Course Change Request

Date Submitted: 03/07/18 10:53 am

Viewing: PERF 301 : Performance in World Cultures

Also Known As: MUSC 301, THAR 301

Last edit: 03/07/18 1:20 pm
Changes proposed by: jimball

As A Banner Equivalent:
- MUSC 301 : Performance in World Cultures
- THAR 301 : Performance in World Cultures

As A Banner Prerequisite:
- MUSC 400 : Senior Seminar and Project

Contact(s)

<table>
<thead>
<tr>
<th>Name</th>
<th>E-mail</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paula Morris</td>
<td><a href="mailto:morrisp@tamug.edu">morrisp@tamug.edu</a></td>
<td>409-740-4975</td>
</tr>
<tr>
<td>Jim Ball</td>
<td><a href="mailto:jimball@tamu.edu">jimball@tamu.edu</a></td>
<td>979-845-3355</td>
</tr>
</tbody>
</table>

Rationale for Course

Edit

The proposed changes are to meet the demand/interest of students.

Course prefix   PERF
Course number   301
Department       Performance Studies
College/School   Liberal Arts
Academic Level   Undergraduate
Undergraduate course level justification (Select One)

Effective term   2018-2019

Complete Course Title
Performance in World Cultures

Abbreviated Course Title
PERF IN WORLD CULTURES

Catalog course description
Application of the tools of performance studies to explore the enactment of the arts in world cultures and the ways the people of every society express themselves in performance; examination of different genres of performance through music, theatre, verbal art and dress.

Prerequisites and Restrictions
Junior or senior classification or approval of instructor.

Should catalog prerequisites/concurrent enrollment be enforced?
No

Crosslistings
Yes
Crosslisted With
MUSC 301
THAR 301

In Workflow
1. PRFM Department Head
2. Curricular Services Review
3. LA Committee Preparer UG
4. LA Committee Chair UG
5. LA College Dean UG
6. UCC Preparer
7. UCC Chair
8. GV Committee Preparer UG
9. GV Committee Chair UG
10. GV College Dean UG
11. Faculty Senate Preparer
12. Faculty Senate
13. Provost II
14. President
15. Curricular Services
16. Banner

Approval Path
1. 03/07/18 2:37 pm
   William Clark (wrlcark): Approved for PRFM Department Head
2. 03/08/18 11:27 am
   Sandra Williams (sandra-williams): Approved for Curricular Services Review
3. 03/08/18 12:00 pm
   Steve Oberhelman (s-oberhelman): Approved for LA Committee Preparer UG
4. 03/08/18 12:02 pm
   Steve Oberhelman (s-oberhelman): Approved for LA Committee Chair UG
5. 03/08/18 12:06 pm
   Steve Oberhelman (s-oberhelman): Approved for LA College Dean UG
6. 03/08/18 1:50 pm
   Sandra Williams (sandra-williams): Approved for UCC Preparer
7. 03/09/18 2:02 pm
   Sandra Williams (sandra-williams): Approved for UCC Chair

https://nextcatalog.tamu.edu/courseleaf/approve/
### Learning Outcomes

Meets traditional face-to-face learning outcomes.

Describe how learning outcomes are met or provide justification why they are not met.

The online version of MUSC/PERF/THAR 301 covers the same key topics and meets the same learning outcomes as the face-to-face course and the breadth and depth of the curriculum for this online version qualifies as a three-credit-hour course. The online version of MUSC/PERF/THAR 301 includes extensive, highly-detailed video tutorials as well as video interviews featuring Performance Studies scholars and performers from TAMU as well as other prominent higher education institutions around the country including Northwestern University, Oberlin College, University of California, and Princeton University. These tutorials and interviews provide students the same exposure to global performance traditions and the same opportunities to analyze the function of performance in a globalized society as they would receive in the face-to-face version of the course.

The online course also includes interactive activities such as problem-solving assignments, peer editing, journaling, discussion board exercises, and guided study sessions led by the instructor via Blackboard Collaborate Ultra (a real-time video conferencing tool on eCampus.) Additionally, mastery quizzes are embedded in each learning module after interactive video tutorials, reading assignments, podcasts, and concept mapping exercises. Finally, in lieu of the live performance required in the face-to-face course, in the online course students create a video performance that provides new opportunities to consider key questions of liveness and mediation debated in the discipline of performance studies.

### Hours

Meets traditional face-to-face hours.

Describe how hours are met or provide justification why they are not met.

Each module of the online course requires at least as much time to complete as its face-to-face corollary. Students taking the online version of the course will be required to invest the same amount of time and energy into completing the course as they would if they were enrolled in the traditional face-to-face version of the course.

Will this course be taught as a distance education course?

Yes No

I verify that I have reviewed the FAQ for Export Control Basics for Distance Education.

Yes No

Is 100% of this course going to be taught in Texas?

Yes

Will classroom space be needed for this course?

No

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https://nextcatalog.tamu.edu/courseleaf/approve/
This will be a required course or an elective course for the following programs:

Required (select program)

Elective (select program)

Has/will this course be(en) submitted for core curriculum consideration?
Yes

Proposed Core Foundational Component Area

Approved Foundational Component Area
Core Creative Arts (KCRA)

Has/will this course be(en) submitted for Writing or Communication consideration?
No

Has/will this course be(en) submitted for ICD consideration?
No

**Course Syllabus**

Syllabus:
Upload syllabus

Upload syllabus
PERF 301 Syllabus Spring 2019.doc
PERF 301 ONLINE-MGariazzo.docx

Letters of support or other documentation
Yes No

Upload files

permission to teach.pdf

Additional information
the Department of Liberal Studies in Galveston is requesting the addition of this course to our inventory. Permission from Performance Studies Department Head attached. We would like this to be effective for the 2018-2019 Academic year.

The Department of Performance Studies in College Station is requesting permission to offer a fully online, non-traditional version of MUSC/PERF/THAR 301: Performance in World Cultures, a course required for both our majors and that fulfills University Core requirements. The preparation of this course was enabled through an ITS Innovative Pedagogy Grant. The course was designed by Dr. Mariana Gariazzo and created with the assistance of ITS staff in the College of Liberal Arts. Dr. Gariazzo, the Department Dead and the Director of Undergraduate Studies have reviewed the course to confirm that it covers the same learning outcomes and requires the same hours as the face-to-face course, and they have reviewed and discussed the restrictions of Rule 11.03.99.MI to ensure that the course follows Rule 11.03.99.MI.

Reviewer Comments
Sandra Williams (sandra-williams) (02/21/18 8:13 pm): Adjusted workflow for this type of change.
Meredith Zalesak (zalesakm) (03/06/18 4:47 pm): Rollback: PRFM needs to make changes.
Sandra Williams (sandra-williams) (03/08/18 11:27 am): NOTE: Workflow will be adjusted to include GV when UCC approves for NTFA.
Sandra Williams (sandra-williams) (03/09/18 1:58 pm): UCC approved March 9 via e-vote.
Sandra Williams (sandra-williams) (03/09/18 2:02 pm): Adjusted workflow to include GV.

Key: 12514
Course title and number: PERF 301 Performance and World Culture
Term: Spring 2019
Meeting times and location: TBD

Course Description and Prerequisites

Catalog Description: Application of the tools of performance studies to explore the enactment of the arts in world cultures and the ways the people of every society express themselves in performance; examination of different genres of performance through music, theatre, verbal art, and dress.

Prerequisite: Junior or senior classification or approval of instructor

Performance studies is an interdisciplinary field that borrows from theatre studies, anthropology, sociology, art history, and cultural studies. Performance and World Culture uses key texts in the field to examine a range of cross-cultural performances on and off the stage, live and recorded, and understands dance, performance art, plays, music and everyday acts as performances of cultural identity. Our analysis of these forms unearths the roots of various “American” performance genres and styles by reading, watching, talking, and writing about a variety of cross-cultural performances and pays particular attention to how performance frames and creates national, ethnic, racial, and sexual identity. We’ll look at how performance traditions change between cultures and throughout time, and how these traditions build a sense of cultural heritage. This course will familiarize students with the field of performance studies and explore the enactment of the arts in world culture.

Learning Outcomes

We'll spend the majority of our class time evaluating and analyzing a variety of performances understood as cross-cultural because of their style, narrative content, intended audience, or production process. When you finish this course, you will be able to

- demonstrate a grasp of key concepts and theories of performance
- apply theories of cross-cultural performance in discussions and a group project
- explain how performance facilitates cultural transfer
- synthesize course concepts by devising cross-cultural performance situations
- analyze representative cross-cultural performances and performers

We will measure our mastery of these course objectives through

- ten structured reading group reports and discussion sessions
- one field observation
- one performance project plan
- one performance review
- one group performance project and written analysis
- one critical reflection essay

Instructor Information
Rev. 02/2018
**Textbook and/or Resource Material**

**Required Texts:** All texts are available on Blackboard.

**Required Performances:** You must see one live performance this term at the Galveston Grand 1894 Opera House. The specific performance will be determined when the Grand’s 2018-2019 performance schedule becomes available.


**Absences and Make-up Policy:** Information concerning absences is contained in the University Student Rules Section 7 ([http://www.tamug.edu/stulife/Academic_Rules/7_Attendance.html](http://www.tamug.edu/stulife/Academic_Rules/7_Attendance.html)). Please consult the University Student Rules for reasons for excused absences, detailed procedures and deadlines as well as student grievance procedures (Part III, Section 45).

If an absence is excused, you will have the opportunity to make up any quiz, exam or other work that contributes to the final grade or provide a satisfactory alternative by a date agreed upon by you and me. The make-up work must be completed in a timeframe not to exceed 30 calendar days from the last day of the initial absence. You are responsible for providing satisfactory evidence to substantiate the reason for the absence. Reasons for absences that are considered excused by the university are found in Student Rule 7 referenced above. The fact that these are university-excused absences does not relieve you of responsibility for prior notification and documentation. Failure to notify and/or document properly may result in an unexcused absence. Falsification of documentation is a violation of the Honor Code.

**Grading Policies and Assignments**

**Structured Reading Group (SRG) Meetings and Reports:**
The structured reading group reports and attendance at the group review sessions are required and constitute evidence of your attendance and participation in the hybrid course. Unless you have a University excused absence, students who fail to attend these required group meetings or who fail to submit two reports will fail the course. For each discussion, students will participate guided by the following specific roles: 1) discussion leader 2) passage master 3) creative connector 4) devil’s advocate and 5) journalist. Each student will develop a SRG documentation report which details the assigned role and the required materials related to that role (see attached). Discussion leaders, passage masters, creative connectors and devil’s advocates will turn in the documentation related to their roles on the due dates outlined on the course schedule. However, journalists will submit their work no later than midnight on the day following their SRG meeting. These reports should be no fewer than 250 words and will help facilitate discussion and prepare students for engaged written analysis in each assignment. Each member should come to the SRG meeting prepared to discuss the reading and complete his/her assigned role; work that is not submitted by the deadline will not be eligible for SRG review and
consequently those writers will not be eligible to earn the participation points available for the SRG assignments.

**Field Observation:**
Each student will complete a short ethnographic project that requires a minimum of two hours observing and recording interactions in a public setting. Possibilities include a fishing pier, campus cafeteria, public library, public park, public transit, sports event, or a broad range of public spaces. Using course readings on ritual, play and performance, students are asked to apply these theories to interpret their observations in a three-page or 1,500 word, double-spaced essay with standard margins.

**Group Project:**
Working in groups of 4-6 students, you will perform culture. You might present a cultural practice from your own or other group members' heritage; you might stage a portion of a play (either original or canonical) filtered through one of the intercultural theories we've studied; you might take up another cultural position and present one of its cultural products; or you might come up with your own project. We'll view these performances on the final day of the course. In addition to the performance itself, your group will submit a 500-word (or two double-spaced pages with standard margins) performance proposal that indicates your style and genre of performance, your topic, and your theoretical and artistic contexts as well as a project plan with a timetable, rehearsal schedule, identification and allocation of tasks, and other relevant information about your process.

After you complete your performance, you'll each write a 1,000-word (or four double-spaced pages with standard margins) performance analysis that identifies and contextualizes your cultural performance, explains your artistic aims, analyzes your intended and actual outcomes, details your technical and geographic constraints, and develops your artistic and theoretical contexts. Our first and only full class meeting will be to view the group performances. Students are asked to submit a group project plan the week prior to spring break which is a draft of the performance proposal and analysis.

**Performance Review:**
You are required to write a performance review that utilizes concepts and theories addressed in the course to interpret the selected performance. This essay should be no fewer than 1,500 words (or three double-spaced pages with standard margins) and should demonstrate engagement with the course materials to reflect how the selected performance reflects ideas addressed in the course readings. You are also required to attend one performance at the Galveston Grand 1894 Opera House during the semester and you may elect to write the required performance review on that performance. A second option allows you to choose another staged performance or organized event such as a play, musical, concert, political rally, religious service, festival, parade or sporting event. If you elect to choose the second option, please clear your selection with me via e-mail before you start your review.

**Critical Reflection Essay:**
In lieu of a final exam, you will be asked to respond to one of five prompt questions in a critical reflection essay that asks you to synthesize key course concepts. Your response to the question should be no fewer than 1,500 words (or three double-spaced pages with standard margins) and should demonstrate direct engagement with the course materials and reflect how the selected performance reflects ideas addressed in the course readings.

**Grade of I (Incomplete):**
TAMUG Student Rules provide strict guidelines for assigning a grade of I. According to the rules, all requested documentation must be submitted to be assigned the I grade. The student’s college advising office will also be contacted to verify the reason for any request of the grade of incomplete. Requests for the I grade (Incomplete) can be considered only if the student already carries a grade of C or higher; has a record of good attendance prior to illness or emergencies;

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and has completed 60% of the work in the course.

**Academic Integrity**

For additional information please visit: [http://www.tamug.edu/HonorSystem](http://www.tamug.edu/HonorSystem)

“An Aggie does not lie, cheat, or steal, or tolerate those who do.”

**Appropriate Attribution & Acknowledging Assistance:**
Any assignment that includes sources but fails to include clear and appropriate attribution of those sources in the required MLA format risks a grade of zero for that assignment, as well as an F for the course. Please read the responsibilities of avoiding plagiarizing and ask for assistance with documentation, attribution and acknowledgment to prevent problems. Also see [http://www.tamug.edu/honorsystem/descriptions.html](http://www.tamug.edu/honorsystem/descriptions.html) for descriptions. Any paper that shows evidence of assistance yet fails to acknowledge such assistance will be considered in violation of the Aggie Honor Code and will be reported as a case of academic dishonesty.

**Grade Equivalency:**

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<thead>
<tr>
<th>Grade Equivalency</th>
<th>Description</th>
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<tr>
<td>500-450</td>
<td>A = Exceptional ability to conceptualize and present ideas; submitted assignments thoroughly engage course concepts and far exceed basic assignment criteria; the work seamlessly synthesizes key concepts and demonstrates originality; coursework demonstrates initiative and imagination; submitted work contains few to no errors; overall the assigned work shows a trajectory of development and growth. Submitted work exceeds expectations for research and writing at the college level.</td>
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<td>449-400</td>
<td>B = Solid work; meets basic requirements; evident language competency; few errors; the submitted work engages but generally does not go beyond information and ideas readily accessible through class, readings, and discussions. The coursework reflects research and writing commensurate with university level work.</td>
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<td>399-350</td>
<td>C = Submitted writing assignments and discussions demonstrate limited ability or effort to engage key course ideas and information; written assignments have numerous errors including problems with sentence structure, spelling, and grammar. Submitted work demonstrates research and writing below expectations for college-level writing.</td>
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<tr>
<td>349-300</td>
<td>D = Quantity and quality of the research and writing does not engage the basic course concepts; the writer’s errors in sentence structure, spelling and grammar impede the work’s cogency.</td>
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<tr>
<td>299- and below</td>
<td>F = Quantity and quality of the research and writing does not respond to the assignment prompt, engage any of the course concepts, and/or written errors significantly impede the work’s coherence.</td>
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**Course Assignments:**

<table>
<thead>
<tr>
<th>Course Assignments</th>
<th>Points</th>
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<tbody>
<tr>
<td>Structured Reading Group Reports</td>
<td>10 reports worth 10 points each=100 points</td>
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<tr>
<td>Field observation</td>
<td>30 points</td>
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<tr>
<td>Group Performance Plan</td>
<td>40 points</td>
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<tr>
<th>Performance Review</th>
<th>30 points</th>
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<tr>
<td>Group Performance and Critical Analysis</td>
<td>200 points</td>
</tr>
<tr>
<td>Critical Reflection Essay</td>
<td>100 points</td>
</tr>
<tr>
<td><strong>500 points total</strong></td>
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**Course Topics, Calendar of Activities, Major Assignment Dates**

Instructor reserves the right to make changes to the syllabus and assign impromptu quizzes during the semester. You are responsible for all readings, screenings, and performances. All readings and screenings are due on the date indicated. No work will be accepted via email and all of your assignments except the final group performance must be submitted on Blackboard.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Required Reading</th>
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<tr>
<td></td>
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<td>Barbara Kirshenblatt-Gimblett “What is Performance Studies?” <a href="http://scalar.usc.edu/nehvectors/wips/barbara-kirshenblatt-gimblett-what-is-performance-studies-2001-">http://scalar.usc.edu/nehvectors/wips/barbara-kirshenblatt-gimblett-what-is-performance-studies-2001-</a></td>
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<td></td>
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<td>Michael Flatley’s Final Performance of <em>Riverdance</em>, June 15, 1995 <a href="https://www.youtube.com/watch?v=F0HlrQScWl0">https://www.youtube.com/watch?v=F0HlrQScWl0</a></td>
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<td>Katherine Dunham as Odette with the Dunham Dance Company in <em>Casbah</em> (1948) directed by John Berry <a href="https://www.youtube.com/watch?v=LAZYzcH67F0">https://www.youtube.com/watch?v=LAZYzcH67F0</a></td>
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<td>The Butoh of Tatsumi Hijikaki, 1962 <a href="https://www.youtube.com/watch?v=tIWBnbqFIsnM">https://www.youtube.com/watch?v=tIWBnbqFIsnM</a></td>
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<td></td>
<td>Field Observation and Report Workshops</td>
<td></td>
<td>No readings assigned this week</td>
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<td>6.</td>
<td>Spring Break</td>
<td></td>
<td></td>
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<tr>
<td>7.</td>
<td>Spring Break</td>
<td></td>
<td>Ryan Murphy, “Laryngitis,” <em>Glee</em>, season 1, episode 18, directed by Alfonso Gomez-Rejon, aired May 11, 2010</td>
</tr>
<tr>
<td>8.</td>
<td>Queer Performance/Performance Based Television</td>
<td>SRG Meeting #5 &amp; Reports due</td>
<td>Jacobs, Jason. “Raising Gays: On</td>
</tr>
</tbody>
</table>
9. Global Cinematic Performance SRG Meeting #6 & Reports due
   Devdas (2013) directed by Sanjay Leela Bansali

10. Global Cinematic Performance SRG Meeting #7 & Reports due
    Crouching Tiger, Hidden Dragon (2001) directed by Ang Lee

11. Global Cinematic Performance SRG Meeting #8 & Reports due

12. Global Cinematic Performance SRG Meeting #9 & Reports due
    Selena (1997) directed by Gregory Nava


13. Global Cinematic Performance SRG Meeting #10 & Reports due

14. Group Performance Workshop Performance Review due
    No assigned readings

15. Group Performance and Written Analysis due
    No assigned readings

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**Academic Integrity:**

“An Aggie does not lie, cheat, or steal or tolerate those who do.” I will not tolerate cheating on exams or plagiarism on assignments. If you cheat or plagiarize you will not receive any credit for the reflexive essay or poster assignment. For further information please see the Honor Council Rules and Procedures at [http://www.tamug.edu/HonorSystem](http://www.tamug.edu/HonorSystem)

**Students with Disabilities:**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this law requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Counseling Office, Seibel Student Center, or call (409)740-4587. For additional information visit [http://www.tamug.edu/counsel/Disabilities.html](http://www.tamug.edu/counsel/Disabilities.html)
On Jan 4, 2018, at 2:55 PM, Franke, Sarah E <sfranke@tamu.edu> wrote:

Hello Carol! I have reviewed your request with our Performance Studies Department Head, Bill Clark. He agrees to grant permission to add the Department of Performance Studies’ cross listed Performance in World Cultures to your course inventory in Galveston.

Sarah Franke | Executive Assistant
Performance Studies
College of Liberal Arts | Texas A&M University
4240 TAMU | College Station, TX 77843
979.458.3397 | Fax. 979.862.2666

From: Carol Bunch-Davis
Subject: Permission to Add PERF 301 to TAMUG course listings
Date: December 19, 2017 at 10:42:59 AM CST
To: Donnalee Dox dox@tamu.edu
Dear Dr. Dox,

I’m Carol Bunch Davis, an Associate Professor of English in the Department of Liberal Studies. I’m writing to ask permission to add the Department of Performance Studies’ cross listed Performance in World Cultures to our course inventory in Galveston.

I have attached my C.V. for your consideration. While my degree is in English with specialization in Film, Literature and Culture, my research focuses on African American theatre. My book, Prefiguring Postblackness: Cultural Memory, Drama, and the African American Freedom Struggle was published in 2015. I was actually an assistant editor at Theatre Journal as a graduate student back in 2002-2003 and became familiar with your research then.

Please let me know if you have any questions and I look forward to hearing from you.

Best,

Carol

Carol Bunch Davis, Ph.D. | Associate Professor of English Assistant Department Head, Department of Liberal Studies Texas A&M University at Galveston PO Box 1675 | CLB 126 | Galveston, TX 77553
t: 409.740.4425
PERFORMANCE IN WORLD CULTURES
WEB-based

Instructor: Dr. Mariana Gariazzo
E-mail: mgariazzo@tamu.edu
Phone: 862-8547
Office location: LAAH 230
Office hours: Mondays and Tuesdays 10:00 am-1:00 pm or by appointment (online)

Catalog Course Description
Performance in World Cultures. (3-0). Credit 3. Application of the tools of performance studies to explore the enactment of the arts in world cultures and the ways people of every society express themselves in performance; examination of different genres of performance through music, theatre, verbal art and dress.

Course Description
This class is an introduction to the field of performance studies that investigates the relationship between performance and cultural constructions across the world. We will embrace a broad spectrum of performances from everyday life to sports and entertainment, social roles and conflict solutions, to the performing arts and high ceremony. We will explore how different people around the world express themselves through performances and, in turn, will develop intercultural awareness and communication skills. Through the discussion of a broad range of performance forms and methodologies, you will be able to broaden theoretical, practical, and critical knowledge of the ways in which culture, art, genre, race, sports, politics and identities are performed.

No prerequisites for this class.

TAMU Student Learning Outcomes: Texas A&M University has identified student learning outcomes that describe our institutional commitment to your educational goals. These include the ability to demonstrate critical thinking, effective communication, and social, cultural, and global competence. For more information visit TAMU Student Learning Outcomes.

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

- Analyze major performance traditions across the world (SR, C)
- Relate performance to a broad spectrum of activities including the performing arts, rituals, healing, sports, popular entertainments, and performance in everyday life (CTS, SR, C)
- Identify the multiple functions of performance in a globalized society (CTS, C, SR)
- Examine the interdependent relationships between performance and historical, social, and cultural processes (CTS, C, SR, T)
- Create a performance/video/presentation that entails the application of concepts in social responsibility (SR, C, T)
- Collaborate professionally and respectfully with peers on group projects (T)

Core Curriculum Objectives

- **Critical Thinking Skills (CTS):** The course will require students to think critically through regular reading assignments, discussion board writing assignments, and journal reflections focused on the relationship between performance and cultural constructs.
- **Communication (C):** The course promotes writing communication skills through participation in the discussion board and journal reflections about issues central to course readings and content. Oral communications skills are assessed in the creation of a video and a research presentation.
- **Teamwork (T):** The course promotes the ability to work in teams by providing students opportunities to collaborate online and in-person in two major projects (a video and a research presentation).
- **Social Responsibility (SR):** The course teaches social responsibility by analyzing diverse viewpoints and perspectives. Students are urged to learn respectfully about diverse cultural tenets and to traverse cultural boundaries to bridge and/or understand differences.

COURSE REQUIREMENTS

**Course Materials:** There is no textbook for this course. All materials for this course including assigned readings, videos, module content, assignments, assessments, and presentations are available on eCampus. It is your responsibility to download and review assigned readings and other materials before completing assessments and board discussion.

**Course Structure:** This course is comprised of 14 Learning Modules. You can access each one of these modules on the course eCampus page on the left-side menu titled “Learning Modules.” Before starting the learning modules, be sure to watch the “How to Navigate this Online Course” video in the “Start” page menu.

The first 5 modules explore the concept of performance on and off stage and introduce you to several theoretical concepts in the field of performance studies. Modules 6 through 10 investigate the relationship between play and ritual in specific performance settings and case studies inviting you to reflect upon your own cultural constructs. Modules 11-14 explore topics on global performance and prepare you for elaborating your own research presentation.
All videos are captioned and I encourage you to pause, rewind, or re-play videos as needed. You may want to take detailed notes during your videos and power point presentations as they will provide you important information for successful completion of course assessments.

You cannot advance to the next learning module without completing all assignments and assessments from each previous section and module. All assessments and assignments must be submitted by 11:59 pm on the due date listed on the syllabus.

Supplemental material is included at the end of each learning module to provide additional insights and deepen your understanding on a content topic. Supplemental materials are optional and will not prevent you from advancing the course navigation.

**Exams:** There will be two major exams in this course, a Midterm and a Final Exam. All exams will be taken online by the due date stated on the course schedule. The Midterm will cover Learning Modules 1-7 and the Final Exam will cover Learning Modules 8-14. Exams will cover content from videos, assigned readings, power point presentations, board discussions, case studies, podcasts, and assignments. Each exam will be worth 20% of your total grade.

**Assignments:** Students will be assigned scholarly articles as reading assignments for each Learning Module on eCampus. In additions, students will complete all discussion board assignments, journal reflection entries, and other assignments as specified by the instructor.

**Section and Module Quizzes:** After completion of particular sections within a Module, you will be prompted to take a short multiple-choice quiz to assess your comprehension of the presented material. At the end of each Module, you will take a longer quiz with questions in any of the following formats: short answer, multiple choice, matching, fill in the blank, or true/false questions.

**Teamwork:** Effective collaboration and the ability to consider different points of view is a major component of this course. At the beginning of the semester, the instructor will randomly create teams consisting of 5 students who will work together throughout the semester to accomplish a number of tasks, assignments, and projects. It is the responsibility of the entire team to distribute work and roles evenly, compose a list of tasks, develop a timeline of deliverables, communicate effectively in and resolve minor disagreements. Groups will convene on-campus to complete assignments, as needed. All teamwork assignments will be peer-reviewed.

**Video Project:** Working in teams, students will create a video that conveys a socially responsible message for a real or imagined community. The project will consist of three
phases: 1) each team will submit a 200-word proposal detailing a video topic, message, and creative process description; 2) after the proposal is approved by the instructor, students will create the video and submit a YouTube link along with a 700-word reflection on the end product; 3) best videos will be selected by the instructor and showcased to the entire class on the eCampus course content page.

Research Project: Each team will select a performance tradition not discussed in class to study throughout the semester. Their research may focus on a secular or sacred ritual, dance form, musical form, oral tradition, traditional texts, puppetry, sports, etc. The team will conduct research and prepare a 15-minute-long presentation that should to be informative, accurate, and include audio-visual aids. The research should demonstrate application of performance theory concepts discussed over the first 7 modules of this course.

COURSE POLICIES

Communication Policy: If you have a question or concern regarding the course and course material, please send a message through the Email link within the eCampus course navigation menu. This would allow me to keep my personal email account more manageable and not to miss your email. I will respond to you within 48 hours.

For general course-related questions or concerns, please create a new thread in the discussion board forum titled Muddiest Points. Feel free to offer any assistance to your colleagues.

You can view your progress and any feedback provided by visiting My Grades in the course menu. When communicating with your instructor and classmates, be sure to apply online etiquette. Netiquette is a set of rules or guidelines for acceptable and polite communication online. More information about The Core Rules of Netiquette (Internet Etiquette).

Grading Policy: Grades are non-negotiable and will be determined according to the following criteria: final grades will be rounded to the nearest whole number. For instance, an 89.5 will be considered an A, but an 89.49 will be considered a B.

Grade Distribution:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm</td>
<td>20%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Assignments</td>
<td>10%</td>
</tr>
<tr>
<td>Video Project</td>
<td>10%</td>
</tr>
<tr>
<td>Research Project</td>
<td>10%</td>
</tr>
<tr>
<td>Section Quizzes</td>
<td>15%</td>
</tr>
<tr>
<td>Module Quizzes</td>
<td>15%</td>
</tr>
</tbody>
</table>
Course grades will be assigned based on the grading scale below:

- A= 89.5% - 100
- B= 79.5% - 89.49%
- C= 69.5% - 79.49%
- D= 59.5% - 69.49%
- F= below 59.5%

**Participation and Attendance Policy:** Class participation in board discussions, team work projects, and completion of all assignments in the sequence they are presented is expected from every student in this course. If a student fails to log into the system for more than two weeks, the instructor may submit an Excessive Absence report to the Department of Performance Studies and the student’s college advising office. Please see the Student Rules handbook for University policy on student attendance for more information.

**Policy on Missed Examinations and Late Submissions:** Late submission of ANY course assignment or assessment will receive zero credit. Students are expected to complete and submit all assignments and examinations. If you have a University-excuse, please submit your documentation to the instructor no later than 48 hours after the missed deadline. Proper documentation supporting an excused absence will be required. Please see the Student Rules for University policy on student missed examinations for more information.

**eCampus Submissions:** Submit your assignments and complete all assessments on eCampus in a timely manner. An assignment or assessment that has been started but not submitted will received zero credit. After you click submit, you will see a confirmation screen and then receive a confirmation email. Make sure that you keep a record of this confirmation so there are no discrepancies about submissions. In the event that there is an eCampus error with submissions, simply send your instructor an email with your submission confirmation attached and explain the technical error.

**Copyright statement:** All materials distributed in this class including videos, captions, study guides, exams, assignments, power point presentations and class note outlines are copyrighted. You do not have permission to copy, reproduce or distribute these materials in any form without previous authorization of the instructor.

**Students with Disabilities:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an
accommodation, please contact the Department of Student Life, Services for Students with Disabilities currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call 979-845-1637. For additional information, visit Disability Services.

**Academic Dishonesty:** Academic Dishonesty includes the commission of any of the following acts: cheating, complicity, fabrication, falsification, plagiarism, abuse and misuse of access and unauthorized access and other types of misconducts. If during an exam, misconduct is suspected, the student will receive appropriate academic sanction including a permanent F in the course on the student’s transcript and the student’s placement on the Honor Violation Probation.

**Statement of Climate, Diversity and Inclusion:** Respect is one of the six Aggie Core Values. The Department of Performance Studies supports Aggie Core Values. It is our aim to promote a learning environment in which the rights, dignity and wellbeing of all members of the campus community are respected. In this course, we are committed to:

* **A diverse representation of students**
  We welcome in the classroom ALL individuals irrespective of their backgrounds: including but not limited to age, disability, ethnicity, gender identities, race, citizenship, religious beliefs, sexual orientation and socioeconomic status.

* **An inclusive classroom**
  It is our intent that ALL students, regardless of backgrounds or perspectives, are well served by this course. We recognize that we enhance learning by critically engaging with a wide range of ideas and voices, including contrasting perspectives. We believe that each voice in the classroom has something of value to contribute to all discussions/exercises. We view the diversity that different students bring to the class as a resource, strength, and benefit to the ideals of a university education. Our differences can deepen our understanding of one another and the world around us.

* **A positive learning climate**
  We all share a responsibility to create and maintain an environment where all students feel safe, comfortable and ready to learn. We will foster a climate of civility, empathy and collaboration—free from discrimination, harassment, exploitation, or intimidation—in which differences between people are valued. We will engage in reasoned discussion and refrain from insulting, derogatory and discriminatory remarks, or harassment, exploitation or intimidation, of any sort.

  “An Aggie does not lie, cheat, or steal, or tolerate those who do.”
### Course Schedule – Performance in World Cultures

**Fall 2018**  
**Dr. Mariana Gariazzo**

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics</th>
<th>Due Dates</th>
</tr>
</thead>
</table>
# COURSE SCHEDULE – PERFORMANCE IN WORLD CULTURES
## Fall 2018
### Dr. Mariana Gariazzo

<table>
<thead>
<tr>
<th>Week 6</th>
<th>Module 6: Ritual</th>
<th>Due Monday October 1 (11:59 pm)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Week 7</th>
<th>Module 7: Rites of Passage</th>
<th>Due Friday, Oct. 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case Study:</td>
<td>Abakwetha</td>
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<table>
<thead>
<tr>
<th>Week 8</th>
<th>Module 8: Initiation Rituals</th>
<th>Due Friday, Oct. 19</th>
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</thead>
<tbody>
<tr>
<td>Case Study:</td>
<td>Korean Shamans</td>
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<tr>
<td>Case Study:</td>
<td><em>Kinaálda</em></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 9</th>
<th>Module 9: Play as Cultural Phenomenon</th>
<th>Due Friday, Oct. 26</th>
</tr>
</thead>
</table>

| Week 10 | Module 10: Categories of Play |

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**Midterm Exam (Online)**  
**Due Friday, Oct. 5**  
Assignment: Habits, Rituals, and Traditions  
Discussion Board: Defining Rituals  
Module Quiz 6
# COURSE SCHEDULE – PERFORMANCE IN WORLD CULTURES

**Fall 2018**

**Dr. Mariana Gariazzo**

## Case Study: Carnaval in Rio

**Assigned Readings:**


Due Friday, Nov. 2

Discussion Board: Play Experience

Assignment: To Play or not to Play?

Module Quiz 10

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<table>
<thead>
<tr>
<th>Week 11</th>
<th><strong>Module 11: The Concept of Flow</strong></th>
</tr>
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<tbody>
<tr>
<td><strong>Case Study:</strong> Capoeira</td>
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</table>

**Assigned Readings:**


Due Friday, Nov 9

Video assignment: Research Project Instructions

Journal Entry Due

Module Quiz 11

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<table>
<thead>
<tr>
<th>Week 12</th>
<th><strong>Module 12: Global and Intercultural Performance</strong></th>
</tr>
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<tbody>
<tr>
<td><strong>Case Study:</strong> Kathakali</td>
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</table>

**Assigned Readings:**


Due Friday, Nov. 16

Research Abstract Due on eCampus

Module Quiz 12

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<table>
<thead>
<tr>
<th>Week 13</th>
<th><strong>Module 13: Dancing Communities</strong></th>
</tr>
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<tbody>
<tr>
<td><strong>Case Study:</strong> Balinese Dances</td>
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</tr>
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</table>

**Assigned Readings:**

Due Monday, Nov. 26

Discussion Board: Trance Performance
**COURSE SCHEDULE – PERFORMANCE IN WORLD CULTURES**  
*Fall 2018*  
**Dr. Mariana Garìazzò**

**Assigned Readings:**  


**Module Quiz 13**

<table>
<thead>
<tr>
<th>Week 14</th>
<th><strong>Module 14: Performance and Global Transference</strong></th>
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</table>
| **Assigned Readings:**  

Case Study: Wayang Kulit  

Coda: Summing Up, Performance Studies for Lifelong Learners

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<tr>
<th><strong>Thanksgiving Break</strong></th>
<th><strong>Nov. 22-25</strong></th>
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| **Due Friday, Nov. 30**  
Discussion Board: Lost in Transference  
Journal Entry Due  
Module Quiz 14 |

<table>
<thead>
<tr>
<th><strong>FINAL EXAM - ONLINE</strong></th>
<th><strong>Friday, Dec. 7 (11:59 pm)</strong></th>
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