2) **Applied Cultural Wedding Planning Assignments** (240 points)

Applied assignments allow students to translate cultural insights into practical design and planning strategies. These assignments emphasize how cultural meaning shapes ceremonial flow, spatial configuration, culinary traditions, visual symbolism, ethical practice, and media representation.

Students should focus on wedding rituals for all applied assignments.

Applied assignments include:

- Wedding Proposal (Week 5)
- Budget Draft (Week 6)
- Timeline & Ritual Milestones (Week 7)
- Catering Management Project (Week 8)
- Ceremony Planning Exercise (Week 9)
- Servicescape Project (Week 10)
- Media Plan (Week 11)
- Logistics Management Plan (Week 13)

Together, these assignments demonstrate how research-informed cultural understanding guides ethical and culturally respectful planning decisions. (ELOs 2.1, 3.1–3.4, 4.1)

3) **Discussion and Reflection Assignments** (175 points)

Reflection is integral to developing cultural humility and research identity. Weekly discussions help students analyze wedding cultural rituals, examine assumptions, and connect course theory to personal and professional growth.

Reflection assignments include:

- Week 1 Cultural Introduction Discussion
- Weekly Cultural Discussions (Weeks 1–15)
- Ethical Reflection Paper (Week 12)

Activities encourage students to interpret cultural difference, consider identity and power, synthesize knowledge, and articulate personal learning. (ELOs 1.1, 2.1, 2.2, 4.1, 4.2)

4) **Final Cultural Research & Creative Inquiry Portfolio** (200 points)

The final CRCI portfolio is the culminating scholarly and creative demonstration of learning.

Students integrate theory, cultural research, interpretive analysis, and creative application. The portfolio includes:

1. Final Cultural Research Brief
2. Cultural Design Portfolio (visual + applied components)
3. Public-Facing Cultural Inquiry Showcase Presentation
4. Final Reflection Essay on research identity and cultural understanding

This portfolio meets the GE requirement for public dissemination and demonstrates mastery of cultural theory, research methods, interpretive rigor, ethical reasoning, and scholarly communication. The Cultural Inquiry Showcase fulfills the GE expectation for public dissemination of research by requiring students to communicate original cultural analysis to an authentic academic audience through a recorded scholarly presentation and structured peer dialogue. (ELOs 1.1, 1.2, 2.1, 2.2, 4.2)

5) **Weekly Module Quizzes + Syllabus Quiz (70 points)**

Students complete open-note quizzes designed to reinforce cultural theory, research methods, and weekly content. These quizzes support consistent engagement and comprehension of interdisciplinary course material.

A Syllabus Quiz is administered in Week 1 to ensure that students understand expectations, course structure, and CRCI requirements. (ELOs 2.1, 3.1)

6) **Required Office Hour Check-Ins (10 points or 1% of course grade)**

Students must attend **two office hour check-ins**—one in the first half of the semester, one in the second. These check-ins support student success through individualized mentoring, CRCI project guidance, and discussion of cultural research challenges. (ELO 2.2)

Late Assignments

Assignment deadlines will only be adjusted with pre-approval from the instructor (and only for approved reasons such as religious accommodations or University-approved activities), or, in rare cases, emergency situations that cannot be foreseen.

Late Work:

Late CRCI Research Assignments, Applied Cultural Planning Assignments, and Reflection Assignments will have points deducted at a rate of 10% of points lost for each day (24 hours) of lateness.

First deduction begins 48 hours after time assignment is due. This 2-day grace period is being extended to account for life and health challenges that many students experience. After the grace period, additional 24-hour periods compound and the late penalty grows for each additional day late.

No CRCI Research Assignments, Applied Cultural Planning Assignments, or Reflection Assignments can be turned in more than 3 days (72 hours) after the due date, without prior approval from the instructor.

Note that module quizzes, the syllabus quiz, and the Cultural Inquiry Showcase presentation cannot be completed late. These assessments will not be available after 11:59 p.m. on the dates when they are due.

To account for life challenges, illness, and technical difficulties, students are encouraged to communicate proactively if they anticipate difficulty meeting a deadline.

Course Policies

Communication Guidelines

As a member of a community of learners, it is your responsibility to exhibit professional behavior and decorum in all modes of communication. The following communication and discussion guidelines help improve the readability of your messages, keeps conversations focused, increases trust, and creates a more positive experience for all participants.

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

- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Be professional and do not use language that is considered foul or abusive. Be careful when using sarcasm or humor, a remark meant to be humorous could come across as offensive or hurtful especially in written form.
- **Respectful dialogue:** Respond to peers honestly but thoughtfully, respectfully, and constructively. Address the ideas, not the person, when responding to others. Honor people's rights to their opinions; respect the right for people to disagree.
- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics. Avoid writing in all caps as it can convey shouting and anger. Avoid font styles, colors like yellow and green, and sizes that are difficult to read for accessibility reasons.
- **Citing your sources:** When we have written academic discussions, please cite your sources to back up what you say. When citing course materials, like the textbook or other readings, list at least the title and page numbers. For online sources, include a link. Do not distribute copyrighted materials, such as articles and images. Share links to those materials instead to avoid unintentionally violating copyright.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into our online discussion.

The university's official mode of communication is via university email. Students should use their buckyemail when emailing their professor, and faculty will use their OSU email when emailing students.

Response Times: I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call **614-688-HELP** or use 8help@osu.edu at any time if you have a technical problem.

- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **7 days**.
- **E-mail:** I will reply to e-mails within **24 hours on school days**.
- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days**.

Course Assignments and Academic Integrity

In addition to Ohio State's academic integrity policy, listed below, please review our course-specific policies:

- *Written assignments:* Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow APA 7 style to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in—but no one else should revise or rewrite your work.
- *Reusing past work:* In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- *Falsifying research or results:* All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.

Technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

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

Baseline technical skills necessary for online/hybrid courses:

- Basic computer and web-browsing skills
- Navigating Carmen (Canvas)
- Streaming audio and video
- CarmenZoom

Technology necessary for this course:

- [CarmenCanvas accessibility](#)
- Streaming audio and video
- [CarmenZoom accessibility](#)
- Collaborative course tools

Student Resources

Technology:

[EHE Tech Help](#)

[OSU Tech Support](#)

Academics:

[EHE Homepage](#)

[EHE Advising](#)

[OSU Advising](#)

[OSU Library](#)

[Dennis Learning Center](#)

[EHE Office of Research](#)

[OSU Office of Research](#)

Student Life:

[OSU Student Health Services](#)

[EHE Undergraduate Student Services](#)

[OSU Student Life](#)

[OSU Student Advocacy Center](#)

[OSU Student Financial Aid](#)

[EHE Career Services](#)

[OSU Career Counseling and Support Services](#)

Course Schedule

TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 1: RITUALS, IDENTITY & FOUNDATIONS OF CULTURAL INQUIRY</p> <p>What are rituals, and how do they function as cultural traditions that communicate meaning, identity, and belonging?</p> <p>How do wedding rituals express cultural values and reflect broader social norms across global societies?</p> <p>Course Objectives: CO1, CO2, CO7</p>		
<p><u>Cultural Theory Lesson:</u> <u>Rituals as Cultural Traditions</u> Introduction to rituals as symbolic cultural practices that reinforce identity, express worldview, and transmit meaning across generations. Foundational anthropological concepts introduced include ritual structure, symbolic action, liminality, and communitas.</p> <p><u>Wedding Studies Lesson:</u> <u>Rituals as Cultural Texts</u> Students examine wedding rituals as expressive cultural practices that communicate values, reinforce community ties, and mark transitions in social identity.</p> <p><u>CRCI Project Lesson:</u> <u>Beginning Cultural Inquiry</u> Introduction to Demographic, Economic, Social, Technological, Environmental, and Political (DESTEP) analysis, environmental lenses, and how to begin evaluating environments in tourism.</p>	<p><u>Cultural Theory</u> Turner V. <i>The Ritual Process</i>. (Selections). 1969. [1] Leeds-Hurwitz W. “Wedding as Text: Communicating Cultural Identities Through Ritual.” 2002. [2] Ortner SB. “On Key Symbols.” <i>American Anthropologist</i>. 1973. [3]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapter 1. Routledge. Latest ed. [4]</p> <p><u>Research Methods</u> No methods-specific readings assigned this week; foundational research skills begin in Week 2.</p>	<p><u>Week 1 Cultural Discussion: Rituals & Identity</u> Introduce yourself and reflect on a ritual (wedding-related or not) that has shaped your understanding of culture, identity, or belonging.</p> <p><u>Week 1 Applied Cultural Observation Activity</u> Choose a wedding ritual from any culture and identify two symbolic meanings it communicates.</p> <p><u>Week 1 CRCI Milestone: Topic Interest Statement</u> Identify a potential destination for your semester-long project and submit 2–3 possible research question directions.</p> <p><u>Week 1 Module Quiz</u> <u>Syllabus Quiz</u></p>

TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 2: CULTURAL TRADITIONS, CONTINUITY & CHANGE How do cultural traditions develop, persist, and evolve within societies? How do wedding rituals reflect continuity and transformation across generations and global contexts? Course Objectives: CO1, CO3</p>		
<p><u>Cultural Theory Lesson:</u> <u>Cultural Continuity & Transformation</u> Introduction to cultural transmission, thick description, and how traditions shift over time in response to social change, migration, generational differences, and negotiation of meaning within communities.</p> <p><u>Wedding Studies Lesson:</u> <u>Foundations of Global Wedding Traditions</u> Students explore foundational wedding traditions across global contexts. The lesson highlights how cultural communities use pre-wedding rituals—such as engagement ceremonies, formal announcements, symbolic exchanges, or family blessings—to establish meaning, identity, and obligation before the wedding takes place. Students examine how both engagement and wedding rituals are maintained, adapted, or reinterpreted across generations.</p> <p><u>CRCI Project Lesson:</u> <u>Research Proposal Development</u> Students refine a cultural area of study, begin generating</p>	<p><u>Cultural Theory</u> Geertz C. “Thick Description: Toward an Interpretive Theory of Culture.” 1973. [5] Abu-Lughod L. <i>Remaking Women</i> (Wedding rituals chapter). 1998. [6]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapter 2. [7] Casado-Díaz I, Clarke J. “Cross-Cultural Weddings: Exploring Cultural Symbolism and Identity.” 2022. [8]</p> <p><u>Research Methods</u> No methods-specific readings assigned this week.</p>	<p><u>Week 2 Cultural Discussion: Rituals & Identity</u> Introduce yourself and reflect on a wedding ritual that has shaped your understanding of culture, identity, or belonging.</p> <p><u>Week 2 Applied Cultural Observation Activity</u> Choose a wedding ritual from any culture and identify two symbolic meanings it communicates.</p> <p><u>Week 2 CRCI Milestone: Topic Interest Statement</u> Identify a potential destination for your semester-long project and submit 2–3 possible research question directions.</p> <p><u>Week 2 Module Quiz</u></p>

<p>focused research questions, and learn how to identify scholarly sources that support early stages of the CRCI Project.</p>		
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TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 3: CONSUMERISM, MEDIA & SYMBOLIC TRANSFORMATION</p> <p>How do media, marketing, and consumer culture shape the symbolic meaning of wedding rituals? How do emerging trends illustrate cultural transformation and shifting values within global wedding practices? Course Objectives: CO1, CO3</p>		
<p><u>Cultural Theory Lesson:</u> <u>Symbolism, Consumer Culture & Meaning-Making</u> Students examine how consumption practices and media representation influence symbolic meaning in wedding rituals. Focus includes identity construction, cultural signaling, and the ways consumer trends express underlying cultural values.</p> <p><u>Wedding Studies Lesson:</u> <u>Contemporary Trends in Weddings</u> Students analyze how changing cultural values and media influence shape emerging trends in weddings. Students examine how consumption, identity expression, and media representation inform both stages of the marital ritual process.</p> <p><u>CRCI Project Lesson: Trend Analysis & Cultural Interpretation</u> Students learn to analyze cultural trends using scholarly sources and media artifacts. Instruction supports their CRCI Trend Analysis Paper,</p>	<p><u>Cultural Theory</u> Shen A. “Constructing Ethnic Identity Through Wedding Rituals.” 2019. [9] Johnston J, Cairns K. “Eating for Change: Ethical Consumption and the Wedding Industry.” <i>Journal of Consumer Culture</i>. 2012. [10]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapter 3. [11]</p> <p><u>Research Methods</u> Stanczak G. <i>Visual Research Methods</i>. (Selections). 2007. [12].</p>	<p><u>Week 3 Cultural Discussion: Consumer Culture & Ritual Meaning</u> Students analyze a contemporary wedding trend and interpret the cultural meaning it communicates.</p> <p><u>Week 3 CRCI Milestone: Trend Analysis Paper</u> Students identify two cultural trends, analyze their symbolic meaning, and support their interpretation with scholarly literature and media examples.</p> <p><u>Week 3 Module Quiz</u></p>

emphasizing how trends reflect deeper cultural transformations.		
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TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 4: FAMILY SYSTEMS, MARRIAGE NORMS & CULTURAL CONTINUITY</p> <p>How do families, kinship systems, and social expectations shape <i>wedding</i> rituals across cultures? How do families, kinship systems, and social expectations shape wedding rituals across cultures? How have marriage structures, legal norms, and generational changes transformed wedding traditions over time?</p> <p>Course Objectives: CO1, CO5</p>		
<p><u>Cultural Theory Lesson:</u> <u>Kinship, Family Roles & Social Regulation of Rituals</u> Students examine kinship theory, family obligation, and intergenerational transmission of ritual practices. Lessons emphasize how social structures shape ceremonial forms and maintain cultural continuity.</p> <p><u>Wedding Studies Lesson:</u> <u>Family Influence in Wedding Rituals</u> Students explore how families shape rituals at wedding stages. Many cultures consider engagement ceremonies more central than weddings for negotiating expectations, establishing kinship ties, and performing symbolic obligations. Students examine how family systems, generational differences, and social norms influence the meaning and form of engagement and wedding practices.</p> <p><u>CRCI Project Lesson:</u> <u>Building the Annotated Bibliography</u></p>	<p><u>Cultural Theory</u> Sassler S, Miller A. “Changing Patterns of Marriage and Cohabitation.” <i>Annual Review of Sociology</i>. 2019. [13] Schneider DM. <i>A Critique of the Study of Kinship</i>. (Selections). 1984. [14] Carsten J. “Cultures of Relatedness.” (Selections). 2000. [15]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapter 4. [16] Hirsch JS. <i>A Courtship After Marriage</i> (Selections). 2003. [17]</p> <p><u>Research Methods</u> Ohio State University Libraries. “How to Write an Annotated Bibliography.” (Online guide). [18]</p>	<p><u>Week 4 Cultural Discussion:</u> <u>How Family Systems Shape Ritual Meaning</u> Students analyze a cultural wedding tradition through the lens of kinship roles, family systems, or intergenerational expectations.</p> <p><u>Week 4 CRCI Milestone:</u> <u>Annotated Bibliography</u> Students submit an annotated bibliography with at least six scholarly sources reflecting cultural theory, wedding studies, and interdisciplinary research.</p> <p><u>Week 4 Module Quiz</u></p>

<p>Students learn how to synthesize interdisciplinary scholarship and begin assembling annotated entries that will guide their CRCI research project.</p>		
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TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 5: TOURISM, MOBILITY & CULTURAL ADAPTATION IN WEDDING RITUALS How does global mobility influence the transformation of wedding traditions across cultures? How do destination weddings reflect cultural negotiation, identity, and symbolic adaptation in transnational contexts? Course Objectives: CO2, CO3, CO4</p>		
<p><u>Cultural Theory Lesson:</u> <u>Tourism, Mobility & Diaspora</u> Students examine how wedding rituals shift when practiced outside their original cultural contexts. Topics include globalization, migration, transnational identity, and how ritual meaning is preserved, adapted, or reinvented across borders.</p> <p><u>Wedding Studies Lesson:</u> <u>Transnational Wedding Traditions</u> Students study destination weddings as parallel forms of transnational cultural practice.</p> <p>Students examine how mobility, diaspora, and geographic relocation shape the symbolic adaptation of wedding rituals.</p> <p><u>CRCI Project Lesson:</u> <u>Integrating Geographic & Cultural Analysis</u> Students learn how geographic location and cultural context influence ritual design, meaning, and symbolic elements. Supports the CRCI Destination Wedding Proposal.</p>	<p><u>Cultural Theory</u> Clifford J. “Traveling Cultures.” In <i>Cultural Studies</i>. 1992. [19] Vertovec S. “Transnationalism and Identity.” <i>Journal of Ethnic and Migration Studies</i>. 1999. [20] Gupta A, Ferguson J. “Culture, Power, Place: Ethnography at the End of an Era.” (Selections). 1997. [21]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapter 5. Lee SK, Bai B. “A Qualitative Study on Destination Wedding Decision-Making.” <i>International Journal of Hospitality Management</i>. 2018. [23]</p> <p><u>Research Methods</u> No research-methods readings assigned this week.</p>	<p><u>Week 5 Cultural Discussion:</u> <u>How Mobility Transforms Ritual Meaning</u> Students analyze how a wedding tradition changes when practiced outside its home context — in diaspora communities or destination settings.</p> <p><u>Week 5 CRCI Milestone:</u> <u>Destination Wedding Proposal</u> Students submit a culturally grounded proposal interpreting ritual meaning, symbolic adaptation, geographic context, and community expectations.</p> <p><u>Week 5 Module Quiz</u></p>

TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 6: CULTURAL VALUES, RESOURCE USE & SYMBOLIC SPENDING IN WEDDING RITUALS</p> <p>How do cultural values shape financial priorities, symbolic spending, and ritual gift traditions in weddings? How does the economic dimension of wedding rituals communicate honor, obligation, status, and cultural meaning?</p> <p>Course Objectives: CO4, CO2</p>		
<p><u>Cultural Theory Lesson:</u> <u>Ritual Expenditure, Value & Cultural Economics</u> Students analyze how money, gifts, and symbolic expenditures function within cultural rituals. Lessons draw on anthropological and sociological frameworks including reciprocity, obligation, social meaning, and moral economies.</p> <p><u>Wedding Studies Lesson:</u> <u>Symbolic Spending & Cultural Expectations in Weddings</u> Students examine cultural values embedded in financial rituals related to weddings. Students analyze how cultural values inform spending patterns and financial priorities across wedding rituals.</p> <p><u>CRCI Project Lesson:</u> <u>Mapping Cultural Values onto Wedding Budgets</u> Students interpret how cultural values inform financial choices and symbolic spending, preparing for their culturally informed Budget Draft.</p>	<p><u>Cultural Theory</u> Mauss M. <i>The Gift</i>. (Selections). 1925. [24] Zelizer V. “The Social Meaning of Money.” <i>American Journal of Sociology</i>. 1989. [25] Bloch M, Parry J. <i>Money and the Morality of Exchange</i>. (Selections). 1989. [26]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapter 7. [27] Gentry J, Curasi C. “Ritual Consumption and the Family.” <i>Journal of Consumer Research</i>. 2004. [28]</p> <p><u>Research Methods</u> No research-methods readings assigned this week.</p>	<p><u>Week 6 Cultural Discussion: Cultural Meaning of Money in Rituals</u> Students analyze how money or gifts function symbolically in a cultural wedding tradition (identity, obligation, status, heritage, continuity).</p> <p><u>Week 6 CRCI Milestone: Budget Draft</u> Students outline a culturally grounded wedding budget, showing how expenditures reflect symbolic values and ritual priorities within the cultural tradition they are studying.</p> <p><u>Week 6 Module Quiz</u></p>

TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 7: RITUAL TIME, CEREMONY FLOW & CULTURAL ORDER</p> <p>How do cultures structure ritual time, ceremonial order, and symbolic sequencing? What cultural values, worldviews, and identities are communicated through the pacing and flow of wedding rituals? Course Objectives: CO3, CO4</p>		
<p><u>Cultural Theory Lesson:</u> <u>Ritual Time, Liminality & Symbolic Sequence</u> Students explore how ritual time is structured, how ceremonies move through symbolic stages, and how liminality and transition communicate cultural meaning. Lessons draw from classical and contemporary ritual theory.</p> <p><u>Wedding Studies Lesson:</u> <u>Ritual Order in Wedding Ceremonies</u> Students explore how wedding ceremonies structure ritual time, sequencing, and symbolic transitions. Students compare how cultures structure the ritual stages of wedding practices and interpret the cultural logic embedded in each.</p> <p><u>CRCI Project Lesson:</u> <u>Mapping Ritual Time & Milestones</u> Students identify culturally meaningful ritual milestones within their chosen tradition and begin constructing a symbolic timeline that reflects ceremony flow and cultural values.</p>	<p><u>Cultural Theory</u> Turner V. “Rites of Passage and Liminality.” (Selections). 1967. [29] Bell C. <i>Ritual Theory, Ritual Practice</i>. (Selections). 1992. [30] Durkheim E. <i>The Elementary Forms of Religious Life</i>. (Selections). 1912. [31]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapter 8. [32] Otnes C, Pleck E. <i>Cinderella Dreams</i> (Selections). 2003. [33]</p> <p><u>Research Methods</u> No research-methods readings assigned this week.</p>	<p><u>Week 7 Cultural Discussion: Ritual Order & Cultural Meaning</u> Students analyze how the structure or flow of a cultural ceremony communicates values, identity, worldview, or symbolic meaning.</p> <p><u>Week 7 CRCI Milestone: Ritual Timeline & Milestones</u> Students submit a culturally grounded ceremonial outline identifying key phases, symbolic transitions, and meaningful ritual components.</p> <p><u>Week 7 Module Quiz</u></p>

TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 8: CULINARY TRADITIONS, SYMBOLIC FOODS & CULTURAL EXPRESSION How do food rituals in weddings communicate identity, heritage, and symbolic meaning? How do culinary practices evolve across generations, diasporic communities, and global contexts? Course Objectives: CO2, CO3, CO4</p>		
<p><u>Cultural Theory Lesson:</u> <u>Foodways, Symbolism & Cultural Identity</u> Students examine culinary anthropology, symbolic foods, and ritual meals. Lessons focus on how communities express identity, memory, and belonging through wedding-related food traditions.</p> <p><u>Wedding Studies Lesson:</u> <u>Culinary Traditions in Wedding Rituals</u> Students study symbolic food traditions associated with wedding rituals—including ritual sweets, ceremonial meals, symbolic ingredients, and family food exchanges that occur during pre-wedding celebrations. Students interpret how cultural identity, memory, and heritage are expressed through culinary practices at each stage.</p> <p><u>CRCI Project Lesson:</u> <u>Culinary Meaning & Cultural Analysis</u> Students connect culinary traditions to their CRCI project, identifying symbolic dishes, food practices, and culinary</p>	<p><u>Cultural Theory</u> Johnston J, Cairns K. “Eating for Change: Ethical Consumption and the Wedding Industry.” 2012. [34] Mintz S, Du Bois C. “The Anthropology of Food and Eating.” <i>Annual Review of Anthropology</i>. 2002. [35] Appadurai A. “How to Make a National Cuisine.” 1988. [36]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapter 9. [37] Long L. “Culinary Tourism and the Quest for Authenticity.” (Selections). 2004. [38]</p> <p><u>Research Methods</u> No research-methods readings assigned this week.</p>	<p><u>Week 8 Cultural Discussion: Symbolic Foods & Cultural Identity</u> Students analyze a symbolic food or culinary tradition from a wedding ritual and interpret its cultural meaning.</p> <p><u>Week 8 CRCI Milestone: Catering Management Project</u> Students submit a culturally grounded catering plan for their chosen tradition, incorporating symbolic dishes, ritual meals, and cultural meaning-making.</p> <p><u>Week 8 Module Quiz</u></p>

<p>rituals central to their chosen culture.</p>		
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TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 9: CEREMONY STRUCTURES, RITUAL GESTURES & CULTURAL SYMBOLISM How do ceremony structures embody cultural worldviews, values, and identities? How do ritual gestures and symbolic actions evolve as societies change, migrate, and reinterpret traditions? Course Objectives: CO2, CO3, CO4</p>		
<p><u>Cultural Theory Lesson:</u> <u>Ritual Structure, Liminality & Symbolic Action</u> Students explore symbolic anthropology and ritual theory, including liminality, performativity, ritual sequence, and the cultural messages conveyed through ceremonial gestures.</p> <p><u>Wedding Studies Lesson:</u> <u>Global Ceremony Structures & Ritual Components</u> Students examine global variations in ceremony flow, ritual gestures, blessings, symbolic movements, and meaningful transitions within weddings.</p> <p><u>CRCI Project Lesson: Ritual Component Analysis</u> Students apply cultural theory and ritual analysis techniques to identify and interpret key symbolic components within their chosen tradition.</p>	<p><u>Cultural Theory</u> Turner V. “Rites of Passage and Liminality.” (Selections). 1967. [29] Bell C. <i>Ritual Theory, Ritual Practice</i>. (Selections). 1992. [30] Durkheim E. <i>The Elementary Forms of Religious Life</i>. (Selections). 1912. [31]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapter 11. [32] Shen A. “Constructing Ethnic Identity Through Wedding Rituals.” 2019. [33]</p> <p><u>Research Methods</u> Spradley J. “Analyzing Rituals.” (Selections). [34].</p>	<p><u>Week 9 Cultural Discussion: Interpreting Ritual Gestures</u> Students select a ritual gesture or symbolic component from a cultural wedding ceremony and apply ritual analysis to interpret its meaning.</p> <p><u>Week 9 CRCI Milestone: Ceremony Planning Exercise</u> Students outline a culturally grounded ceremony structure identifying ritual phases, symbolic gestures, and meaningful transitions grounded in cultural analysis.</p> <p>Week 9 Module Quiz</p>

TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 10: VISUAL SYMBOLISM, AESTHETICS & CULTURAL DESIGN TRADITIONS</p> <p>How do visual symbols—colors, garments, materials, décor, spatial arrangements—communicate cultural meaning in wedding rituals?</p> <p>How do aesthetic traditions evolve across diasporic, generational, and global contexts?</p> <p>Course Objectives: CO2, CO4</p>		
<p><u>Cultural Theory Lesson:</u> <u>Semiotics, Visual Culture & Spatial Meaning</u> Students explore how cultures use symbols, color systems, materials, and spatial arrangements to express values and identity. Semiotic and visual anthropology frameworks support interpretation of visual traditions.</p> <p><u>Wedding Studies Lesson:</u> <u>Multicultural Aesthetic Traditions & Symbolic Design</u> Students examine aesthetic practices across global wedding traditions—symbolic décor, floral practices, garments, color palettes, and servicescape design—studying how visual elements function as cultural texts.</p> <p><u>CRCI Project Lesson:</u> <u>Visual Interpretation for Design Integration</u> Students learn to integrate symbolic visual elements and spatial meaning into the CRCI Servicescape Project and cultural design portfolio.</p>	<p><u>Cultural Theory</u> Barthes R. “The Rhetoric of the Image.” 1964. [35] Kress G, van Leeuwen T. <i>Reading Images: The Grammar of Visual Design</i>. (Selections). 1996. [36] Tuan Y-F. <i>Space and Place</i>. (Selections). 1977. [37]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapter 12. [38] McIntosh AJ, Harris C. “The Wedding Servicescape: Designing Memorable Experiences.” 2018. [39]</p> <p><u>Research Methods</u> Pink S. <i>Doing Visual Ethnography</i>. (Selections). 2013. [40]</p>	<p><u>Week 10 Cultural Discussion: Visual Symbols & Cultural Identity</u> Students evaluate a visual symbol (color, material, spatial structure, garment, floral element) from a wedding tradition and interpret its meaning using visual theory.</p> <p><u>Week 10 CRCI Milestone: Servicescape Project</u> Students design a culturally grounded servicescape integrating symbolic elements, spatial meaning, and aesthetics rooted in their CRCI research.</p> <p><u>Week 10 Module Quiz</u></p>

TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 11: MEDIA, MEMORY & CULTURAL REPRESENTATION IN WEDDINGS</p> <p>How do photography, videography, music, and performance preserve or transform cultural meaning in wedding rituals?</p> <p>How have technological innovations changed the way weddings are documented, shared, remembered, and interpreted across generations?</p> <p>Course Objectives: CO4, CO2, CO3</p>		
<p><u>Cultural Theory Lesson:</u> <u>Cultural Memory, Representation & Media Anthropology</u> Students explore how images, videos, sound, and performance act as cultural texts that preserve memory, express identity, and construct representation. Lessons address cultural memory, performativity, and mediated ritual experience.</p> <p><u>Wedding Studies Lesson:</u> <u>Documentation Practices, Performance & Technological Change</u> Students examine global wedding documentation and performance traditions—photography, videography, ceremonial music, choreographed rituals—and explore how technological shifts reshape meaning and memory.</p> <p><u>CRCI Project Lesson:</u> <u>Media Artifact Analysis & Cultural Interpretation</u> Students learn to analyze media artifacts (photos, videos, sound</p>	<p><u>Cultural Theory</u> Zelizer B. “Reading the Past Against the Grain: The Shape of Memory Studies.” 2008. [41] Goffman E. <i>The Presentation of Self in Everyday Life</i>. (Selections). 1959. [42] Seligman A, Weller R. <i>Ritual and Its Consequences</i>. (Selections). 2008. [43]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapters 13–15 (Selections). [44] Uttal L. “The Cultural Politics of Weddings: Representation, Media, and Identity.” 2017 (Selections). [45]</p> <p><u>Research Methods</u> Stanczak G. “Image-Based Research and Visual Data Analysis.” (Selections). 2007. [46]</p>	<p><u>Week 11 Cultural Discussion: Media, Ritual & Identity</u> Students analyze a wedding media artifact (photo, video clip, performance element) and interpret the cultural meaning it communicates.</p> <p><u>Week 11 CRCI Milestone: Media Plan (Cultural & Historical Analysis)</u> Students develop a culturally grounded media plan that analyzes how documentation</p>

<p>recordings) as qualitative cultural data, preparing them for the CRCI Media Plan and final portfolio.</p>		<p>practices reflect cultural transformation, representation, and memory.</p> <p>Week 11 Module Quiz</p>
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TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 12: CULTURAL ETHICS, REPRESENTATION & PROFESSIONAL PRACTICE How do cultural norms, identity, and power shape ethical decision-making in multicultural weddings? How can planners navigate issues of cultural appropriation, stereotyping, and representation with responsibility and cultural humility? Course Objectives: CO5, CO6</p>		
<p><u>Cultural Theory Lesson:</u> <u>Ethics, Identity, Representation & Power</u> Students engage with theories of cultural appropriation, representation, voice, authenticity, and cultural ownership. Lessons address how identity and power shape the portrayal, adaptation, and performance of rituals.</p> <p><u>Wedding Studies Lesson:</u> <u>Ethical Practice in Multicultural Wedding Contexts</u> Students examine ethical dilemmas in wedding planning, including misrepresentation, tokenism, erasure, stereotyping, and inequity. Focus is placed on respectful engagement and informed decision-making.</p> <p><u>CRCI Project Lesson:</u> <u>Ethical Analysis of Cultural Traditions</u> Students analyze ethical issues within their chosen tradition (representation, authenticity, identity, power dynamics) to prepare for the Week 12 Ethical Reflection Paper.</p>	<p><u>Cultural Theory</u> Brown M, Barwick S. “Cultural Appropriation: Whose Culture? Whose Story?” <i>Cultural Studies Review</i>. 2018. [47] Hall S. “The Work of Representation.” In <i>Representation: Cultural Representations and Signifying Practices</i>. 1997. [48] Ting-Toomey S. <i>Communicating Across Cultures</i>. (Selections). 1999. [49]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapters 20, 22–23. [50] Freeman R. “Beyond the Stereotype: Navigating Culture in Multicultural Events.” (Selections). 2015. [51]</p> <p><u>Research Methods</u> No methods-specific readings assigned this week.</p>	<p><u>Week 12 Cultural Discussion: What Makes Cultural Representation Ethical or Harmful?</u> Students analyze a case involving cultural appropriation or representation in a wedding or ritual context.</p> <p><u>Week 12 CRCI Milestone: Ethical Reflection Paper</u> Students submit a culturally grounded ethical reflection analyzing representation, power, identity, and cultural responsibility within their chosen tradition.</p> <p><u>Week 12 Module Quiz</u></p>

TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 13: CULTURAL SPACES, VENUE TRADITIONS & COMMUNITY MEANING-MAKING</p> <p>How do physical spaces, venues, and environments shape the cultural meaning of wedding rituals? How do cultural groups preserve or reinterpret ritual spaces across geographic, diasporic, and generational contexts? Course Objectives: CO4, CO3</p>		
<p><u>Cultural Theory Lesson:</u> <u>Cultural Geography, Place-Making & Ritual Space</u> Students learn how cultures construct meaning in physical spaces and ritual environments. Topics include sacred space, community identity, spatial symbolism, and the cultural significance of place.</p> <p><u>Wedding Studies Lesson:</u> <u>Venue Traditions & Spatial Ritual Practices</u> Students explore how different cultures use physical environments in weddings—processional pathways, ceremonial environments, sacred venues, and community spaces—and how spatial arrangements reflect cultural meaning.</p> <p><u>CRCI Project Lesson:</u> <u>Mapping Cultural Meaning onto Ritual Space</u> Students interpret how place, environment, and spatial layout shape ritual meaning within their chosen tradition. This directly prepares them for the Logistics Management Plan.</p>	<p><u>Cultural Theory</u> Tuan Y-F. <i>Space and Place</i>. (Selections). 1977. [52] Low S. “The Anthropology of Space and Place.” <i>Annual Review of Anthropology</i>. 2003. [53] Feld S, Basso K. <i>Senses of Place</i>. (Selections). 1996. [54]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. Chapters 16–17. [55] Otnes C. “Place, Space, and Ritual in Weddings.” 2014 (Selections). [56]</p> <p><u>Research Methods</u> Pink S. “Analyzing Places and Material Environments.” (Selections). 2013. [57]</p>	<p><u>Week 13 Cultural Discussion:</u> <u>How Ritual Spaces Shape Identity & Community</u> Students interpret the cultural meaning of a ritual space using cultural geography or place-making theory.</p> <p><u>Week 13 CRCI Milestone:</u> <u>Logistics Management Plan</u> Students submit a culturally grounded spatial and logistical plan reflecting ritual flow, cultural expectations, community meaning, and spatial symbolism.</p> <p>Week 13 Module Quiz</p>

TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 14: INTEGRATING CULTURAL RESEARCH, DESIGN & SCHOLARLY COMMUNICATION</p> <p>How do researchers synthesize cultural theory, qualitative analysis, and interpretive methods into a cohesive cultural narrative?</p> <p>How can culturally grounded research guide ethical, meaningful, and contextually informed design decisions in multicultural weddings?</p> <p>Course Objectives: CO1, CO2, CO3, CO4, CO5</p>		
<p><u>Cultural Theory Lesson:</u> <u>Synthesizing Ritual, Space, Symbolism & Identity</u> Students revisit key cultural theories—ritual theory, symbolic anthropology, foodways, spatial theory, media anthropology—to learn how to integrate diverse forms of cultural meaning into a cohesive interpretation.</p> <p><u>Wedding Studies Lesson:</u> <u>Translating Cultural Insight into Design & Representation</u> Students apply research findings to influence design decisions (aesthetics, ritual flow, servicescape, culinary traditions, media representation) in culturally informed, ethically grounded ways.</p> <p><u>CRCI Project Lesson:</u> <u>Drafting the Cultural Research Brief & Design Portfolio</u> Students prepare the full draft of their CRCI Cultural Research Brief and Design Portfolio, incorporating cultural theory, methods, symbolic</p>	<p><u>Cultural Theory</u> Turner V. “Rites of Passage & Liminality.” (Revisit from Week 7). [29] Hall S. “The Work of Representation.” (Revisit from Week 12). [48] Tuan Y-F. <i>Space and Place</i>. (Revisit from Week 13). [52] Johnston J, Cairns K. “Eating for Change.” (Revisit from Week 8). [34]</p> <p><u>Wedding Studies</u> Daniels M, Wosicki C. <i>Wedding Planning & Management</i>. (Chapters selected based on project). [38]/[44]/[55] (Students pull chapters relevant to their CRCI topic.) McIntosh AJ, Harris C. “The Wedding Servicescape.” (Revisit from Week 10). [39]</p> <p><u>Research Methods</u> Belcher W. <i>Writing Your Journal Article in Twelve Weeks</i>. (Selections on structure & synthesis). 2009. [58] Silverman D. <i>Interpreting Qualitative Data</i>. (Selections). 2013. [59]</p>	<p><u>Week 14 Cultural Discussion: Responsible Cultural Interpretation</u> Students reflect on the responsibilities involved in representing cultural traditions ethically and accurately in research and design.</p> <p><u>Week 14 CRCI Milestone: Draft Cultural Research Brief & Design Portfolio</u> Students submit a full draft of their CRCI research brief + design portfolio for instructor review and peer feedback.</p> <p><u>Week 14 Module Quiz</u></p>

interpretation, and applied design.		
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TOPICS	READINGS	ASSIGNMENTS
<p>WEEK 15: CULTURAL INQUIRY SHOWCASE & REFLECTIVE INTEGRATION</p> <p>How does sharing cultural research publicly deepen understanding of tradition, transformation, and identity? How does scholarly reflection strengthen cultural humility, ethical awareness, and professional readiness? Course Objectives: CO1, CO2, CO3, CO4, CO5, CO7</p>		
<p><u>Cultural Theory Lesson:</u> <u>Reflection, Narrative & Cultural Meaning-Making</u> Students explore how reflection, narrative interpretation, and cultural meaning-making contribute to deeper understanding of ritual, identity, and transformation. Emphasis on positionality, reflexivity, and narrative as cultural practice.</p> <p><u>Wedding Studies Lesson:</u> <u>Communicating Cultural Insight in Professional Contexts</u> Students apply cultural insight to professional communication, explaining cultural meaning to clients, communities, and stakeholders with integrity, clarity, and respect.</p> <p>Students practice communicating the cultural meaning wedding traditions in professional and scholarly contexts.</p> <p><u>CRCI Project Lesson:</u> <u>Public Dissemination & Scholarly Communication</u> Students present their CRCI Cultural Research Brief and Design Portfolio in a Cultural</p>	<p><u>Cultural Theory</u> Ellis C, Bochner A. <i>The Ethnographic I</i>. (Selections on reflexivity). 2000. [60] Schön D. <i>The Reflective Practitioner</i>. (Selections). 1983. [61] Abu-Lughod L. “Writing Against Culture.” 1991. [62]</p> <p><u>Wedding Studies</u> No new wedding studies readings assigned; students draw from prior weeks based on their CRCI topic.</p> <p><u>Research Methods</u> Belcher W. <i>Writing Your Journal Article in Twelve Weeks</i>. (Selections on revision & dissemination). 2009. [58] Silverman D. <i>Interpreting Qualitative Data</i>. (Selections on presenting qualitative findings). 2013. [59]</p>	<p><u>Cultural Inquiry Showcase (Public Presentation)</u> Students present their work in a shared space in Carmen, respond to peer questions, and engage in cultural dialogue.</p> <p>The Cultural Inquiry Showcase serves as the public-facing dissemination component required for the Research & Creative Inquiry designation.</p> <p><u>Week 15 CRCI Milestone: Final Cultural Research Brief & Design Portfolio</u> Students submit:</p> <ul style="list-style-type: none"> • Final written Cultural Research Brief • Final Cultural Design Portfolio

<p>Inquiry Showcase, practicing scholarly communication and culturally respectful interpretation.</p>		<ul style="list-style-type: none"> Public-facing narration or recorded presentation <p><u>Final Project & Reflection: Research, Identity & Cultural Growth</u></p> <p>Students reflect on their development as cultural researchers, connecting theory, methods, identity, ethics, and professional readiness.</p> <p>This culminating project represents the formal demonstration of research competence required for the Research & Creative Inquiry designation.</p> <p>Week 15 Module Quiz</p>
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Institutional Policies

Academic Misconduct

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the [Committee on Academic Misconduct](#) (COAM) expect that all students have read and understand the University's [Code of Student Conduct](#), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute Academic Misconduct.

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: Any activity that tends to compromise the academic integrity of the University or subvert the educational process. Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an excuse for academic misconduct, so please review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If an instructor suspects that a student has committed academic misconduct in this course, the instructor is obligated by University Rules to report those suspicions to the Committee on Academic Misconduct. If COAM determines that a student violated the University's Code of Student Conduct (i.e., committed

academic misconduct), the sanctions for the misconduct could include a failing grade in the course and suspension or dismissal from the University.

If students have questions about the above policy or what constitutes academic misconduct in this course, they should contact the instructor.

Artificial Intelligence and Academic Integrity

There has been a significant increase in the popularity and availability of a variety of generative artificial intelligence (AI) tools, including ChatGPT, Sudowrite, and others. These tools will help shape the future of work, research and technology, but when used in the wrong way, they can stand in conflict with academic integrity at Ohio State.

All students have important obligations under the Code of Student Conduct to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes.

Specifically, students are not to use unauthorized assistance in the laboratory, on field work, in scholarship, or on a course assignment unless such assistance has been authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own. These requirements apply to all students undergraduate, graduate, and professional.

To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools should be used only with the explicit and clear permission of each individual instructor, and then only in the ways allowed by the instructor.

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 [Civil Rights Compliance Office](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

Disability Statement (with Accommodations for Illness)

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If students anticipate or experience academic barriers based on a disability (including mental health and medical conditions, whether chronic or temporary), they should let their instructor know immediately so that they can privately discuss options. Students do not need to disclose specific information about a disability to faculty. To establish reasonable accommodations, students may be asked to register with Student Life Disability Services (see below for campus-specific contact information). After registration, students should make arrangements with their instructors as soon as possible to discuss your accommodations so that accommodations may be implemented in a timely fashion.

If students are ill and need to miss class, including if they are staying home and away from others while experiencing symptoms of viral infection or fever, they should let their instructor know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations.

slds@osu.edu

<https://slds.osu.edu/>

098 Baker Hall, 113 W. 12th Ave

614-292-3307 phone

Intellectual Diversity

Ohio State is committed to fostering a culture of open inquiry and intellectual diversity within the classroom. This course will cover a range of information and may include discussions or debates about controversial issues, beliefs, or policies. Any such discussions and debates are intended to support understanding of the approved curriculum and relevant course objectives rather than promote any specific point of view. Students will be assessed on principles applicable to the field of study and the content covered in the course. Preparing students for citizenship includes helping them develop critical thinking skills that will allow them to reach their own conclusions regarding complex or controversial matters.

Grievances and Solving Problems

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to

the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

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

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Civil Rights Compliance Office (CRCO):

Online reporting form: <http://civilrights.osu.edu/>

Call 614-247-5838 or TTY 614-688-8605

civilrights@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Civil Rights Compliance Office to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

Accessibility of course technology

This course may use approved EHE digital technologies such as Hypothesis, H5P, and ThingLink as a part of course requirements. If you encounter an issue with access to these tools, please contact your instructor at their OSU email address and EHE-Accessibility@osu.edu. Accommodation and assistance will be arranged for you to complete any work required with this tool free of penalty

Copyright

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

Counseling and Consultation Services / Mental Health Statement Columbus:

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 through the 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Military-Connected Students

The [Military and Veterans Services](#) (MVS) Office offers a wide range of resources for military-connected students. Whether using educational benefits or not, all military-connected students are encouraged to learn more about how the university supports military-connected students (i.e., information about tutoring, transition services, access to the veteran's lounge, etc.). For service members, should you receive military orders during the semester or know of classes that will be missed due to service commitments, please speak with your instructor as soon as possible on possible accommodations. MVS contact information: milvets@osu.edu; 614-247-VETS; <https://veterans.osu.edu/>; 185 Student Academic Services Building, 281 W. Lane Avenue.

Appendix

CULTURAL RESEARCH & CREATIVE INQUIRY (CRCI) PROJECT

Overview

The Cultural Research & Creative Inquiry (CRCI) Project is the semester-long original research project for this course. Students engage in qualitative and interpretive inquiry to analyze wedding rituals as cultural texts that communicate identity, meaning, values, and worldview. Through this project, students will conduct cultural research from beginning to end, including:

- Choosing a cultural tradition or community context
- Developing research questions grounded in cultural theory
- Conducting interpretive analysis using qualitative methods
- Synthesizing scholarly literature
- Applying cultural insights to a design-oriented creative portfolio
- Sharing findings in a public-facing Cultural Inquiry Showcase

The CRCI Project does not involve human subjects research and therefore does not require IRB approval; all analysis is based on publicly available cultural artifacts and scholarly sources. Students may not collect interviews, personal narratives, or survey data from living individuals. All data used in this project derive from scholarly sources, cultural artifacts (e.g., photographs, videos, texts), and student-generated interpretive analysis.

The CRCI Project teaches and requires students to use the core disciplinary research methods of cultural analysis, including ritual analysis, symbolic interpretation, semiotics, visual ethnography, media artifact analysis, foodways analysis, and spatial/environmental anthropology to study wedding traditions across cultures. These methods constitute original qualitative inquiry in anthropology, sociology, cultural studies, religious studies, and hospitality.

Overarching Themes of the CRCI

Across all CRCI milestones, students must demonstrate engagement with the following aims:

Aim #1: Cultural Interpretation and Meaning-Making

Analyze how wedding rituals — symbols, gestures, garments, objects, spaces, sensory elements — communicate cultural meaning and identity.

Aim #2: Continuity, Transformation & Global Context

Examine how rituals evolve across time, place, diaspora, media influence, and generational change.

Aim #3: Ethical and Culturally Conscious Practice

Evaluate issues of representation, authenticity, appropriation, and power in multicultural contexts. Students will return to these aims repeatedly in weekly CRCI milestones, readings, discussions, and the final design portfolio.

CRCI Topics



Students select one cultural wedding tradition, ceremony type, or transnational/diasporic ritual context to study throughout the semester.

Examples include (but are not limited to):

- Hindu wedding rituals
- Korean Pyebaek ritual
- Jewish Chuppah and Seven Blessings
- Chinese tea ceremony
- Filipino Cord and Veil tradition
- Palestinian Zaffa
- Ghanaian Kente cloth weaving in marriage
- Greek Stefana ritual
- Intercultural, interfaith, or bicultural weddings
- LGBTQ+ traditions and emergent ritual forms
- Diasporic adaptations (e.g., Indian weddings in the U.S.)
- Secular, symbolic, or contemporary “non-traditional” weddings

Students will analyze their chosen tradition through weekly CRCI milestones, building toward an integrated final research brief and design portfolio.

Timeline of the CRCI Project

The Cultural Research & Creative Inquiry (CRCI) Project is supported through ongoing instructor mentorship and feedback. At each milestone, instructors provide targeted feedback focused on:

- Strengthening cultural interpretation and theoretical grounding
- Clarifying research questions and analytical focus
- Improving use of qualitative and interpretive methods
- Supporting ethical reasoning and culturally responsible representation

Feedback is designed to be iterative, allowing students to refine their work across the semester. Students are encouraged to incorporate feedback into subsequent milestones and to discuss their research progress during required check-ins or office hour meetings.

Week 1 & 2: Topic Selection & Early Inquiry

- Students explore global wedding traditions through course lectures and readings.
- Students select one cultural tradition or ritual context for their CRCI Project.
- Students generate 2–3 possible research questions focused on:
 - Symbolism and meaning
 - Ritual transformation
 - Identity and cultural values
- Students submit a Topic Interest Statement (Week 1).
- Students draft a Research Proposal articulating cultural context, significance, and guiding questions (Week 2).

Weeks 2 to 4: Literature Review, Cultural Theory & Conceptual Development

- Students read scholarly sources related to ritual, symbolism, kinship, global weddings, diaspora, and cultural theory.
- Students develop preliminary bibliography of scholarly and multimedia sources.
- Students complete the Trend Analysis Paper (Week 3), interpreting contemporary cultural shifts shaping wedding rituals.
- Students submit an Annotated Bibliography (Week 4) summarizing key insights and theoretical frameworks that will inform their CRCI Project.

Weeks 5 to 11: Cultural Interpretation & Applied Planning Milestones

This phase integrates cultural analysis with applied cultural planning components.

Students complete the following CRCI milestones:

- Destination Wedding Proposal (Week 5): Analyze cultural meaning in transnational or diasporic contexts
- Budget Draft (Week 6): Connect symbolic value to financial priorities
- Ritual Timeline & Milestones (Week 7): Identify ceremony structure and symbolic phases
- Catering Management Project (Week 8): Explore symbolic foods and culinary meaning
- Ceremony Planning Exercise (Week 9): Identify ritual gestures, blessings, and symbolic actions
- Servicescape Project (Week 10): Interpret aesthetics, spatial symbolism, sensory elements
- Media Plan (Week 11): Analyze how photography, videography, and performance practices shape cultural memory

Research Methods used in this phase:

- Ritual analysis
- Visual and spatial analysis
- Media artifact analysis
- Symbolic interpretation
- Cultural theory integration

These milestones collectively construct the analytical foundation for the final CRCI Portfolio.

Week 12: Ethical Reflection & Cultural Representation

Students complete an Ethical Reflection Paper, analyzing issues such as:

- Cultural appropriation
- Representation and authenticity
- Power and identity
- Ethical decision-making in multicultural contexts

This milestone requires integration of cultural theory and professional ethics.

Weeks 13–15: Synthesis, Design Integration & Public Communication

Weeks 13–14:

1. Students draft their Cultural Research Brief integrating:

- Literature
 - Qualitative interpretation
 - Cultural theory
 - Ritual, spatial, and symbolic analysis
2. Students draft components of their Cultural Design Portfolio (visual + applied).
 3. Students refine their research narrative through feedback.

Week 15:

Students complete:

- Final Cultural Research Brief
- Final Cultural Design Portfolio
- Recorded Cultural Inquiry Showcase Presentation
- Final Reflection Essay (research identity + cultural understanding)

Students share their work in the Cultural Inquiry Showcase, providing peer feedback and demonstrating cultural insight.

Instructions for the Cultural Design Portfolio

The Cultural Design Portfolio must include:

1. Title and Cultural Context Overview
2. Visual Representation of Cultural Ritual Elements
3. Symbolic Interpretation of Key Ritual Components
4. Servicescape or Ceremony Layout with Cultural Justification
5. Color palette, garments, materials, décor — with semiotic interpretation
6. Culturally informed recommendations or design decisions
7. Images, diagrams, or sketches where appropriate

Formatting:

- PDF format
- Images must be cited or student-generated
- Integrate cultural theory throughout
- Include at least three visual analyses
- Ensure design decisions are linked to research findings

Instructions for the Cultural Research Brief

A 4–6 page written brief including:

1. Research Questions
2. Cultural Background & Literature Review
3. Interpretive Methods Used (ritual, visual, media, spatial)
4. Analysis of Key Ritual Elements
5. Continuity & Transformation Themes
6. Ethical Considerations
7. Implications for Inclusive, Culturally Responsive Planning

Assessment Rubric for Cultural Research Brief & Cultural Design Portfolio

Please note that this rubric is an example rubric. The final rubric will be provided in the course at the time of the assignment.

Cultural Research Paper

	20 pts.	16 pts.	12 pts.	8 pt.	0 pts
<i>Title</i>	Title is concise, culturally specific, and clearly reflects the research focus	Title is provided but not fully concise or specific	Title is somewhat vague; cultural focus not fully clear	Title does not reflect cultural focus	No title
<i>Motivation & Cultural Context</i>	Clearly explains cultural significance of the chosen ritual; integrates 3+ scholarly sources; connects to course aims (symbolism, continuity, transformation); states 3 aligned research questions	Explains significance with at least 3 sources; research questions partially aligned	Provides 2 sources; cultural context not fully developed; research questions misaligned	Provides 1 source; cultural context unclear; research questions missing or incomplete	No motivation or context provided
<i>Methods & Approach</i>	Clearly describes interpretive methods (ritual analysis, visual analysis, media analysis, spatial analysis); uses technical terminology accurately; identifies artifacts examined; explains relevance of chosen method	Describes methods with partial detail; some correct terminology	Vague or incomplete method description; limited terminology	Minimal description of method; inaccurate terminology	No methods described
<i>Analysis of Ritual Components</i>	Provides rich interpretation of 4+ ritual elements (gestures, symbols, garments, objects, space, sensory design); connects analysis to cultural theory; identifies patterns of meaning	Interprets 3 ritual elements with some use of theory	Interprets 2 elements, limited cultural connection	Interprets 1 element, not grounded in theory	No analysis provided
<i>Continuity, Transformation & Global Dynamics</i>	Thoroughly explains how rituals change across time, place, diaspora, globalization, or media influence; identifies 3+ specific dynamics	Identifies 2 dynamics of ritual transformation	Identifies 1 dynamic; explanation shallow	Mentions transformation without explanation	No discussion of transformation
<i>Ethics, Identity & Representation</i>	Insightfully analyzes issues of appropriation, authenticity, power, identity, or representation;	Discusses ethical issues with some clarity	Mentions ethical issues without analysis	Minimal or inaccurate ethical discussion	No ethical analysis

	uses technical terminology; connects to course readings				
Discussion & Synthesis	Synthesizes findings; connects results to research questions; identifies unexpected insights; notes limitations using disciplinary language	Connects findings to most research questions; some mention of limitations	Partial or vague synthesis	Minimal conclusions; no limitations	No discussion provided
Conclusions & Implications	Summarizes 3+ takeaways; identifies 2+ implications for culturally respectful planning and future research	Summarizes 2 takeaways; provides 1 implication	Summarizes 1 takeaway; no clear implications	Minimal takeaway; no implications	No conclusion

Cultural Design Portfolio

	20 pts.	16 pts.	12 pts.	8 pt.	0 pts
Content & Visual Representation	Includes all design elements: visual symbols, aesthetic traditions, garments, décor, spatial layout, servicescape	Includes most design elements (missing 1–2)	Includes some visual elements but lacks coherence	Minimal visuals; unclear relevance	No visuals
Cultural Meaning & Symbolic Interpretation	Provides clear, culturally grounded interpretation of symbols, colors, garments, space, and visual cues; connects directly to research	Interprets symbols with partial accuracy	Identifies symbols but interpretation shallow or mismatched	Symbols listed but not interpreted	No symbolic interpretation
Servicescape, Space & Ritual Flow	Spatial design clearly reflects cultural logic; ceremony flow is accurate and symbolically meaningful; includes intentional design choices supported by research	Spatial plan mostly accurate; some connection to meaning	Basic or generic layout; weak cultural justification	Layout inaccurate or not connected to cultural meaning	No layout provided
Design Integration & Professional Application	Design decisions demonstrate strong cultural respect , ethical awareness, and professional-level integration of research findings	Design mostly reflects research	Design partially connected to research	Minimal connection between design and research	No design rationale
Customization & Creativity	All design elements thoughtfully customized; creativity enhances cultural expression	Several elements customized	Minimal customization	Design uses generic templates without adaptation	No customization

Trend Analysis Paper

	12 pts.	9 pts.	6 pts.	3 pt.	0 pts
Identification of Cultural Trends	Identifies 2+ culturally relevant trends with strong specificity	Identifies 2 clear trends	Trends vague or loosely related	Identifies 1 unclear/generic trend	No trends identified
Interpretation & Symbolic Meaning	Deep, theory-informed interpretation of meaning behind trends	Interpretation mostly accurate; some theory applied	Surface-level meaning	Minimal interpretation	No interpretation

Integration of Scholarly Sources	Integrates 3+ scholarly sources meaningfully	Uses 2–3 sources with partial integration	Limited use of sources	Mentions sources without integration	No scholarly sources
Cultural Transformation Analysis	Clearly explains continuity, change, globalization, diaspora, or generational shifts	Identifies 2 transformation factors	Mentions 1 factor	Mentions change with no explanation	No discussion of transformation
Writing Quality & Organization	Clear, polished, cohesive writing; APA 7 accurate	Mostly clear with minor issues	Some clarity or structure issues	Hard to follow; many errors	Disorganized or incomplete

Servicescape Project

	6 pts.	4 pts	3 pts	2 pts	0 pts
Content & Visual Representation	All major spatial/visual elements included	Most elements present	Some elements included	Minimal visuals	No visuals
Cultural Meaning & Symbolic Interpretation	Clear, theoretically grounded interpretation	Mostly accurate interpretation	Surface-level interpretation	Listed but not interpreted	No interpretation
Servicescape, Space & Ritual Flow	Spatial plan aligns with cultural logic and ceremony flow	Mostly accurate	Basic layout	Inaccurate layout	No layout
Design Integration & Professional Application	Decisions show strong research integration	Design mostly reflects research	Limited connection	Minimal connection	No rationale
Customization & Creativity	Thoughtful customization; strong creativity	Several customized elements	Some customization	Minimal customization	No customization

Ethical Reflection Paper

	5 pts.	4 pts	3 pts	2 pts	0 pts
Identification of Ethical Issues	Identifies 3+ clear ethical issues	Identifies 2 issues	Identifies 1 issue	Vague or incomplete	No issues identified
Application of Cultural Theory	Strong use of theory (representation, identity, power, appropriation)	Some theory applied	Minimal theoretical connection	Inaccurate use of theory	No theory
Depth of Reflection & Critical Thinking (5 pts)	Analytical, reflective, insightful	Mostly thoughtful	Descriptive	Minimal reflection	No reflection
Cultural Relevance & Real-World Implications	Explains implications for communities & industry	Addresses some implications	Superficial implications	Minimal relevance	No connection
Writing Quality & Organization	Clear, polished, APA 7 accurate	Mostly clear	Some issues	Difficult to follow	Not submitted

List of Readings in This Course

WEEK 1: RITUALS, IDENTITY & FOUNDATIONS OF CULTURAL INQUIRY

1. Turner V. *The Ritual Process: Structure and Anti-Structure*. Chicago: Aldine; 1969.
2. Leeds-Hurwitz W. Wedding as Text: Communicating Cultural Identities Through Ritual. *Journal of Communication*. 2002;52(1):48–65.
3. Ortner SB. On Key Symbols. *American Anthropologist*. 1973;75(5):1338–1346.
4. Daniels M, Wosicki C. *Wedding Planning and Management: Consultancy for Diverse Clients*. Latest Edition. New York: Routledge.

WEEK 2: CULTURAL TRADITIONS, CONTINUITY & CHANGE

5. Geertz C. Thick Description: Toward an Interpretive Theory of Culture. In: *The Interpretation of Cultures*. New York: Basic Books; 1973.
6. Abu-Lughod L. *Remaking Women: Feminism and Modernity in the Middle East*. Princeton: Princeton University Press; 1998.
7. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapter 2.
8. Casado-Díaz I, Clarke J. Cross-Cultural Weddings: Exploring Cultural Symbolism and Identity. *Annals of Tourism Research*. 2022;92:103330.

WEEK 3: CONSUMERISM, MEDIA & SYMBOLIC TRANSFORMATION

9. Shen A. Constructing Ethnic Identity Through Wedding Rituals. *Journal of Consumer Culture*. 2019;19(4):553–571.
10. Johnston J, Cairns K. Eating for Change: Ethical Consumption and the Wedding Industry. *Journal of Consumer Culture*. 2012;12(2):193–214.
11. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapter 3.
12. Stanczak G. *Visual Research Methods*. Thousand Oaks: Sage; 2007.

WEEK 4: FAMILY SYSTEMS, MARRIAGE NORMS & CULTURAL CONTINUITY

13. Sassler S, Miller A. Changing Patterns of Marriage and Cohabitation. *Annual Review of Sociology*. 2019;45:131–150.
14. Schneider DM. *A Critique of the Study of Kinship*. Ann Arbor: University of Michigan Press; 1984.
15. Carsten J. *Cultures of Relatedness*. Cambridge: Cambridge University Press; 2000.
16. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapter 4.
17. Hirsch JS. *A Courtship After Marriage*. Berkeley: University of California Press; 2003.
18. Ohio State University Libraries. How to Write an Annotated Bibliography. (Online Guide).

WEEK 5: TOURISM, MOBILITY & CULTURAL ADAPTATION

19. Clifford J. Traveling Cultures. In: Grossberg L, et al., editors. *Cultural Studies*. New York: Routledge; 1992.
20. Vertovec S. Transnationalism and Identity. *Journal of Ethnic and Migration Studies*. 1999;27(4):573–582.
21. Gupta A, Ferguson J. Culture, Power, Place. In: *Culture, Power, Place: Explorations in Critical Anthropology*. Duke University Press; 1997.
22. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapter 5.

23. Lee SK, Bai B. A Qualitative Study on Destination Wedding Decision-Making. *International Journal of Hospitality Management*. 2018;75:154–163.

WEEK 6: CULTURAL VALUES, RESOURCE USE & SYMBOLIC SPENDING

24. Mauss M. *The Gift*. New York: W.W. Norton; 1990 (original 1925).
 25. Zelizer V. The Social Meaning of Money. *American Journal of Sociology*. 1989;95(2):342–377.
 26. Bloch M, Parry J. *Money and the Morality of Exchange*. Cambridge: Cambridge University Press; 1989.
 27. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapter 7.
 28. Gentry J, Curasi C. Ritual Consumption and the Family. *Journal of Consumer Research*. 2004;31(1):38–54.

WEEK 7: RITUAL TIME, CEREMONY FLOW & CULTURAL ORDER

29. Turner V. Rites of Passage and Liminality. In: *The Forest of Symbols*. Ithaca: Cornell University Press; 1967.
 30. Bell C. *Ritual Theory, Ritual Practice*. New York: Oxford University Press; 1992.
 31. Durkheim E. *The Elementary Forms of Religious Life*. New York: Free Press; 1912/1995.
 32. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapter 8.
 33. Otnes C, Pleck E. *Cinderella Dreams: The Allure of the Lavish Wedding*. Berkeley: University of California Press; 2003.

WEEK 8: CULINARY TRADITIONS, SYMBOLIC FOODS & CULTURAL EXPRESSION

34. Johnston J, Cairns K. Eating for Change (Revisit). *Journal of Consumer Culture*. 2012.
 35. Mintz S, Du Bois C. The Anthropology of Food and Eating. *Annual Review of Anthropology*. 2002;31:99–119.
 36. Appadurai A. How to Make a National Cuisine. In: *Food and Culture*. 1988.
 37. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapter 9.
 38. Long L. Culinary Tourism and the Quest for Authenticity. In: *Culinary Tourism*. 2004.

WEEK 9: CEREMONY STRUCTURES, GESTURES & SYMBOLISM

39. Turner V. Rites of Passage (Revisit).
 40. Bell C. *Ritual Theory, Ritual Practice*. (Revisit).
 41. Durkheim E. *Elementary Forms*. (Revisit).
 42. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapter 11.
 43. Shen A. Constructing Ethnic Identity Through Wedding Rituals. *Journal of Consumer Culture*. 2019.
 44. Spradley J. Analyzing Rituals. In: *Participant Observation*. 1980.

WEEK 10: VISUAL SYMBOLISM, AESTHETICS & DESIGN TRADITIONS

45. Barthes R. The Rhetoric of the Image. *Communications*. 1964;4:40–51.
 46. Kress G, van Leeuwen T. *Reading Images: The Grammar of Visual Design*. London: Routledge; 1996.
 47. Tuan Y-F. *Space and Place*. Minneapolis: University of Minnesota Press; 1977.
 48. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapter 12.
 49. McIntosh AJ, Harris C. The Wedding Servicescape: Designing Memorable Experiences. *Event Management*. 2018;22(2):1–16.
 50. Pink S. *Doing Visual Ethnography*. Los Angeles: Sage; 2013.

WEEK 11: MEDIA, MEMORY & REPRESENTATION

51. Zelizer B. Reading the Past Against the Grain: Memory Studies. *Critical Studies in Media Communication*. 2008.
52. Goffman E. *The Presentation of Self in Everyday Life*. New York: Doubleday; 1959.
53. Seligman A, Weller R. *Ritual and Its Consequences*. New York: Oxford University Press; 2008.
54. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapters 13–15.
55. Uttal L. The Cultural Politics of Weddings. In: *Gender & Society*. 2017.
56. Stanczak G. Image-Based Research. In: *Visual Research Methods*. 2007.

WEEK 12: CULTURAL ETHICS, REPRESENTATION & PROFESSIONAL PRACTICE

57. Brown M, Barwick S. Cultural Appropriation: Whose Culture? *Cultural Studies Review*. 2018;24(2):48–76.
58. Hall S. The Work of Representation. In: *Representation: Cultural Representations and Signifying Practices*. Sage; 1997.
59. Ting-Toomey S. *Communicating Across Cultures*. New York: Guilford Press; 1999.
60. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapters 20, 22–23.
61. Freeman R. Beyond the Stereotype: Navigating Culture in Multicultural Events. In: *Event Management*. 2015.

WEEK 13: CULTURAL SPACES, PLACE-MAKING & RITUAL ENVIRONMENTS

62. Tuan Y-F. *Space and Place*. (Revisit).
63. Low S. The Anthropology of Space and Place. *Annual Review of Anthropology*. 2003;32:1–30.
64. Feld S, Basso K. *Senses of Place*. Santa Fe: School of American Research Press; 1996.
65. Daniels M, Wosicki C. *Wedding Planning and Management*, Chapters 16–17.
66. Otnes C. Place, Space, and Ritual in Weddings. 2014.
67. Pink S. Analyzing Places and Material Environments. In: *Doing Visual Ethnography*. 2013.

WEEK 14: SYNTHESIS, DESIGN & SCHOLARLY COMMUNICATION

68. Turner V. Rites of Passage (Revisit).
69. Hall S. Representation (Revisit).
70. Tuan Y-F. Space & Place (Revisit).
71. Johnston J, Cairns K. Eating for Change (Revisit).
72. Daniels M, Wosicki C. Relevant project-specific chapters.
73. McIntosh AJ, Harris C. Servicescape (Revisit).
74. Belcher W. *Writing Your Journal Article in Twelve Weeks*. 2009.
75. Silverman D. *Interpreting Qualitative Data*. Sage; 2013.

WEEK 15: REFLECTION, NARRATIVE & PUBLIC SCHOLARSHIP

76. Ellis C, Bochner A. *The Ethnographic I: A Methodological Novel*. AltaMira Press; 2000.
77. Schön D. *The Reflective Practitioner*. Basic Books; 1983.
78. Abu-Lughod L. Writing Against Culture. *Cultural Anthropology*. 1991;6(1):22–45.
79. Belcher W. Revision & Dissemination. In: *Writing Your Journal Article in Twelve Weeks*.
80. Silverman D. Presenting Qualitative Findings. In: *Interpreting Qualitative Data*.

GE Theme course submission worksheet: Traditions, Cultures, and Transformations

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 and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

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

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

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

This course exemplifies the Theme of Traditions, Cultures, and Transformations by examining weddings as culturally embedded traditions that express identity, values, power, and social meaning. Through interdisciplinary cultural analysis, students explore how wedding rituals both preserve tradition and transform over time in response to historical change, migration, globalization, technology, and shifting social norms across diverse societies.

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.	Students engage in critical and logical thinking through: * Weekly scholarly discussion posts that require interpretation of wedding rituals using evidence from interdisciplinary readings * Literature-based assignments (Annotated Bibliography, Trend Analysis Paper) that require evaluation and synthesis of scholarly arguments * A final integrative project requiring theory-driven analysis of cultural traditions and change
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	Students undertake advanced scholarly exploration through: Development of a Research Proposal grounded in cultural theory, An Annotated Bibliography evaluating interdisciplinary scholarship, A Trend Analysis Paper analyzing cultural transformation using scholarly and historical sources. <i>These assignments emphasize interpretation and synthesis rather than description of customs.</i>
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	Students synthesize approaches to the Theme by: <i>Applying ritual theory, symbolic anthropology, kinship studies, media analysis, and spatial theory to wedding traditions, Comparing cultural frameworks across global case studies, Integrating interdisciplinary perspectives to interpret how traditions adapt in different cultural and historical contexts</i> Assignments such as the Destination Wedding Analysis, Servicescape Interpretation, and Catering Cultural Analysis serve as analytical case studies, not professional planning exercises.
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 demonstrate reflective learning through: * Weekly discussion posts connecting theory to unfamiliar cultural contexts * An Ethical Reflection Paper examining positionality, representation, and power * A final reflective essay assessing growth as a cultural analyst and researcher

Goals and ELOs unique to Traditions, Cultures, and Transformations

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

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

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

	Course activities and assignments to meet these ELOs
ELO 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	Students analyze how religion, gender roles, kinship systems, consumer values, and technology shape wedding rituals through scholarly readings, discussions, and applied cultural analysis assignments.
ELO 3.2 Analyze the impact of a “big” idea or technological	Students analyze technological change as a major cultural force by examining the historical evolution of wedding documentation (e.g., painting, photography, videography,

advancement in creating a major and long-lasting change in a specific culture.	digital media) and evaluating its long-term impact on ritual meaning, cultural memory, and representation.
ELO 3.3 Examine the interactions among dominant and sub-cultures.	Students examine interactions among dominant and subcultures by analyzing intercultural, diasporic, interfaith, and LGBTQ+ wedding traditions, focusing on cultural negotiation, adaptation, and identity preservation.
ELO 3.4 Explore changes and continuities over time within a culture or society.	Assignments require students to trace historical origins, generational shifts, and contemporary adaptations of wedding rituals, emphasizing continuity and transformation across time.
ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.	Students compare wedding traditions across societies and institutions using theory-driven explanation to account for similarities, differences, and disparities.
ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.	Through the Ethical Reflection Paper, Annotated Bibliography, and Final Project Reflection, students analyze how race, ethnicity, gender, and social identity shape ritual experiences, representation, and broader societal implications.

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.

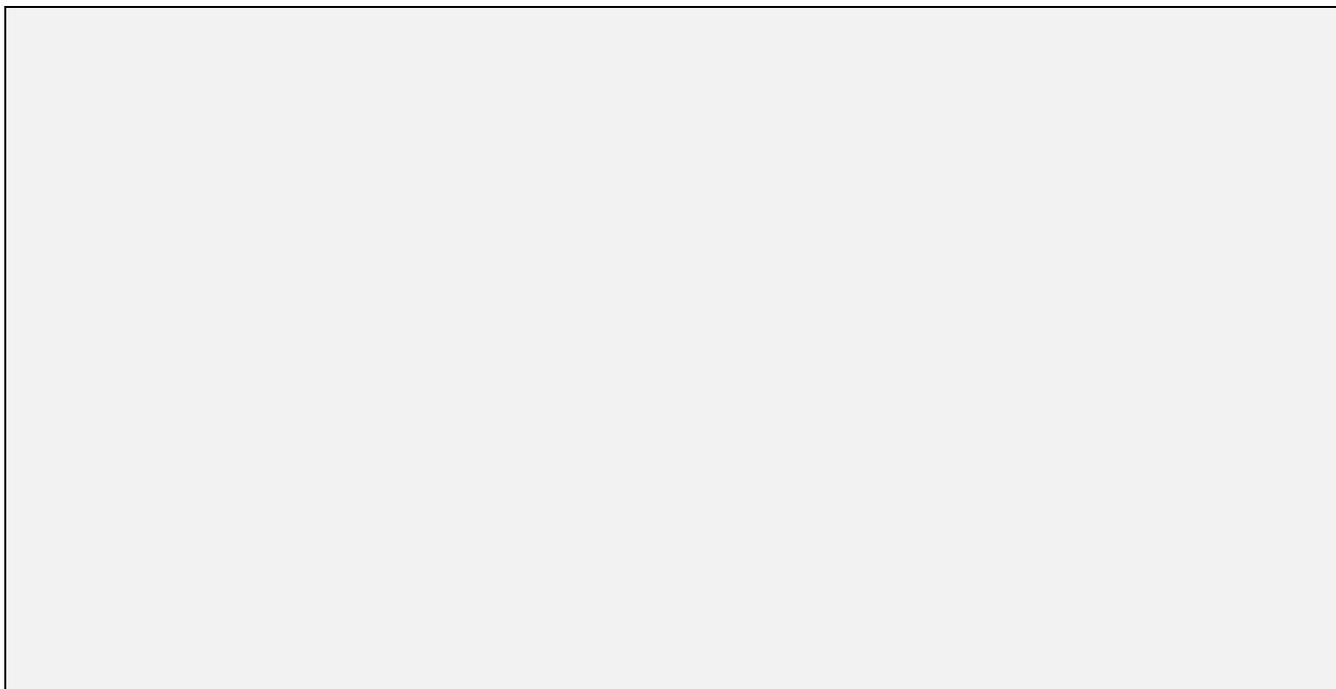
In the context of the 4-credit GEN Theme High Impact Practice (which, by definition, is a more robust course than a non-HIP 3-credit Theme course—since student will take one 4-credit course instead of taking two 3-credit courses), research or creative inquiry requires a level of rigor and engagement 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:

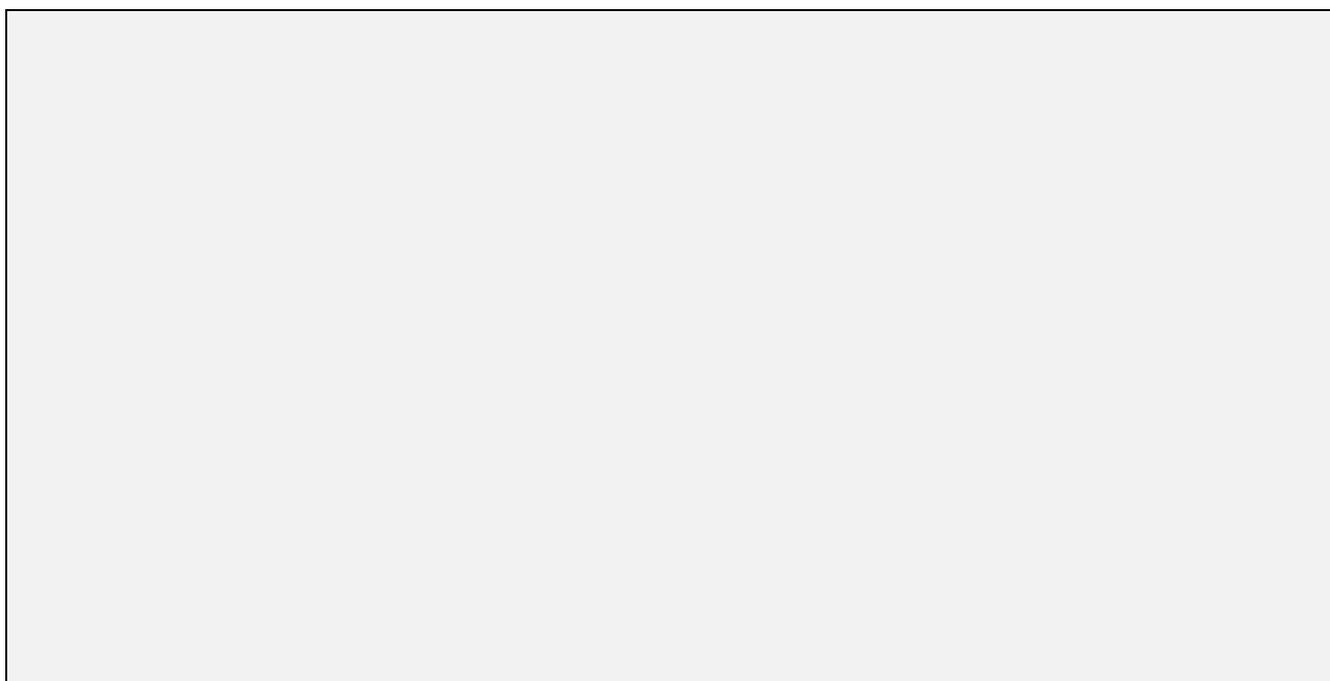
- The Creative Inquiry or Research component should be integrated throughout a *substantial* portion of the course (not just at the very end, for example).
- The Creative Inquiry or Research component should connect to the Theme and to the subject/content of the course. If the course at hand is requesting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

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

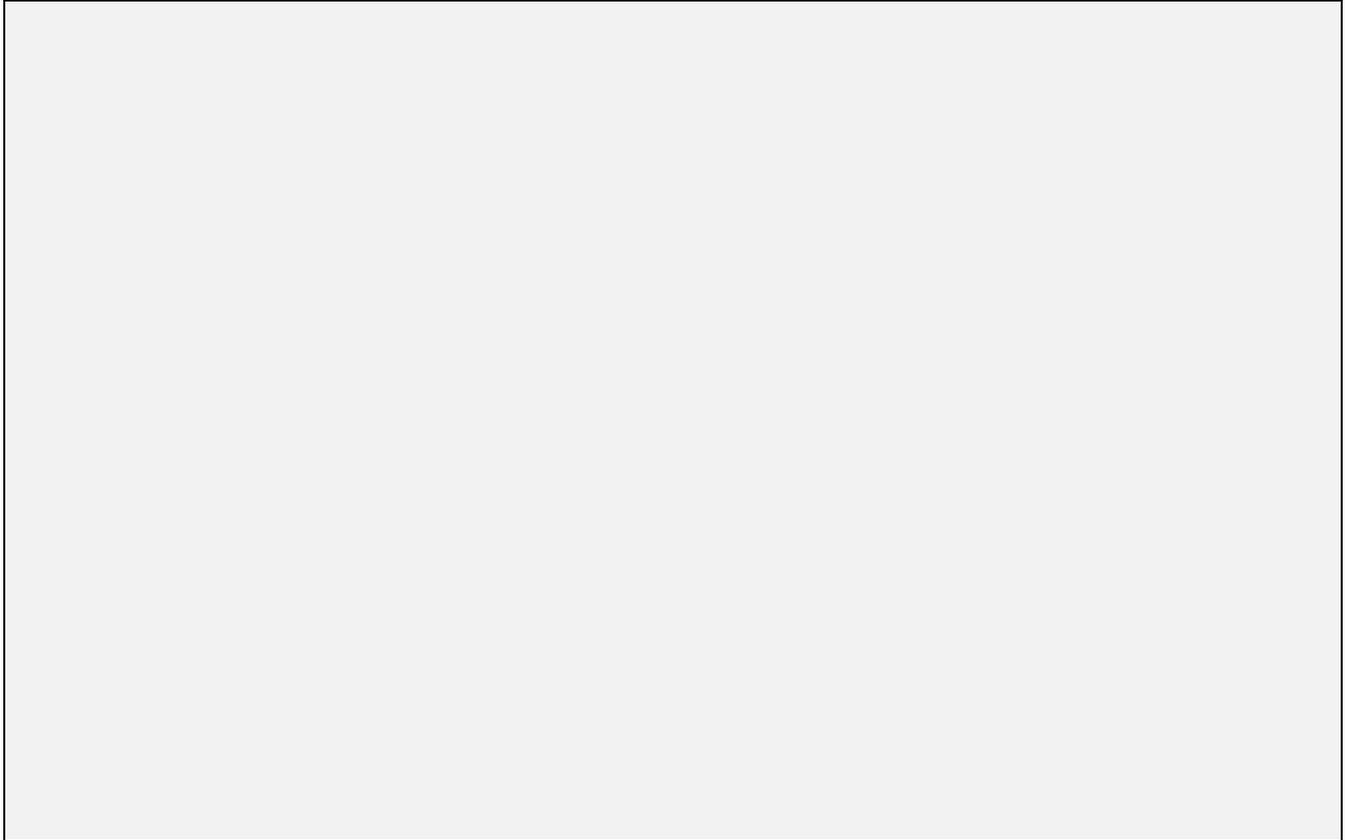
2. Teaching methods and practices: Which class activities and materials will be used to teach students the research methodology and/or research practices or the methods and practices of creative inquiry typical or relevant in your discipline? How will the potential ethical implications for research or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



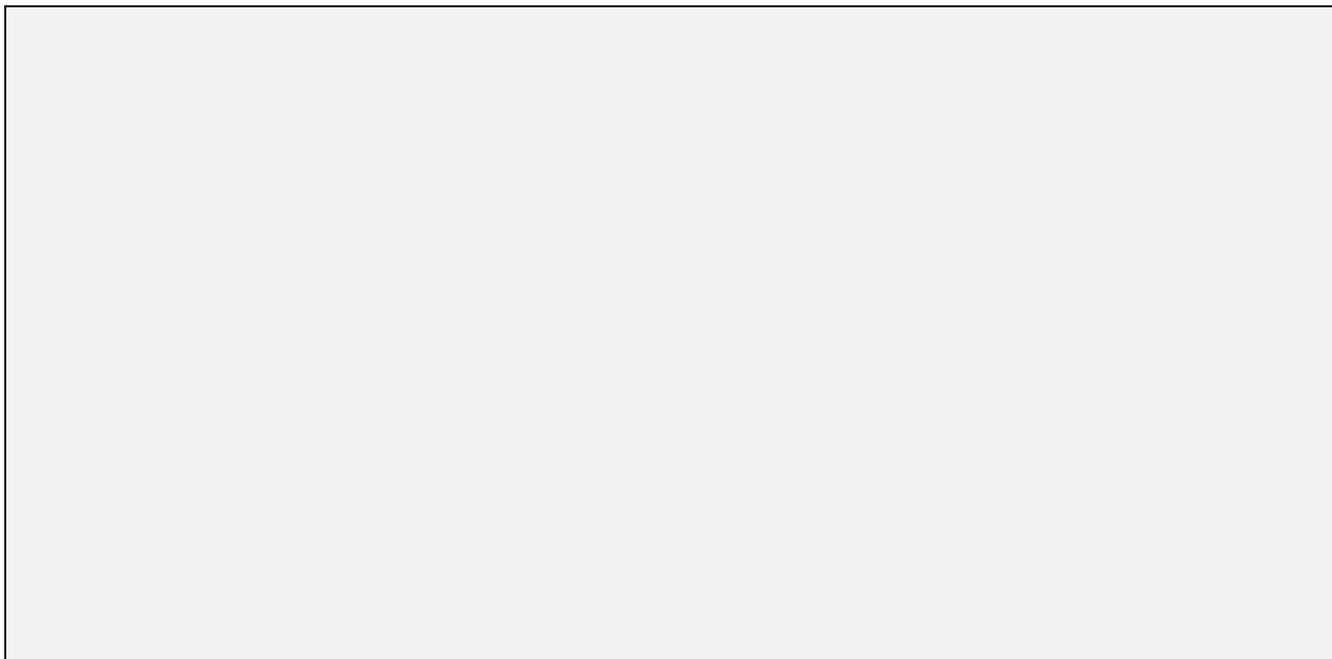
3. Implementing: Through which class activities and materials will the students be given opportunities to practice disciplinary research or creative inquiry techniques, methods, and skills to create new knowledge or advance praxis? (This information should also be readily visible on the syllabus.)



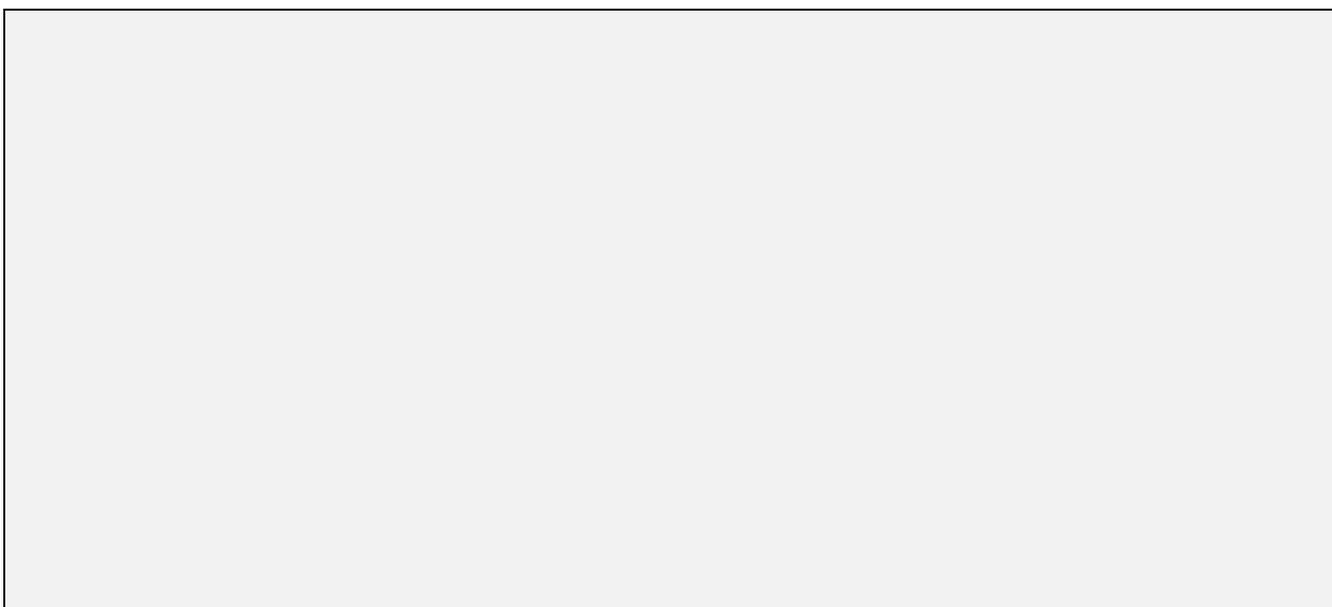
4. Demonstration of competence: Disciplines develop and share new knowledge or creative work in different ways. Through which activity or activities will students first be taught and then be involved in a demonstration of competence in an appropriate format for the discipline (e.g., a significant public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



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



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



From: Tackett, Kimberly tackett.209@osu.edu

Sent: Friday, February 6, 2026 11:47 AM

To: Urban, Hugh <urban.41@osu.edu>

Cc: Curley, Melissa <curley.32@osu.edu>; Weiner, Isaac <weiner.141@osu.edu>; Dew, Spencer <dew.50@osu.edu>; Johnston, Sarah <johnston.2@osu.edu>

Subject: Re: Concurrence Request - CSHSPMG 3600

CONCURRENCE: Dept. of Comparative Studies

No response, concurrence assumed

Happy Friday,

Hugh, thank you for forwarding this along. I'm writing with a friendly reminder to please respond to our concurrence request by **Tuesday, February 10.**

We appreciate your department's collegiality in helping ensure there is no duplication of courses. I hope you're staying warm. Have a wonderful weekend!

All my best,
Tackett



Kim Tackett, M.Ed. [She/Her]

College of Education and Human Ecology

Department of Human Sciences

Curriculum and Academic Program Services (CAPS)

Senior Curriculum Coordinator

From: Urban, Hugh <urban.41@osu.edu>

Sent: Tuesday, January 27, 2026 12:23 PM

To: Tackett, Kimberly <tackett.209@osu.edu>

Cc: Curley, Melissa <curley.32@osu.edu>; Weiner, Isaac <weiner.141@osu.edu>; Dew, Spencer <dew.50@osu.edu>; Johnston, Sarah <johnston.2@osu.edu>

Subject: Re: Concurrence Request - CSHSPMG 3600

Dear Kimberly,

I'm forwarding your request to our other Religious Studies faculty to see if they have an opinion on this

Melissa, Isaac, Spencer, Sarah, can take a look and give me your thoughts?

Thanks

hugh

Hugh B. Urban

College of Arts and Sciences Distinguished Professor

Chair, Department of Comparative Studies

451 Hagerty Hall

The Ohio State University

Columbus, OH 43210

urban.41@osu.edu

From: Tackett, Kimberly <tackett.209@osu.edu>
Sent: Tuesday, January 27, 2026 12:16 PM
To: Urban, Hugh <urban.41@osu.edu>
Subject: Concurrence Request - CSHSPMG 3600

Good afternoon, Dr. Urban,

I hope this message finds you well and you're staying warm.

Our faculty in the Department of Human Sciences (College of Education and Human Ecology) are seeking concurrence from the **Department of Comparative Studies** for a proposed new course (see syllabus attached):

CSHSPMG 3600: Rituals of Love: Weddings Across Cultures (4cr)

This course is intended for inclusion in both the General Education (GEN) curriculum under the "Traditions, Cultures, and Transformations" theme category and our Hospitality Management major as an elective option.

We kindly ask that you provide your response by **Tuesday, February 10**, in alignment with the university's ten-business-day guideline.

If you are not the appropriate contact for this request, I would appreciate your assistance in directing me to the correct individual. Please don't hesitate to reach out with any questions or concerns.

Make it a great day!
Tackett

Kim Tackett, M.Ed. [She/Her]
College of Education and Human Ecology
Department of Human Sciences
Curriculum and Academic Program Services (CAPS)
Senior Curriculum Coordinator

From: McGraw, Scott <mcgraw.43@osu.edu>
Sent: Thursday, February 5, 2026 4:04 PM
To: Tackett, Kimberly <tackett.209@osu.edu>
Subject: Re: Concurrence Request: CSHSPMG 3600

CONCURRENCE: ANTHROPOLOGY

Hi Kim,

The Department of Anthropology is happy to provide concurrence for this course. Best of luck with it!

Scott



W. Scott McGraw
Professor and Chair
Department of Anthropology
4042 Smith Laboratory, 174 W. 18th Avenue
Columbus, OH 43210-1106
(614) 688-3794
Mcgraw.43@osu.edu

From: Tackett, Kimberly <tackett.209@osu.edu>
Sent: Tuesday, January 27, 2026 12:18 PM
To: McGraw, Scott <mcgraw.43@osu.edu>
Subject: Concurrence Request: CSHSPMG 3600

Good afternoon, Dr. McGraw,

I hope this message finds you well and you're staying warm.

Our faculty in the Department of Human Sciences (College of Education and Human Ecology) are seeking concurrence from the Department of Anthropology for a proposed new course (see syllabus attached):

CSHSPMG 3600: Rituals of Love: Weddings Across Cultures (4cr)

This course is intended for inclusion in both the General Education (GEN) curriculum under the "Traditions, Cultures, and Transformations" theme category and our Hospitality Management major as an elective option.

We kindly ask that you provide your response by **Tuesday, February 10**, in alignment with the university's ten-business-day guideline. If you are not the appropriate contact for this request, I would appreciate your assistance in directing me to the correct individual. Please don't hesitate to reach out with any questions or concerns.

Make it a great day!
Tackett