Storytelling is about looking at life and finding the meaning in it.
--Joel ben Izzy

Our lives become the stories that we weave.
--Once On This Island

Under the earth I go
On the oak leaf I stand.
I ride on the filly
That never was foaled,
and I carry the dead in my hand
--Celtic ritual opening

<table>
<thead>
<tr>
<th>TERM:</th>
<th>Autumn 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOCATION:</td>
<td>Drake 2038</td>
</tr>
<tr>
<td>CREDITS:</td>
<td>3</td>
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<tr>
<td>INSTRUCTOR:</td>
<td>Dr. Nadine George-Graves</td>
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<tr>
<td>LEVEL:</td>
<td>UG</td>
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<tr>
<td>OFFICE:</td>
<td>Drake 1101</td>
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<tr>
<td>CLASS TIME:</td>
<td>Tues/Thurs 11:10-12:30</td>
</tr>
<tr>
<td>EMAIL:</td>
<td><a href="mailto:george.946@osu.edu">george.946@osu.edu</a></td>
</tr>
<tr>
<td>OFFICE PHONE:</td>
<td>TBA</td>
</tr>
<tr>
<td>OFFICE HOURS:</td>
<td>Tues 9am-11am</td>
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COURSE DESCRIPTION

Storytelling exists everywhere and is one of the roots of performance. Understanding what stories do is essential for ALL artists. This course introduces students to the art and profession of theatre, its components and its contributors, through the lens of storytelling. We will analyze play texts, performances online as well as live performances in order to consider theatre’s social, political, and cultural significance. In addition to an introduction to theatre history and literature, this course takes students behind the scenes to explore the production process and the different roles of theatre practitioners who work to bring a play from the page to the stage. Class exercises and creative projects in which students create their own stories allow for hands-on experience in the imaginative processes that make theatre work. The class structure and materials may change slightly depending on where our exciting conversations take us.

TEACHING METHOD

Lectures, discussions, creative and collaborative activities.

LEARNING OBJECTIVES:

As a course about storytelling, the successful student will:
- learn techniques of performing stories for children and adults.
- learn the value of storytelling as the root of acting and understand the power of storytelling to engross an audience.
- participate in various exercises to develop their skills as performers.
- develop analytical skills to determine the elements of a performance that work and how to build on these moments.
- develop their personal styles as storytellers.
- have the opportunity to develop individual and group pieces.
- have a substantial repertoire of stories by the end of the quarter.

As a general education course, the successful student will:
• identify major theatrical conventions from several key periods of theatre history.
• make connections between theatre and the social/cultural circumstances of its production.
• critically analyze a play text as well as its production.
• understand how theatre artists work collaboratively to bring a play from the page to the stage.
• appreciate the vital role theatre plays in society.

GENERAL EDUCATION:

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

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

In the Honors version of this course, students read six plays and attend six live performances, responding to these experiences in written assignments as well as group discussion and activities that are aimed at developing students’ literacy in the arts and their ability to critically evaluate and respond to live performance.

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

Expected Learning Outcomes:
1. Students describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity and religion in the pluralistic institutions and cultures of the United States.
2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

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

REQUIRED MATERIALS

Please bring hard copies of plays and other materials to every class as you will be asked to keep all cell phones and laptops in your bags during class time. Please also take notes on paper.

REQUIRED TEXTS

Digital Textbook – purchase through go.osu.edu/artofthenow
• (AOTN) The Art of the Now: An Introduction to Theatre & Performance (Autumn 2018 edition)

Plays (in the order they appear on the Course Schedule)
• Play 1 Anansi: The Story King by Nadine George-Graves
• Play 2 Peter and The Starcatcher by Rick Elice
• Play 3 Twelfth Night: Or What You Will by William Shakespeare
• Play 4 Fires in the Mirror by Anna Deavere Smith
• Play 5 The Laramie Project by Moises Kaufman
• Play 6 Selected performance art scripts and scenarios
Additional Materials
In addition to the online textbook and the plays, additional materials (short readings, video links, images, etc.) will be required reading and viewing throughout the semester. These are marked on the syllabus schedule and can be found in the Additional Materials Module on Carmen.

REQUIRED PRODUCTIONS

You are required to attend the following productions over the course of the semester. I advise you to book tickets as soon as possible.

1. The Truth Has Changed  
   Friday, Sept. 14 Wexner Center
2. Twelfth Night: or What You Will  
   Sept. 28-30 Thurber Theater OSU Dept. of Theatre
3. Untamed Spaces  
   Sept. 27-30 Wexner Center
4. Acting Black: Demystifying Racism and Are You Now (reading)  
   October 15, 22 (respectively) OSU Dept. of Theatre
5. Michael von Siebenburg Melts Through the Floorboards  
   Oct. 17-22 Roy Bowen Theater OSU Dept. of Theatre
6. Legally Blonde, the Musical  
   Nov. 8-18 Thurber Theater OSU Dept. of Theatre

*For extra credit, (1 point) visit the Columbus Art Museum’s exhibition I, Too, Sing America: The Harlem Renaissance at 100 (from 19-30) and write a 1-page reflection. Turn in reflection and ticket stub on Nov. 1 in class.

ATTENDANCE POLICY

Since the class will be small and the nature of the inquiry exploratory, students' active participation will be essential to the success of the course. "Active participation" means completing all readings, viewings and assignments on time; participating in in-class exercises, contributing to the class journal, completing creative homework assignments and being a supportive audience member; and contributing to class discussions. Your efforts will go towards your participation grade. Your progress in this course depends upon your active engagement in the discussions and collaborative activities that occur during every class meeting. Attendance, therefore, is mandatory. After two absences grades will be lowered one half step per missed day. Students are responsible for making up missed work. It is your responsibility to check to see that your attendance record on Carmen is correct.

Six or more absences will result in a grade of “EN” for the course.

Excused absences are permitted in two cases: 1) documented emergencies or; 2) with a minimum of one month's written request from a coach, supervisor, or other Ohio State staff member explaining that you are required to attend a university-sponsored event and that no one else may take your place. You must maintain copies of your own records.

CLASS CANCELLATION POLICY

In the unlikely event of class cancellation due to emergency, I will contact you via e-mail and request that a note be placed on the classroom door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

EXPECTATIONS

Out of respect for my time and your classmates’ time, please do not arrive late to class. If you expect to be late to class on a regular basis, or to have to leave class early, it would be best for you to choose a different course. If, however, in the highly unusual event that you must arrive late, please enter the room in a respectful manner—quietly and without excuses. Please look for an appropriate moment to enter the classroom and, when you do, please take a seat in the back of the room. I request that you do not ask me after class or via e-mail to explain what you missed as this, in effect, asks me to reward lateness by giving private tutoring sessions. Instead, consult with a classmate or arrange to meet me during my office hours. I reserve the right to determine whether or not your lateness effectively constitutes an absence.

Talking with classmates and sleeping while anyone else is speaking to the class are behaviors I consider to be both disrespectful and disruptive. Respectful attentiveness and active listening are vital skills both in the theatre and in the
classroom. For this reason, talking with classmates and sleeping during class is unacceptable.

If you have questions about aspects of the course or about assignments, please see me during my office hours or, if it is a very short question, see me during the five minutes after class ends. It is not possible for me to talk with you before class starts. Please respect my time by reviewing this syllabus, Carmen materials, and/or consulting with a classmate before you send me an e-mail. If you do choose to send me an e-mail, please do so in a professional manner and assume that you will have a response from me within twenty-four to forty-eight hours. Make sure to have the title and course number of the class included in the subject line. If I have not responded, I may have missed your email. Please email me again. If your question requires a longer discussion, I may ask you to see me during office hours rather than discussing the matter via e-mail. If you are unable to attend my office hours, it is possible to arrange to speak by phone or video.

TRIGGER WARNING

Some contents of this course may involve media that may be triggering due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. This is particularly so of the third unit. If needed please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting Counseling and Consultation Services at 614-292-5766, contacting Student Life Disability Services at 614-292-3307, and contacting the instructor if needed). If you would like to make alternative arrangements for your responsibilities for this material let me know by the second week of classes.

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

ASSIGNMENTS

- Short performance analyses (5 out of the 6 shows) 10 points (2 each)
- Story for Children performance and write-up 10 points
- Story for Grown-ups performance and write-up 10 points
- Experimental performance and write-up 10 points
- Mid-Term Exam on AOTN 20 points
- Final Essay/play analysis 20 points
- Attendance and Participation 20 points

Descriptions of each assignment will be posted on Carmen. All assignments will be graded through Carmen.

GRADING SCALE (100 pts)

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<td>83-86.9</td>
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<td>C</td>
<td>73-76.9</td>
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ACADEMIC MISCONDUCT

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct.
Plagiarism via the internet is not only dishonest, it's also liable to be caught. Paper assignments do not match well with what is available on the net, and search engines on the net make detection of plagiarism as easy as plagiarism itself. For more on university policies concerning plagiarism, including information on what to do when you suspect a case of plagiarism, see the OAA website for academic misconduct.

DISABILITY STATEMENT

Students with documented disabilities who have registered with the Office of Student Life Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. SLDS is located in 098 Baker Hall, 113 W. 12th Ave.; Tel.: 614-292-3307; VRS: 614-429-1334; Email: slds@osu.edu; Web: slds.osu.edu.

TITLE IX STATEMENT

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g. race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

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

FOR YOUR SAFETY, the Safe Ride Service is available after 7 p.m. by dialing 614-292-3322.
UNIT 1: STORIES FOR CHILDREN

WEEK 1
Tuesday 8/21
- Introductions
- Storytelling Exercises
- First assignment distributed and discussed

Thursday 8/23
- Schedule brief discussions with me for next week
- AOTN Chapter 1
- Emily Hooper Lansana https://www.youtube.com/watch?v=hbxBGCK-Jz4
- Jay O'Callahan https://www.youtube.com/watch?v=jehYhYY3Lw
- April Fool https://www.phoebelichty.com/listen

WEEK 2
- Brief individual consultations with me this week about your stories

Tuesday 8/28
- AOTN Chapter 2
- Children stories on Carmen
- Common Core Learning Standards on Carmen

Thursday 8/30
- In-class rehearsal and peer-mentoring

WEEK 3
n.b. office hours this week are Tues 2-4.

Tuesday 9/4
- AOTN Chapter 3
- Anansi stories and African Diaspora culture on Carmen

Thursday 9/6
- Discuss Anansi: The Story King

WEEK 4
Tuesday 9/11
- AOTN Chapter 4
- Present stories for children Group A

Thursday 9/13
- Drake Tour
- Present stories for children Group B

Friday 9/14
- See The Truth Has Changed

WEEK 5
Tuesday 9/18
- AOTN Chapter 5
- Present stories for children Group C
- Discuss The Truth Has Changed
- Performance analysis due

Thursday 9/20
- Children stories write-ups due
- Finish Presentations
- Catch-up day
- Discuss Peter and The Starcatcher
UNIT 2: STORIES FOR GROWN-UPS

WEEK 6
Tuesday 9/25
- AOTN Chapter 6
- Anna Deavere Smith https://www.ted.com/talks/anna_deavere_smith_s_american_character
- Spalding Gray https://www.youtube.com/watch?v=6mtzEkD0uZ4
- Claudia Shear https://www.youtube.com/watch?v=pblcdVBQzIQ

Thursday 9/27
- Discuss Twelfth Night: Or What You Will
- Anna Deavere Smith exercises

Sept. 27-30
- See Twelfth Night
- See Untamed Spaces

WEEK 7
Tuesday 10/2
- AOTN Chapter 7
- Discuss Twelfth Night (as performance) and Untamed Spaces
- Performance analysis due

Thursday 10/4
- Finish Tuesday’s discussion
- Mid-Term Exam prep

WEEK 8
Tuesday 10/9
- Mid-Term Exam

Thursday 10/11 No class—winter break

WEEK 9
Tuesday 10/16
- Discuss NPR Models on Carmen: The Moth, StoryCorps, This American Life, Serial, etc.
- Discuss Fires in the Mirror

Thursday 10/18
- Discuss NPR Models on Carmen: The Moth, StoryCorps, This American Life, Serial, etc.
- (To be confirmed) Discuss Acting Black: Demystifying Racism (special guest Carlyle Brown—To Be Confirmed)
- Present stories for grown-ups Group B

Oct 15
- See Acting Black: Demystifying Racism

Oct 17-27
- See Michael von Siebenburg Melts Through the Floorboards

Oct 19-30
- Extra credit (1 point). Visit the Columbus Art Museum’s exhibition I, Too, Sing America: The Harlem Renaissance at 100

WEEK 10
Tuesday 10/23
- Present stories for grown-ups Group C
- Performance analysis due

Thursday 10/25
- Present stories for grown-ups Group A
- Grown-up stories write-ups due

Oct 22
- Attend Staged Reading of Are You Now Or Have You Ever Been

Oct 17-27
- See Michael von Siebenburg Melts Through the Floorboards

Oct 19-30
- Extra credit (1 point). Visit the Columbus Art Museum’s exhibition I, Too, Sing America: The Harlem Renaissance at 100
UNIT 3: EXPERIMENTAL STORYTELLING

WEEK 11
Tuesday 10/30
• Catch-up day
• Spoken Word readings and links on Carmen
• Discuss Michael von Siebenburg Melts Through the Floorboards
• Performance analysis due

Thursday 11/1
• Discuss Spoken Word readings and links on Carmen
• Extra credit write-up of museum visit (plus ticket stub) due.

WEEK 12
Tuesday 11/6
• Discuss Performance Art readings and links on Carmen

Thursday 11/8
• Experimental Performance exercises

Nov 8-18
• See Legally Blonde: The Musical

WEEK 13
Tuesday 11/13
• Discuss Devised Theater readings and links on Carmen

Thursday 11/15
• Devised Theater exercises

Nov 8-18
• See Legally Blonde: The Musical

WEEK 14
Tuesday 11/19
• Discuss The Laramie Project
• Discuss Legally Blonde: The Musical
• Performance analysis due

Thursday
No class Thanksgiving

WEEK 15
Tuesday 11/27
• Present experimental stories Group C
• Discuss performance art scripts and scenarios

Thursday 11/29
• Present experimental stories Group A

WEEK 16
Tuesday 12/4
• Present experimental stories Group B
• Experimental stories write-ups due
• Catch-up day
• Conclusions

FINALS WEEK
Tuesday 12/11
• Final Essays due by 5pm.