

**General Education Course Information Sheet***Please submit this sheet for each proposed course*

<i>Department &amp; Course Number</i>	Theater 98T
<i>Course Title</i>	Performing the Museum
<i>Indicate if Seminar and/or Writing II course</i>	Seminar

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- 1 Check the recommended GE foundation area(s) and subgroup(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis \_\_\_\_\_
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice  X \_\_\_\_\_

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis  X \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

'Performing the Museum' proposes we understand museums through performance, foregrounding the body, spectatorship, and movement and providing an introduction to the 'ways of knowing' key to Performance Studies. Throughout the quarter, the course examines performance examples, closing analyzing the historic, social, and political implications of each.

This course argues that if we frame museums through performance we gain insight into how such institutions shape the way we understand and value culture. Museums provide an analytic for addressing questions of display and exhibition in Western contexts throughout the 19<sup>th</sup> and 20<sup>th</sup> centuries, addressing topics like interculturalism, post-colonial politics, gender, and practices of racialization.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Gwyneth Shanks and Professor Sean Metzger \_\_\_\_\_

Do you intend to use graduate student instructors (TAs) in this course? Yes \_\_\_\_\_ No  X \_\_\_\_\_

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall Enrollment	Winter Enrollment	Spring Enrollment
2014-2015	Fall Enrollment	Winter Enrollment	Spring Enrollment
2015-2016	Fall Enrollment	Winter Enrollment	Spring Enrollment <input checked="" type="checkbox"/> X 16

5. GE Course Units

Is this an existing course that has been modified for inclusion in the new GE? Yes \_\_\_\_\_ No  X \_\_\_\_\_

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge  
‘Performing the Museum’ introduces students to the methodological tenants of Performance Studies, which encourages interdisciplinary thinking and argues that scholars must not only examine performance practices proper, but should also understand non-performance events *as* performance.
- Integrative Learning  
The course’s central proposition, that museums can be understood through performance, links Performance with Museum Studies and art historical methods.
- Ethical Implications  
Drawing upon a 19<sup>th</sup> century history of exposition culture and the display of the bodies of people of color for primarily white European and American audiences, this course frames one way students might think critically and ethically about what museums mean and do now.
- Cultural Diversity  
The course focuses on the racialized, gendered, and colonial legacies of display and exhibition cultures in Western contexts. The course looks at the work of Chicana/o artists Coco Fusco, Guillermo Goméz-Peña, and Asco; a play text by leading African American playwright Suzan-Lori Parks; and the work of feminist artists like Andrea Fraser.
- Critical Thinking  
The course rubric encourages active in-class participation from students as a means to practice critical speaking. As well, weekly response papers encourage close and critical reading, allowing students to question the assigned materials. The final paper, driven by student’s unique thesis statement and research, gives students an opportunity to critically engage with a specific performance.
- Rhetorical Effectiveness  
The course requirements include two in-class graded presentations, weekly response papers, and a final research paper.
- Problem-solving  
The final paper requires students to: develop a unique argument, determine what outside research is needed to appropriately support that argument, conduct said research, and effectively integrate it into their papers.
- Library & Information Literacy  
During the first three weeks of the quarter, class time will be spent framing UCLA and the Hammer Museum’s extensive archives and databases through the importance of the archive and collections for museums. This will aid students in conducting the research needed for their own papers.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |   |            |         |
|---|------------|---------|
| 1. Lecture:   | <u>3</u>   | (hours) |
| 2. Discussion Section:                                  | <u>N/A</u> | (hours) |
| 3. Labs:  | <u>N/A</u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u>N/A</u> | (hours) |
| 5. Field Trips:   | <u>1</u>   | (hours) |

**(A) TOTAL Student Contact Per Week**

**4 (HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>4</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)
6. Written Assignments:	<u>3</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)

**(B) TOTAL Out-of-class time per week**

<b>11</b>	<b>(HOURS)</b>
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**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

<b>15</b>	<b>(HOURS)</b>
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## Performing the Museum

### **Course Description:**

In the past decade, performance has gained an unprecedented visibility in art museums usually associated with displaying the visual, or plastic, arts. Taking this increased invisibility as an initial entry point, this course explores the intersections of museums and performance more broadly. Together, we will chart how scholars and artists have understood performance and museums. Over the quarter, we will look at a range of examples: a play text based on a 19<sup>th</sup> century exhibition; historians who examine 19<sup>th</sup> century world's fairs; a performance art piece from the early '70s that, through an act of 'vandalism,' questioned how museums choose which artists to curate and which to exclude; and artists like Marina Abramović and Maria Hassabi, whose performance works have recently been curated in museums. Importantly, we will also explore museums through a series of field trips to LA museums. Key to our course methodology, these visits, or *embodied experiences*, will inform how we can understand museums alongside performance through our own experiences and bodies.

The course is divided into three units: i) an initial focus on *foundational ideas*: the archive, the repertoire, the collection, and the importance of history, which will frame our discussions around the term 'museum' and how it functions as performance; ii) a focus on *display*: we will question how bodies are displayed, framed, and placed within museums; and iii) finally, we will look at a series of *contemporary case studies*, in which performances were curated by art museums, questioning how performers and museum curators negotiate staging performance in museum spaces.

### **Course Objectives:**

1. To understand embodied experiences as key to gaining critical insight about museums and performance.
2. To articulate a definition of museum and performance that is useful for a student's own research interests.
3. To understand the archive, the collection, and display and articulate each through the lens of performance.
4. To practice close reading, locating an author's project, thesis, and argument development, as well as the urgency of their argument—i.e. why did it matter to write this text?
5. To learn how to effectively use and integrate academic research into a final paper.
6. To practice and improve critical writing skills, with an emphasis on developing a thesis-driven essay.
7. To participate in-class discussions, sharing own ideas and responding to other student's contributions.

### **Course Requirements and Expectations:**

#### *Museum Visits*

Throughout the quarter, students will visit four LA museums or cultural institutions. These visits are key to the course's methodology and are designed to give students a) the opportunity to learn

about particular institutions in LA and b) frame their understanding of museums and performance through their own first-hand experiences at each site.

As a class, we will visit the Hammer Museum in week two, spending time in the museum's permanent collection and the Grunwald Center, an archive of works on paper. Students are responsible for visiting: the Fowler Museum, on UCLA's campus; the Museum of Jurassic Technology in Culver City; and the Los Angeles County Museum of Art. Students should consult the syllabus to note during which week we will discuss each site. The week *before* our class discussion, we will briefly contextualize each museum and brainstorm how students might approach their trips.

The Fowler is free for students. The Museum of Jurassic Technology charges \$5, and LACMA charges \$10 for students. From Westwood, students can take the Big Blue Bus 12 directly to the Museum of Jurassic Technology and the metro rapid 720 to LACMA.

#### *Response Papers*

Response papers are designed to encourage close reading, clarify understanding of course readings, and can serve as a starting point for a student's final paper. A question, listed below the readings for a particular week, will direct how students might approach the week's assignments in their papers. The question is only a suggestion for what to pay particular attention to, and students can certainly focus on other aspects of the texts. A successful weekly response will: begin with a simple thesis that relates the readings to each other and/or to our class topics, summarize the author(s) key argument, and end with a question(s) students might ask of the text. Papers are due at the beginning of class on the week after our class discussion. For example, a response paper on week one's readings would be due week two. Strict 500-word limit. **Response papers are due weeks two, three, four, six, and nine.**

#### *Final Paper*

Students are responsible for a final research paper between 10-12 pages. The paper should draw upon the readings we have covered in class, as well the student's individual research. Papers should analyze a specific performance that has been presented in a museum or exhibition context. A one-on-one meeting with the instructor, a series of smaller assignments, and peer feedback will prepare students for the final paper.

In week three, class time will be spent discussing research strategies, and in week four students will meet with the instructor to discuss ideas for the paper. A 250-300 word abstract is due week five; the following week, the class will workshop students' preliminary thesis statements and an annotated bibliography is due week seven. The annotated bibliography should include five sources, three from the course syllabus and two outside sources. Each source should be followed by a brief paragraph, describing how the source will prove useful for the student's argument.

A first draft of the paper is due in class during week eight. While students do not need to turn in a completed first draft, the draft should demonstrate substantial progress towards their final paper. Students will receive written feedback on their draft during week nine, in preparation for their final revisions. Drafts will not receive a letter grade; students will receive credit for turning in a draft. **The final paper is due week eleven.**

Grading will be determined based upon content, the quality of research, and clarity of writing. Response papers and the final paper should adhere to MLA formatting guidelines (i.e., 12 pt. font, Times New Roman, double spaced, footnotes or endnotes, work cited page, 1 inch margins).

### *Participation*

Students should arrive to class having completed the reading specified on the syllabus, with questions and ideas about the reading, and should contribute to the class discussion through thoughtful comments/attentive listening.

Throughout the quarter, students will give two presentations: one informal five-minute description of their final project ideas, which will be followed by five-minutes of suggestions and feedback from the class in week six, and one formal presentation on their final paper in week ten, for which students should prepare a seven to ten minute written presentation.

### **Plagiarism:**

UCLA's rules on Academic Integrity must be followed; students will be held accountable for any violations of schools policy. Students should make sure they are familiar with the Student Guide to Academic Integrity: <http://www.deanofstudents.ucla.edu/integrity.html>.

### **Grades:**

#### *Grading Breakdown*

Participation: 30%

    Participation in discussion: 15%  
     Informal presentation: 5%  
     Formal presentation: 10%

Weekly Papers: 20%

Final Paper: 50%

Abstract: 5%

Annotated Bibliography: 5%  
     First draft: 10% (students will receive full credit for turning in a draft)  
     Final Paper: 30%

#### *Grading Scale*

97-100 A+	87-89 B+	77-79 C+	67-69 D+	59-below F
94-96 A	84-86 B	74-76 C	64-66 D	
90-93 A-	80-83 B-	70-73 C-	60-63 D-	

### ***Part I: Foundations***

#### **Week One**

##### *The Archive and the Repertoire*

###### *Weekly Reading*

- Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003).
  - “Who, When, What, Why,” pages xiii-xx
  - “Acts of Transfer,” pages 1-52

**Question: What is a repertoire for Taylor? How does it differ from the archive? What types of cultural production are *not* included in Taylor’s archive?**

*Museums are often framed as institutions that educate the public about culture, art, or natural history through the collecting, cataloguing, and displaying of objects, texts, or specimens: through, in other words, their archives. Our introductory class will frame how we might understand the ‘archive’ and how embodied, live performance might offer a counterpoint to the archive—the ‘repertoire.’*

## **Week Two**

### *The Collection*

#### *Weekly Reading*

- Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993).
  - “Objects of Desire,” pages 132-166.

**Question: What types of relationship(s) does Stewart argue exist between a collector and a souvenir (she describes various souvenirs: the heirloom, the antique, the ‘exotic’ souvenir)?**

*We will spend our class time at the Hammer Museum. For the first hour and a half, we will work through Stewart’s text, beginning to understand what a collection is and how the collector’s particular desires—or longings—inform its creation. We will spend the second half of class touring the Hammer’s permanent collection, learning how Dr. Hammer’s personal desires as an art collector and dealer informed his collection. We will also visit the museum’s Grunwald Center, an archive of rare works on paper. These two collections—one on display for the public and one a research archive—will give us a chance to put Stewart’s text in material and embodied dialogue with a museum’s collections.*

Due in class: Week one response paper.

## **Week Three**

### *What do we historicize?*

#### *Weekly Reading*

- Janelle G. Reinelt and Joseph R. Roach, eds., *Critical Theory and Performance* (Ann Arbor: University of Michigan Press, 2010).
  - Sandra L. Richards, “What is to be Remembered?: Tourism to Ghana’s Slave Castle-Dungeons,” pages 85-107.
- Marita Sturken, *Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero* (Durham: Duke University Press, 2007).
  - Introduction, pages 1-35.

**Question: How do specific sites evoke (or fail to evoke) past events? What role does the visitor’s body (Richards) play in remembering?**

*We will discuss how and in what material ways certain events become memorialized, questioning how traumatic histories and events intersect with capitalism. We will aim to link each author’s arguments back to our ongoing discussion on museums and performance, the archive and the repertoire.*

*Last 45 minutes:* Discuss how the archive, repertoire, collection, and historicization can help students prepare their final papers. How might they approach their own research? What archives are available to them as UCLA students?

Due in class: Week two response paper.

## ***Part II: Projects of Display***

### **Week Four**

## *Culture and Power on Display: the Exposition and the World's Fair*

### *Weekly Reading*

- Antonin Artaud, *Antonin Artaud, Selected Writings*, ed. Susan Sontag (New York: Farrar, Straus and Giroux, 1976).
  - “On the Balinese Theater,” pages 215-226.
- Steven D. Lavine and Ivan Karp, eds., *Exhibiting cultures: the poetics and politics of museum display* (Washington : Smithsonian Institution Press, 1991).
  - Curtis M. Hinsley, “The World as Marketplace: Commodification of the Exotic at the World’s Columbian Exposition, Chicago, 1893,” pages 344-365.
- Donna V. Jones, “The Prison House of Modernism: Colonial Spaces and the Construction of the Primitive at the 1931 Paris Exposition,” *Modernism/modernity* 14. 1 (2007): 55-69.

*This week’s readings think historically about the prominence and popularity throughout the 19<sup>th</sup> and early 20<sup>th</sup> century of expositions and world’s fairs. We will discuss how these large-scale and temporary exhibits framed cultural workers—dancers, theater artists, etc.—as, not only, ambassadors of their respective countries but also as vehicles for representing national/imperial/colonial power.*

Due in class: Week three response paper.

Students should meet with the instructor during office hours to discuss their final paper ideas.

## **Week Five**

### *Displaying the Body: Constructions of Race and Gender*

- Suzan Lori Parks, *Venus: a play* (New York: Theatre Communications Group, 1997).
- Visit before class: The Museum of Jurassic Technology, Culver City

**Question: Why might Parks write *Venus* in the 1990s? Why think about an early 19<sup>th</sup> century figure at the end of the 20<sup>th</sup> century?**

*Continuing the themes of bodily display and the intersections of race and gender from week four, we will discuss Suzan Lori Parks’s play based on the early 19<sup>th</sup> century historic figure Sarah "Saartjie" Baartman. We will link our own embodied observations and experiences from the Museum of Jurassic Technology to Parks’s work. Does Venus help us see and experience museums differently? Did our museum visits differently inform how we understand her play?*

Due in class: 250-300-word abstract of final paper (replaces response paper).

## **Week Six**

### *Displayed: Ways of Looking At and Looking Back*

#### *Weekly Reading*

- Coco Fusco, “The Other History of Intercultural Performance,” *TDR* 38. 1 (1994): 143-167.
- Watch before class: *The Couple in the Cage: a Guatinaui Odyssey*, 1993 documentary.
- Visit before class: Fowler Museum, UCLA

*Our discussion will focus on the 1992-93 performance art piece, Two Undiscovered Amerindians Visit..., by Coco Fusco and Guillermo Goméz-Peña. The performance will focus our thinking around the way in which race, gender, and colonialism affect how certain subjects have historically been displayed in museums and how contemporary audiences have learned to view such subjects.*

*Second half of class:* Informal student presentations on abstracts.

Due in class: Week five response paper.

## ***Part III: Performing the Museum***

## **Week Seven**

### *Tactical Museum: Performances of Institutional (In)Visibility*

#### *Weekly Reading*

- Andrea Fraser and Alexander Alberro, *Museum Highlights: the Writings of Andrea Fraser* (Cambridge, MA: MIT Press, 2005).
  - “Museum Highlights: A Gallery Talk,” pages 95-114.
- C. Ondine Chavoya and Rita Gonzalez, eds., *Asco: Elite of the Obscure: A Retrospective, 1972-1987* (Ostfildern: Hatje Cantz, 2011).
  - Chon A. Noriega, “Conceptual Graffiti and the Public Art Museum: *Spray Paint LACMA*,” pages 256-261.
- Visit before class: LACMA

*Looking at LA artists, Andrea Fraser, who teaches at UCLA, and Asco, the LA-based Chicana/o art collective, we will discuss how artists have used performance tactics to question museum politics. How do Fraser and Asco use performance and performative actions to critique the funding streams, bureaucracy, and curatorial mandates of particular museums?*

Due in class: Annotated bibliography for final paper (replaces response paper).

## **Week Eight**

### *Walking on the Walls: Dance and the Museum*

#### *Weekly Reading*

- Susan Rosenberg, “Trisha Brown: Choreography as Visual Art,” *October* 140 (2012): 18-44.
- Aram Moshayedi, “Maria Hassabi: PLASTIC,” *Hammer Projects Publications*, four pages
- Watch before class: “Institutions/Asymmetrical Economies: Theaters, Museums, and Galleries,” filmed panel discussion from *Dancing with the Art World*, Hammer Museum, April 27, 2013, <http://hammer.ucla.edu/programs-events/2013/04/dancing-with-the-art-world-day-2/>.

**Question: How does dance present challenges—intellectually and practically—to museums?**

*Examining the work of two dance artists, Trisha Brown and Maria Hassabi, we will discuss how dance works have been curated by museums. Thinking alongside our various authors (and speakers), we will discuss how dancers’ live bodies challenge the institutional infrastructure of museums.*

Due in class: Draft one of final paper (replaces response paper).

## **Week Nine**

### *The Artist is Present: Marina Abramović and Modern Art legacies*

#### *Weekly Reading*

- Amelia Jones, “‘The Artist is Present’: Artistic Re-enactments and the Impossibility of Presence,” *TDR: The Drama Review* 55.1 (2010): 16-45
- Calvin Tompkins, “I Remember MoMA,” *The New Yorker*, 25 Sep. 2006, 128-135.

*Continuing the discussion of the challenges live performers pose to museums spaces, we will discuss the exhibition of Marina Abramović’s performance art at the Museum of Modern Art in NYC. We will explore how Abramović’s work challenges the mandate of a museum associated with modern art, at the same time that we might be critical of how her work shifts when presented at MoMA.*

Due in class: Week eight response paper.

## **Week Ten**

### *Performance and Pedagogy: Filming the Museum, or Watching Talk*

- Watch in class: excerpts from Frederick Wiseman's film, *National Gallery*

*We will end our quarter watching excerpts from Wiseman's 2014 documentary on the National Gallery. Wiseman's three-hour film aims to document the gallery through the people—docents, curators, visitors, and restorers—who fill the space. Drawing upon our previous readings and experience visiting museums, we will discuss how Wiseman's work frames the museum as performance.*

*Second half of class:* Student presentations on final papers.

## **Week Eleven**

Due: Students' final papers.

### **Reading List**

Artaud, Antonin. "On the Balinese Theater." *Antonin Artaud, Selected Writings*, Ed. Susan Sontag. New York: Farrar, Straud and Giroux, 1976. 215-226.

Fraser, Andrea. "Museum Highlights: A Gallery Talk." *Museum Highlights: the Writings of Andrea Fraser*, Eds. Andrea Fraser and Alexander Alberro. Cambridge, MA: MIT Press, 2005. 95-114.

Fusco, Coco. "The Other History of Intercultural Performance." *TDR* 38. 1 (1994): 143-167.

Hinsley, Curtis M. "The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago, 1893." *Exhibiting cultures: the poetics and politics of museum display*, Eds. Steven D. Lavine and Ivan Karp. Washington : Smithsonian Institution Press, 1991. 344-365.

Jones, Amelia. "'The Artist is Present': Artistic Re-enactments and the Impossibility of Presence." *TDR: The Drama Review* 55.1 (2010): 16-45.

Jones, Donna V. "The Prison House of Modernism: Colonial Spaces and the Construction of the Primitive at the 1931 Paris Exposition." *Modernism/modernity* 14. 1 (2007): 55-69.

Moshayedi, Aram. "Maria Hassabi: PLASTIC." *Hammer Projects Publications*, four pages.

Noriega, Chon A., "Conceptual Graffiti and the Public Art Museum: *Spray Paint LACMA*." *Asco: Elite of the Obscure: A Retrospective, 1972-1987*, Eds. C. Ondine Chavoya and Rita Gonzalez. Ostfildern: Hatje Cantz, 2011. 256-261.

Parks, Suzan Lori. *Venus: a play*. New York: Theatre Communications Group, 1997.

Richards, Sandra L. "What is to be Remembered?: Tourism to Ghana's Slave Castle-Dungeons." *Critical Theory and Performance*, Eds. Janelle G. Reinelt and Joseph R. Roach. Ann Arbor: University of Michigan Press, 2010. 85-107.

Rosenberg, Susan. "Trisha Brown: Choreography as Visual Art." *October* 140 (2012): 18-44.

Stewart, Susan, "Objects of Desire." *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham: Duke University Press, 1993. 132-166.

Sturken, Marita. Introduction. *Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero*. Durham: Duke University Press, 2007. 1-35.

Taylor, Diana. "Who, When, What, Why," and "Acts of Transfer." *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003. xiii-xx and 1-52.

Tompkins, Calvin. "I Remember MoMA," *The New Yorker*, 25 Sep. 2006: 128-135.

"Institutions/Asymmetrical Economies: Theaters, Museums, and Galleries." *Dancing with the Art World*, Hammer Museum 27 April 2013 <<http://hammer.ucla.edu/programs-events/2013/04/dancing-with-the-art-world-day-2/>>.

### **Film List**

Fusco, Coco and Paula Heredia, dir. *The Couple in the Cage: a Guatinaui Odyssey*. Perf. Coco Fusco, Guillermo Goméz-Peña. Third World Newsreel, 1993. DVD.

Wiseman, Frederick, dir. *National Gallery*. Zipporah Films, 2014. Film.



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## New Course Proposal

### Theater 98T Performing the Museum

**Course Number** Theater 98T

**Title** Performing the Museum

**Short Title**

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced requisite: satisfaction of Entry-Level Writing requirement.  
Freshmen/sophomores preferred.

**Course Description** In the past decade, performance has gained an unprecedented visibility in art museums, usually associated with displaying visual art. Taking this invisibility as an entry point, this course proposes we understand museums through performance, foregrounding the body, spectatorship, and movement.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows

**Syllabus** File [Shanks syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Professor Sean Metzger is the faculty mentor for this course

**Grading Structure** 30% participation; 20% weekly papers; 50% final paper

**Effective Date** Spring 2016

**Discontinue Date**

**Instructor** Name

Title

**Gwyneth Shanks**

**Teaching Fellow**

**Quarters Taught**

Fall

Winter

Spring

Summer

**Department** Theater

**Contact** Name

E-mail

**MICHELLE CHEN**

**mchen@oid.ucla.edu**

**Routing Help**

### ROUTING STATUS

**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Pending Action

**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Approved on 6/26/2015 2:34:48 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, chair of the CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Submitted on 6/26/2015 11:38:21 AM

**Comments:** Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045