

Annotated CV and Teaching Statement – Paul Bonin-Rodriguez

Academic Appointments

My teaching and research capitalize on my background as a working artist and arts organizer. Amid a successful career as a touring writer-performer and arts administrator, I returned to the academy for doctoral studies in 2001. My goal at that time was to one day create coursework that infuses arts training with critical business skills while still honoring the fundamentally creative nature of artistic practice. My research assesses how artists engage, inform, and shape the nation's cultural infrastructure through their negotiations and relationship networks; also, I analyze how artists inform public policy through community-engaged work. Consequently, teaching is not only the impetus of my work, but also one its most important destinations.

My work at UT attests to a sustained commitment to the original goal and advances a vastly different curriculum than the one I first encountered when I joined the faculty in 2006. These changes follow from my teaching, scholarship, administrative leadership, and service. A key highlight includes my founding leadership of the undergraduate Minor in Arts Management and Administration (MAMA) during the first four years. During that time the MAMA program enrolled 165 students, with participants from the colleges of Fine Arts, Liberal Arts, Business, Education, and Natural Sciences seeking minors. During that time, MAMA staffed and delivered the entire curriculum and a host of topics courses focused on entrepreneurial endeavors and practices that rendered MAMA relevant to the schools of Communications, International Relations, Business, and Public Policy. MAMA leadership entailed mentorship to program teachers – some new to university teaching – and included syllabus development and advisement and regular engagement and support.

2016-Present Associate Professor, Department of Theatre and Dance, UT Austin

Associate Chair, Department of Theatre and Dance, 2022-Present

Graduate Advisor, Department of Theatre and Dance, 2022-Present

Area Head, Performance as Public Practice MA, MFA, PhD Area, 2021-22, 2014

Founding Committee Chair and Program Head, Undergraduate Minor in Arts Management and Administration, 2016-2020

Faculty, LGBTQ Studies, 2019-Present

Faculty Affiliate, Rapoport Center for Human Rights and Justice, 2016-Present

Chair, Human Rights and the Arts Working Group, 2016-2019

Faculty Affiliate, The Center for Women's and Gender Studies (CWGS), 2009-Present

Faculty Affiliate, Teresa Lozano Long Institute of Latin American Studies (LLILAS), 2009-Present

2009-16 Assistant Professor, Department of Theatre and Dance, UT Austin

Area Head, Performance Studies and Pedagogy, UT Austin, 2014

2006-09 Lecturer, Department of Theatre and Dance, UT, Austin

Selected Additional Professional Experience

My research and perspective as a working artist render my work relevant to a host of organizations and initiatives. The organizations and projects listed below represent sites where I bridge the academy and the field of performance, and where my teaching finds its relevance. While much of my work has been in the nonprofit sector, I recently began working as a commercial producer, in part to

better understand the nature of commercial entertainment contracts and to think more deeply about how artists cross over commercial and nonprofit sectors.

- 2022** **Producer (film)**, Audra McDonald Live in Concert at the Palladium, London, England. Producer and post-production editing for this concert film. Currently on market with streaming services.
- 2018-21** **Principal Investigator and Instructor**, Institute for Curatorial Practice in Performance (ICPP), Wesleyan Univ., Middletown, CT.
Principal Investigator for a series of case studies on artist's career trajectories, conducted with ICPP, funded by the Doris Duke Charitable Foundation. \$200,000
- 2012-19** **Program Consultant and Evaluator**
The National Performance Network, New Orleans, LA
Recipient of a National Endowment for the Arts "Our Town" Grant, \$75,000, to study how NPN artists' impact the communities where they work.
- 2014-17** **Program Consultant and Evaluator**, The Ford Foundation, New York
Principal Investigator for a study of the Cultural Communities Program's network-building efforts among diverse communities 2005-2012. \$40,000.
- 2006-2013** **Artist Council, Leveraging Investments in Creativity**, New York, NY
Consultant and Evaluator for this \$66 million-dollar philanthropic initiative, which sought to create new systems of support for artists.
- 1991-09** **Playwright, Producer and Performance Artist (touring), nationwide**

Selected Service

Selected service attests to my support for university students and commitment to education. Service on the B-1 Financial Aid Committee prepared me to help facilitate the University Co-Op's \$10 million dollar commitment to the University of Texas at Austin in 2022. Writing Flag committee service and Curriculum Committee service demonstrate my investment in undergraduate education. For five years, I have served as the Co-Editor for peer-reviewed journal that focuses on arts and artist entrepreneurship, much of it in the context of education.

- 2020-Present University Co-Op Board of Directors; Vice-Chair, 2021-Present
- 2019-2022 Writing Flag Committee, 2019-2022
- 2018-2021 B-1 Financial Aid Committee; Chair, 2020-21
- 2018-2023 Co-Editor, [*Artivate: a Journal of Entrepreneurship in the Arts*](#)
- 2018-2020 College of Fine Arts Curriculum Committee
- 2018-2020 Theatre and Dance Curriculum Committee
Chair, 2019-2020

Selected Research

In general, my research assesses the policies and systems of support for working artists in the U.S. and asks how artists engage, inform, and shape both policy and infrastructure through the fundamentally collaborative work that supports the creation and presentation of new work. Much of my scholarship has been focused on teaching these issues. My first book includes a chapter about my pilot of the first-year course in Theatre and Dance. My current book in progress assesses the highly relational nature of artistic practice, and the cultural sector's focus on accessibility at this moment and offers students the tools to build their critical artistic networks. My articles have variously focused on courses taught and commitments to the UT curriculum.

Monographs – both of my books offer insight for students seeking creative careers

- ***Performing Policy: How Politics and Cultural Programs Redefined U.S. Artists for the Twenty-first Century*** (2015) assesses how arts policy research and development initiatives since the 1990s have radically reshaped artists' practices and opportunities nationwide and offers insights to creative workers seeking to launch their careers.
- ***Groundwork: Race, Equity, and the Network Infrastructure for Arts and Culture*** (in-process) assesses the emergence, development, and influence of the nation's networked infrastructure for artists' opportunities inclusive of this moment's focus on diversity, equity, and inclusion and offers students a primer on network-based organizing.

Articles and Book Chapters and Editorials Focused on Education

- **"How a Nation Actually Works: Preparing Undergraduates for Activist Citizenship through the Arts,"** co-authored with Charlotte Canning. Invited essay for *Theatre, Performance and Theories of Change*. Eds. Tamara Underiner and Stephani Etheridge-Woodson. London: Palgrave, 2017. This article speaks to the goals of two of my courses and the relationship between them.
- **"The Staged Business of Writing For/About Art: Artists in Public Practice."** *Theatre Topics* 16.1 (2014): 25-37. This article assesses the accomplishments of a course I piloted for all units of the College of Fine Arts.
- **"How to Embrace Your Worthiness in the Face of Adversity,"** [*The Well*](#), accepted to publication, April 6, 2017. This op-ed attests to a personal crisis that coincided with my return to graduate school and how that experience of struggle informs my teaching and research today.
- **"The Case for Bachelor of Arts: What Betsy DeVos Doesn't Understand About the 'Noble Pursuit,'"** [*Hechinger Report*](#), March 27, 2018, This op-ed speaks to the demonstrable skills offered by my courses and those of my colleagues in Fine Arts at UT.

Selected Teaching

My scholarship is rooted in the belief that the arts – as a form of cultural expression – touch all our lives and that an arts education can prepare individuals to approach the world creatively, with a focus on solutions. My combined material and expressive commitments compel me to create courses that equip students to function as insightful, vested citizens who recognize the complexity of our shared experience and value others as well as themselves. My background as an arts professional, which also includes dance and arts management, motivates me to build coursework that is challenging, reflective of a commitment to collaboration, and fun. Teaching is not only the impetus of my work, but also one its most important destinations.

At The University of Texas at Austin my teaching and service benefit from my commitment to collaborations, whether they be with fellow professors, graduate students, and even the students in my classes. Many of the courses I have built and continue to build result from the complementary expertise of my partnerships. Although I have been teaching the large format UGS 303 Art, (Your) Money, and the Nation on my own since 2019, Dr. Charlotte Canning and I first developed the course in 2011. The course makeup reflects work as a cultural policy scholar and hers as a theatre historian. Although I worked independently to pilot the course that became TD 311C Performance as Public Practice, the first-year course for Theatre and Dance students, I partnered with Dr. Canning and Dr. Andrew Carlson to craft a final version that reflected our respective expertise. Most recently, I partnered with a graduate student to develop Trans Identity and/as Performance,

appointing the student as an Assistant Instructor so that our collaboration was legible, and their work was compensated. When it became apparent that the students responded well to the presence of my trans collaborator at the podium, I relegated myself to grading duties, providing feedback on and guidance on collaborator's lectures, and guidance on the writing portfolio exercise. In the large format UGS 303 Power of Story, I also invite graduate students to lead lectures and serve a similarly supportive role by providing feedback on all proposed lectures. Looking ahead, I will be collaborating with a theatre (Broadway, Off-Broadway) and film producer to teach a course that prepares students to market themselves across the commercial and nonprofit sectors. In the classroom, I create a shared learning environment and raise up student skills by creating assignments that spotlight their knowledge. Both of my signature courses offer clear instructions for students to lead the lecture with argumentative or expressive assignments about the course's readings and work samples. Often, I invite students to co-present the day's readings with me. To do this work, I offer very clear instructions and spend considerable time modeling how we will carry out the work so that the students feel set-up to succeed.

Most of my undergraduate courses offer [Skills and Experience Flags](#), which promote critical thinking and expansive knowledge, and support time-to-degree. Since 2020, I have participated in the [SHIFT](#) program which addresses student substance use and promotes well-being.

Undergraduate Curriculum

- **TD 311C Performance as Public Practice.** I piloted, developed in collaboration, and for 7 years taught up to 3 sections for this departmental first-year course which launches students' scholarly, pre-professional and artistic studies in Theatre and Dance. The course introduces performance as an ethical, analytical, professional, and arts policy practice. Writing, Ethics, and Cultural Diversity Flags. Enrollment: up to 30 students per section.
- **TD 375H BA Honors Seminar (Instructor and Program Director).** I developed the introductory seminar as a thesis writing workshop for the BA Honors program, direct the program's curriculum, and provide guidance for faculty thesis advisors for BA Honors. Enrollment: up to 10 students.
- **WGS 335, CL 323, TD 357T Performing LGBTQ+ in the U.S.** I designed and launched this seminar for Women's and Gender Studies, Comparative Literature, and Theatre and Dance, which assesses the role that LGBTQ+ performance plays in representing and negotiating public culture in the U.S. Writing and Cultural Diversity Flags. Enrollment: 25.
- **WGS 335, TD 357T, TD 387D Trans Identity and/as Performance.** In collaboration with Rowan "Kairos" Looney, I developed and launched this topics course which assesses trans identity through the lens of performance. Writing and Cultural Diversity Flags. Enrollment: 25.
- **FA 369/FA 281 The Entrepreneurial Artist.** For the undergraduate Minor in Arts Management and Administration (MAMA), I developed this course for undergraduate course which teaches business. Independent Inquiry and Ethics Flags. Enrollment: 20.

Signature Courses

- **UGS 303 Art, (Your) Money, and the Nation.** This course explores the historical, social, and economic relevance of the arts in the U.S. I co-created this course with Dr. Charlotte Canning, though I revised the course in 2019 and have taught it independently since then. Writing Flag and SHIFT. Enrollment: 60.
- **UGS 303 Power of Story.** In this course, I teach stories from world cultures to demonstrate the principles of dramatic storytelling. In class, we apply those principles to support students'

communication skill development. Writing and Cultural Diversity Flags and SHIFT. Enrollment: 60.

Forthcoming Undergraduate Courses

Two of my forthcoming courses support professional development training for the commercial and nonprofit sectors.

- **TD 357T The Business of You.** Co-developed and taught with commercial film and theatre producer, this course teaches emerging professionals how to package themselves, network and generate opportunities, and deploy the fundamentals of law and relationship management to pursue lasting success in creative enterprises. Proposed Flag: Independent Inquiry. Target Enrollment: 40.
- **TD 357T Performance as Professional Practice.** This hybrid seminar/internship course combines the study of artists' professional practices, public policy, and arts markets, with mentorship. Proposed Flag: Independent Inquiry. Target Enrollment: 25.

Course Grants

- **Teaching Innovation Grant** from the Center for Teaching and Learning for Trans Identity and/as Performance, 2021. \$3,600.
- **Experiential Learning Initiative Grant**, with Charlotte Canning, for Performance as a Professional Practice, 2020. \$3,000.

Graduate Courses

The four key courses I developed and have regularly taught include the following:

- **Cultural Policy and the Arts**, which introduces students to the key policy paradigms currently at work in the U.S. cultural sector.
- **Supervised Teaching in Theatre and Dance**, which analyzes the theories and practices of contemporary pedagogy and prepares students for their work as scholars and artists in higher education.
- **Pro Seminar in Performance as Public Practice**, which introduces students to a variety of subjects, methods, and interpretive approaches within the field of performance studies.
- **Critical Theory**, which surveys critical theory as it relates to performance analysis, artistic practice, and production.

Teaching Values and Goals

I come to the classroom with a set of core values, beginning with a commitment to diversity. All my courses engage issues of race, class, gender, sexuality, place, tradition, age, ability and opportunity through targeted course modules and assignments. Moreover, my syllabi are geared to respond to a diverse group of individuals, including scholars, artists, undergraduates, and graduate students. By foregrounding these concerns, I know that my teaching remains relevant to the students I teach in the world we share. Equally, I value the knowledge, skill, and background that each student brings to the classroom community. I am a second-generation college student, the son of a first-generation Mexican American mother and a Cajun father who lifted himself out of sharecropping at great effort. Both parents began school not knowing English. Their generosity of spirit came from an understanding of the social and economic inequities that exist in any one community and a belief in the possibilities in each of us. My teaching reflects my belief in the potential of each student.

Four key goals motivate my comprehensive approach to teaching in and from my field. First, I challenge students to recognize and pursue technical and creative virtuosity whether making art or writing about it. I also invite students to read art works in context of specific histories, cognizant of their own cultural experiences, and open to others' experiences of difference. Because artists regularly work in three different markets (commercial, nonprofit, and community), and those markets remain under-studied in many arts programs, I also teach students about the economic transactions and social relationships that support any one production as well as the many players both onstage and off who help bring the work to fruition. Finally, I challenge my students, as art makers and cultural consumers, to recognize and cultivate relationships forged through production as a vital resource for their life's work -- effectively, a network that produces value beyond economic or symbolic accolades.

Pedagogical Strategies

Interactive Lectures; Research Projects; Scaffolded Writing; In-Class Workshops; Portfolio Building; Problem-based Discovery; Immediate Synthesis and Response; Performance-directed Research; and Reflection

I regularly draw on nine specific pedagogical strategies to promote skill building. These categories are by no means discrete. Their integrative nature reflects my investment in students as complex subjects whose capacities with core practices, including close reading, critical engagement and writing, and performance-based research are central to creating a more inclusive and just world.

First, my approach to the lecture format supports a commitment to active learning and collective knowledge-building. In what I call *interactive lectures*, I frequently invite students into the process of analyzing and responding to course readings in class. The **Reading Response Rubric (Oral Report)** from Art, (Your) Money, and the Nation reflects one approach to interactive lectures. It invites students to support the day's lecture by crafting an argument with the one of the day's readings and delivering it in the form of a scripted five-minute oral report. The rubric invites students to 1) offer context for the article; 2) outline the author's argument and methodology; 3) speak to the article's least compelling aspect, 4) acknowledge why that argument may be valid, 5) state what they have learned from considering a point of view different from own" and 6) craft a discussion question for the class based on their experience and insight. To prepare the students, I model the oral report for the first three class meetings, delivering a methodical argument, and showing the many varieties the assignment may take. Students are required to send me their discussion question 24 hours ahead of class, which gives me the opportunity to support not only their preparation but mentor each of the 60 students directly on how to invite class discussion through open-ended questions that invite debate. Because this assignment invites open and well-considered dialogue, and fosters an environment of co-learning, a version of the assignment appears in almost every class I teach, including graduate seminars.

In both seminar and practice-based courses, extended *research projects* invite students to build immediate connections to their fields and become acquainted with other artists, scholars and organizations where their interests find purchase. My classes generally include *scaffolded writing and rewriting exercises*. Research-based essays are revised in stages in response to careful feedback. *In-class workshops* are often used to support the creation and revision as essential elements of considered analysis and to foster shared insight and stewardship in the classroom environment. Students arrive with drafts of their work and urgent questions about methodology as well as the substance of our investigation. By shaping these processes to be affirming, I support students'

becoming invested in their progress, as well as the long-term practices of revision. All of my writing flag courses, which is most of my undergraduate courses, include a “**Writing Portfolio**” assignment for which students 1) pose a question and conduct preliminary research, 2) craft a proposal, 3) produce an annotated bibliography, 4) compose an abstract, and then produce 5) first, 6) second, and third drafts drawing on peer-feedback and instructor feedback. The Writing Portfolio assignment epitomizes my iterative approach to teaching and establishes an environment where students become accustomed to revision. I also continue to explore this model. For “Trans Identity and/as Performance,” I experimented with a version of this assignment, which foregrounds orality and allows students to verbally pitch their proposal and early drafts to each other and then use transcripts of their pitch to craft their early work. Student feedback and productivity demonstrated the promise of this approach, which I was asked to share with the Writing Flag office. Additionally, I frequently nominate my students for writing awards. In the past, a student from my Signature course won the research paper award for her paper on “Asian Representation in Cinema.” Recently, another student won the first place in the Critical/Persuasive Category for their paper “The Effects of Medicalizing Gender.”

The writing portfolio is but one *portfolio-building* exercises, I draw on to support students’ recognition that they are building skills and help them recognize their value and readiness as emerging professionals. Many classes invite students to return to their own archives – CVs, resumes, past works – and consider the value of their skills and knowledge. In “Supervised Teaching in Theatre and Dance,” graduate students leave class with an **academic job-seeking dossier** that includes CV, draft job letter, teaching philosophy, and at least one undergraduate topics syllabus course related to their research and creative activity. Though they are undoubtedly sure to revise the documents as their schooling progresses, the portfolio offers students a platform from which to build prospects. In “BA Honors Seminar” students leave the course with a prospectus for their thesis, an advisor, and IRB (as warranted) as well as an elevator pitch so that they may readily conduct and share news about their research. This vocational orientation to my teaching helps students benchmark progress.

Problem-based discovery exercises impel students to apply learning to concrete circumstances. Students may declare where they would like to live and then research the cultural communities and industries available there, the cost of living, or the average income. Or they may be provided with a sample work of art from any discipline and challenged to discern its economic and social value through research and analysis. Such exercises reinforce students’ capacities to speak with authority and demonstrate the active role they will play in determining opportunity and value as professionals. The “My Landmark” exercise from two of my Signature courses exemplifies this pedagogical approach. Signature Courses require the inclusion of “[Campus Gems](#)” to support first-year students’ orientation to the resources of UT. The presence of many arts-focused Gems offers curricular opportunities for my teaching. “**My Landmark**” invites students to engage UT’s [Landmarks](#) public art program as an individual responsible to the program. To support their inquiry, they read articles on creative placemaking, an arts-based approach to community development, tour the collection, and spend time studying the site for relocation, before crafting an argumentative report on where they might relocate the work and why. By according my students with responsibility for the program, I seek to counter passive spectatorship and provoke inquiry about how public art finds meaning.

Immediate synthesis and response exercises challenge students to apply their knowledge and experience within the period of one class. Students may be asked to write a manifesto summing up their learning and learned opinions at semester’s end, or to articulate their understanding of readings.

Such exercises validate students' knowledge and preparedness and encourage them to articulate their points of view. Another example is "**The Price is Right**," which closes out the "Money" module in "Art, (Your) Money, and the Nation." Students are paired off in teams and each small team is given a work of art, for which they have to conduct quick research and posit the costs or values. Costs may include an artist's commission price for a work of art, a concert ticket price for a past event, or some other seemingly precious object, for which there is no published value. Following a brief and harried research period, the teams face off and present their cases, arguing passionately for what the market should bear. Once the arguments conclude, I show them the actual price, and we discuss why the price whether the price aligns with presumption, often illustrating the fickle nature of arts money.

Drawing on my background as an artist, I often assign *performance-directed research exercises* that require students to channel their analysis and interpretation of readings into creative responses. Exercises that invite students to perform history, animate theory, or revise canonical plays in the spirit of commentary promote the distillation of key ideas and provoke a meta-consciousness through which students recognize their mastery of new knowledge. The supervised teaching "Mid-Term Exam" is a performance exercise that invites the graduate students to respond to a theoretical crisis in real time. I created this exercise in response to my students' stated concerns that at some point they would face a crisis they could not handle. Over the years, I have collected stories of epic classroom fails, moments when crisis erupts and the professor must make decisions on how to bring the class into productive engagement, if not alignment. For this assignment, each student takes a turn drawing a crisis, which is printed on a piece of paper, from a hat; after taking a moment composing themselves, the student then improvises a response as if they are in the midst of a crisis. The "mid-term" moniker is tongue-in-cheek. Students are not graded on the nature of their response, but the reflection essay they write after the experience.

Finally, all my classes offer multiple opportunities for students to reflect on their learning. During the semester and at the end, *dedicated reflection exercises* may support surveys about learning and experience, which has the dual purpose of helping me understand now I can better respond to them and helping them account for the value of our shared experience.

Ultimately, my teaching is built on the belief that critically engaged artists, scholars, arts teachers, and informed arts participants can promote the visibility, vitality, and legacy of our nation's diverse cultures. As a result, I craft my courses to be topically compelling, economically timely, and intellectually and practically challenging, and attentive to the in/visibility of cultural formations in public life for historically marginalized groups. More importantly, I build my courses so they may illustrate to students the active and important role that they will play as culturally knowledgeable and invested citizens.

University Teaching Awards

Signature Course Distinguished Faculty, 2023

President's Associates Teaching Excellence Award, 2021

Signature Course Inclusive Classroom Award, 2021

Department of Theatre and Dance Distinguished Teaching Award, 2018

Society of Distinguished Teachers, 2011

COVID Statement

At the beginning of the COVID lockdown, I anticipated that I would know those who lost loved ones and that I would have to learn to be that much more present to others' struggles. I did not

anticipate my partner being diagnosed with a fatal illness and passing away some 13 months later, on a bright spring morning near the end of the 2021 term. At the time, I was teaching two courses, designing a new course for the Experiential Learning Initiative, and chairing two master's theses to completion. The quarantine gave my partner and I the opportunity to spend his final months at home and offered us the opportunity to reflect on those activities that reinforce life. During that period of convalescence, we discussed how the classroom offers a space for individuals to come together and share their growing knowledge, skill, insight and hope for the world, and so we opted for me to continue teaching despite the circumstances. What I took away from that moment, and what I still hold onto today, is the belief that teaching offers me the opportunity to learn alongside my students, to be inspired by their insights, and to model a more hopeful collaborative world through my sincere engagement in their learning. The experience has made me a more understanding human, one who recognizes the alchemy of ambition, struggle, hope, and even anxiety that marks our shared educational experience.

UGS 303: Art, (Your) Money, and the Nation *Wr

Class T/TH 3:30 - 4:45 PM, also

Unique 62309, F 10am

Unique 62308, F 11am

Unique: 62307, F 12pm

Unique: 62306, F 1pm

All class meetings are held in person, unless otherwise noted.

Instructor: Dr. Paul Bonin-Rodriguez (“he/his”)

Description

Alongside the ubiquitous paradigm of the starving artist, the image of the political artist has prevailed for much of the past century. In the last fifty years especially, artists living and working in the US have been put in service of the state. Artists have been used to embody the appeal of US democracy, just as they have been held up as un-American troublemakers and dilettantes. This paradox assumes that the arts have political, economic, social, and cultural power and that artists have the agency to affect the course of the nation. This course examines how contemporary American society regards its arts and cultural programming – music, visual arts, theatre, dance, performance, and other forms of folk and “traditional” arts – and asks what costs and benefits result from the complex systems of trade and exchange that support the arts.

This course explores the historical, social, and economic relevance of the arts in the US. Students preparing to participate in the arts either as artists or consumers will comprehend the costs and benefits of the arts from multiple perspectives. Students will also develop a capacity to identify arts opportunities in the US today and ascertain how those opportunities may be capitalized upon in the current economy.

Writing Flag: This course carries the Writing Flag. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and you may be asked to read and discuss your peers’ work. You should therefore expect a substantial portion of your grade to come from your written work. Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board.

Course Materials:

1. Graff, Gerald and Cathy Birkenstein, *They Say/I Say*, 4th Ed. – from University Co-Op.
2. Blank journal – for notes on class readings, classroom note-taking and classroom exercises. We request that you make notes on each reading and bring readings to class each session. At various times, you will be asked to present pages from your journal. You may also choose to use a laptop for your journaling. Details on how to submit the journal pages will be provided throughout the semester. As with all assignments, we encourage creativity coupled with academic substance. Doodles and drawings are welcome.
3. Access to Disney+ to watch *Hamilton*. \$7.99 for one month.

4. Links to other course reading materials and videos will be posted to [Canvas](#) for each class day. Additional materials may be added throughout the semester; some may be cut or replaced. While announcements of postings will be sent to students and announced in class, it is each student's responsibility to monitor Canvas.
5. In addition to regular class attendance, you are expected to attend the following productions in [Theatre and Dance](#) and [Texas Performing Arts](#).

The following three productions are required. Click the link to buy tickets, which are priced at \$5 each for students. We will not be attending these productions as a group and you are expected to make your own reservations:

- a. Oct 6–16: [...but you could've held my hand](#), Oscar Brockett Theatre
- b. Oct. 20-29: [In Sisters We Trust, or My F*cked Up American Girl Doll Play](#), B. Iden Payne Theatre
- c. Nov. 9-13: [Fall For Dance \(2022\)](#), Oscar Brockett Theatre

In addition, choose two (2) productions/events from the following list to attend on your own. As UT students, you are able to get \$10 tickets for some performances at TPA. To access that discount, select the event, and then click the "Select By Price" tab. On the right side of the screen, you should see an option for "Student - any primary, secondary, college student" and add the number of tickets you need to your order:

- a. Sept. 16: [SWING OUT](#), Bass Concert Hall
- b. Sept. 24: [Makuyeika Colectivo Teatral — Andares](#), McCullough Theatre
- c. Oct. 17-21: [Virginia Grise & Martha Gonzalez](#), Texas Performing Arts Rehearsal Room
- d. Oct. 28-29: [Blue Man Group](#), Bass Concert Hall
- e. Oct. 29: [Flor de Toloache](#), McCullough Theatre
- f. Nov. 5: [Sandbox Percussion — Andy Akiho's Seven Pillars](#)

Class Sessions

Week One

Introductions/Art

Tues. Aug. 23

Introduction to the class, schedule of assignments, and method(s).

Thurs., Aug. 25

Art

READ:

Dissanayake, Ellen. "The Universality of the Arts in Human Life." *Understanding the Arts and Creative Sector in the United States*. Joni Maya Cherbo, Ruth Ann Stewart, and Margaret Jane Wyszomirski, eds. New Brunswick: Rutgers University Press, 2008. 61-74.

WATCH:

Jennifer Harge, "[mourn, and never tire](#)" (2016)

WATCH:

Andrea Gibson, "[A Letter to My Dog, Exploring the Human Condition](#)"

IN CLASS:

Oral Presentation Demonstration by the Teaching Team

Fri., Aug. 26

Final Paper Portfolio (Topic, Annotated Bibliography, Abstract, and Drafts 1,2,3.) and Writing Resources. Introduction to Topic Assignment.

READ:

They Say, I Say, including "Preface," "Introduction," and "I Take Your Point: Entering Class Discussions"

**Note: a .pdf of these readings have been provided on Canvas to support students who have not yet purchased the text. Texts should be in hand by Week Two.*

Week Two

Tues., Aug. 30

Money, and the Nation

Nation: Limited, Imagined, Sovereign, Community

READ: Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. New York: Verso, 1991. 1-7.

READ: Metropolitan Museum of Art, "[The Great Hall Commission: Kent Monkman, mistikôsiwak \(The Wooden Boat People\)](#)," 2020 (Be sure to watch the artist interview, which features Monkman)

IN CLASS: Oral Presentation Demonstration by the Teaching Team

Thurs., Sept. 1

Money: The Art of the Steal

WATCH: Don Argott, [The Art of the Steal](#) (2009)

LISTEN: Dubner, Stephen. "[I've Been Working My Ass Off for You to Make that Profit?](#)" *Freakonomics Podcast*, Episode 485, 2021.

Fri., Sept. 2

Topics Workshop, with Elise Nacca

All classes meet in PCL Lab 3 today.

READ: "Paper Topic" (Canvas "Forms" Module)

READ: *They Say, I Say*, Chapters 1, 2, and 3

Week Three

Tues., Sept. 6

Art

Struggles over Art: The Armory

READ: Marilyn Satin Kushner, "A Century of the Armory Show: Modernism and Myth," 13-20. from *The Armory Show at 100: Modernism and Revolution*, Marilyn Satin Kushner and Kimberly Orcutt, eds (New York: GILES, 2013).

READ: Daniel H. Borus, "The Armory Show and the Transformation of American Culture," 113-16 from *The Armory Show at 100: Modernism and Revolution*, Marilyn Satin Kushner and Kimberly Orcutt, eds (New York: GILES, 2013).

Thurs., Sept. 8

Art: Introduction to "My Public Art, My Landmark" for Group 1*

Rebecca's sections meet in class today.

*Michael's sections (62308 & 62309) will meet at the [Blanton Museum of Art](#).

READ: [Landmarks](#) website. Also, locate (online) at least three sculptures with which you are familiar and read about them.

READ: Hrag Vartanian, "[Venture Out to See Seven Queer Public Artworks in NYC](#)"

READ: [The Laundromat Project](#) website, including "About," "[Black Life Eternal](#)" and at least three different "[Projects](#)"

Fri., Sept. 9

Paper Topic Workshop/Part 2: Current Events

DUE: Topic Proposal

Week Four

Tues., Sept. 13

Art Continued

From “Crossover” to Burnout

- READ: [Crossover: How Artists Build Careers Across Commercial, Nonprofit, and Community Work](#). 2006. 11-20
- READ: Deresiewicz, William. “[The Death of the Artist—and the Birth of the Creative Entrepreneur](#).” *The Atlantic*. (Jan/Feb 2015).
- READ: Sydnie L. Mosely, “[How to Be a Black Choreographer and Not Die](#).” *Essence*, July 1, 2020.
- GUEST: Sydnie L. Mosely, [Sydnie L. Mosely Dances](#).

Thurs., Sept. 15

Art: Introduction to “My Public Art, My Landmark” for Group 2

Michael’s sections (62308 & 62309) meet in class today.

*Rebecca’s sections (62306 & 62307) will meet at the [Blanton Museum of Art](#).

- READ: [Landmarks](#) website. Also, locate (online) at least three sculptures with which you are familiar and read about them.
- READ: Hrag Vartanian, “[Venture Out to See Seven Queer Public Artworks in NYC](#)”
- READ: [The Laundromat Project](#) website, including “About,” “[Black Life Eternal](#)” and at least three different “[Projects](#)”

Fri., Sept. 16

From Topic to Annotated Bibliography and Information Literacy, with Elise Nacca from the UT Libraries. All classes meet in PCL Lab 3.

- READ: “Annotated Bibliography” (Canvas “Forms” Module)
- READ: *They Say, I Say*, chapters 4, 5, 6, and 7

Week Five:

Money

Tues., Sept. 20

(Your) Money for the Arts and Artists

- READ: INCITE! Women of Color Against Violence. *The Revolution Will Not Be Funded: Against the Non-Profit Industrial Complex*. Boston: South End Press, 2009. 1-18.
- READ: Anderson, Sheila McNerney Anderson. “The Founding of Theater Arts Philanthropy in America: W. McNeil Lowry and the Ford Foundation, 1957-65.” *Angels in the American Theatre: Patrons, Patronage, and Philanthropy*. Robert A. Schanke, ed. Carbondale: Southern Illinois University Press, 2007. 173-89.
- READ: Diep Tran, “[We Need to Talk about Money!](#)” *Token Theatre Friends*, Aug. 3, 2020.
- IN-CLASS: Jack Conte, “[How Artists Can Finally Get Paid in the Digital Age](#),” *TedTalks*, April 2017.
- DUE: Response to [SWING OUT](#) if it’s one of your TPA choices.

Thurs., Sept. 22

Commerce and Art

- READ: Charnas, Dan. *The Big Payback: The History of the Business of Hip-Hop*. New York: New American Library, 2010. ix-xii, 355-391.
- READ: DJ Kool Herc, “Introduction” Dan Charnas, *Can’t Stop, Won’t Stop* (New York: Picador, 2005) xi-xiii.
- WATCH: Lisa Evers, “[Hip-Hop and Business Beyond the Studio](#).” May 17, 2019

Fri., Sept. 23 Annotated Bibliography Workshop, part 2: MLA Citations
DUE: My Art/My Landmark

Week Six

(Your) Money

Tues., Sept. 27

Paying for Art

READ: Thompson, Don. *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*. London: Palgrave Macmillan, 2002. 61-71.

READ: Hughes, Robert. "[Day of the Dead](#)." *The Guardian* (September 2008).

READ: "'I Thrive in a Certain Kind of Complexity,' Artist-Musician Theaster Gates on the Transformative Power of Art." *Time*, Dec. 2019.

IN-CLASS: Theaster Gates "[How to Revive a Neighborhood: with Imagination, Beauty, and Art](#)." *TedTalks*, 2015.

DUE: Response to [Makuyeika Colectivo Teatral — Andares](#) if it's your TPA choice.

Thurs., Sept. 29

(Your) Money

READ: Jay Z. *Decoded*. New York: Spiegel and Grau, 2010. 128-31.

READ: Uno, Roberta. "Future Aesthetics 2.0." *Grantmakers in the Arts Reader* <http://www.giarts.org/article/future-aesthetics-20>

READ: Piskor, Ed. *Hip Hop Family Tree. Vol. II*. Seattle: Fantagraphics Books, 2014. 49-54.

Fri., Sept. 30

Abstracts Workshop

READ: "Abstract" (Canvas "Forms" Module)

READ: *They Say, I Say*, chapters 8, 9

DUE: Annotated Bibliography

Week Seven:

From (Your) Money to Nation

Tues., Oct. 4

Re-Examining (Your) Money

Thurs., Oct. 6

Nation: Federal Theatre Project

READ: Quinn, Susan. *Furious Improvisation. How the WPA and a Cast of Thousands Made High Art out of Desperate Times*. New York: Walker, 2009. 162-85.

READ: Witham, Barry. *The Federal Theatre Project: A Case Study*. Cambridge: Cambridge University Press, 2003. 1-6.

IN CLASS: *The Cradle Will Rock*. Tim Robbins, dir. 1999.

Friday, Oct. 7

Preparing to Write the Paper: the Abstract as Outline

READ: *They Say, I Say*, chapters 10, 11

Week Eight

The Nation

Tues., Oct. 11

National Theatre

READ: Miranda, Lin-Manuel and Jeremy McCarter. *Hamilton and the Revolution*. New York: Hachette, 2016. 205-11

- READ: Monteiro, Lyra T. "Race Conscious Casting and the Erasure of the Black Past in Lin-Manuel Miranda's *Hamilton*." *The Public Historian* 38.1 (February 2016): 89-98.
- READ: Adrienne Maree Brown, "[Hamilton](https://adriennemareebrown.net)," adriennemareebrown.net, July 6, 2020.
- WATCH: *Hamilton*, on Disney+

Thurs., Oct. 13 **[Meet at Visual Arts Center \(VAC\)](#) for "El Otro Lado" and "Social Fabric: Art and Activism in Contemporary Brazil"**

Fri., Oct. 14 **Discussion: Abstract to Papers and Writing with MLA**

- READ: "First Draft" (Canvas "Forms" Module)
- BRING: *They Say/I Say*
- DUE: Abstract

Week Nine: ***The Nation***

Tues., Oct. 18 **U.S. Culture and Rebel Music**

- READ: Kammen, Michael. "Culture and the State in America." *The Journal of American History*. (December 1996): 791-814.
- READ: Andy Horwitz, "[Who Should Pay for the Arts in America?](#)" *The Atlantic*. January 14, 2016
- DUE: Discussion Board Post for [...but you could've held my hand](#)

Thurs., Oct. 20 **U.S. Culture, History, and Rebel Music**

- READ: Hyde, Lewis. "The Children of John Adams: A Historical View of the Fight Over Arts Funding." *Art Matters: How the Culture Wars Changed America*. Brian Wallace, Marianne Weems, and Philp Yenawine, eds. New York: New York University Press, 1999. 253-75 (P)
- READ: Hisham Aidi, *Rebel Music: Race, Empire, and the New Muslim Youth Culture* (New York: Vintage, 2014) 221-33.

Friday Oct. 21 **Research and Writing on Your Own** (No formal class meeting)

Week Ten: ***The Nation***

Tues., Oct. 25 **The National Endowment for the Arts**

- READ: *National Endowment for the Arts 1965-1995: A Brief Chronology of Federal Involvement for the Arts*. Washington DC: Office of Communication National Endowment for the Arts, 1996. 7-17.
- READ: Binkiewicz, Donna. *Federalizing the Muse: United States Arts Policy and National Endowment for the Arts, 1965-1980*. Chapel Hill: University of North Carolina Press, 2006. 11-33.
- READ: National Endowment for the Arts and Humanities of 1965. Public Law 2009-89th Congress.
- DUE: Response to [Virginia Grise & Martha Gonzalez](#) if it's your TPA choice.

Thurs., Oct. 27 **Culture Wars**

READ: Phelan, Peggy. "Serrano, Mapplethorpe, the NEA and You: 'Money Talks:' October 1989." *TDR* 34.1 (Spring 1990): 4-15.
 READ: Hughes, Holly. *Preaching to the Perverted*.
 GUEST: [Megan Bommarito](#), UT TD Communications Specialist, "On Parody Law"

Fri., Oct. 28 **Peer Review**
 DUE: Paper Draft 1 for Peer Review

Week Eleven: **NEA and Culture Wars**

Tues., Nov. 1 **Culture Wars, (Re)Assessed**

READ: Miller, Tim. "The NEA Four Case." 1001 Beds: Performances, Essays, Travels. Ed. Glen Johnson. Madison: Univ. of Wisconsin Press, 2006. 99-115.
 READ: Tepper, Steven. "The Culture Wars: a Reassessment." Princeton, NJ: Princeton University Center for Arts and Culture Policy Studies, 2000.
 WATCH: Tim Miller, *My Queer Body*, 1992
 DUE: Response to [Blue Man Group](#) if it's your TPA choice
 Response to [Flor de Toloache](#) if it's your TPA choice
 Discussion Board Post for [In Sisters We Trust](#)

Thurs., Nov. 3 **Discussion: Pecha Kucha Workshop - Meet on Zoom**
 READ: "Pecha Kucha" (Canvas "Forms" Module)

Fri., Nov. 4 **Research and Write on Your Own (No formal class meeting)**
 DUE: Paper Draft 2

Week Twelve: Readings and Recap

Tues. Nov. 8 **Nation: What Do We Ask Art and Artists to Do?**

READ: Gopnik, Blake. "[Rarely One for Sugar-coating](#)." *New York Times* (April 2014).
 READ: Smith, Roberta. "[Sugar? Sure, but Salted with Meaning](#)." *New York Times* (April 2014).
 WATCH: "[Creative Time Presents A Subtlety](#)"
 DUE: Response to [Sandbox Percussion — Andy Akiho's Seven Pillars](#) if chosen.

Thurs. Nov. 10 **Pecha Kucha Presentations 1**

Fri. Nov. 11 **Journal Presentations**
 DUE: Journal Pages - Meet on Zoom

Week Thirteen: Pecha Kucha Presentations

Tues., Nov. 15 **Pecha Kucha Presentations 2 - Meet on Zoom**
 DUE: Discussion Board Post for [Fall For Dance \(2022\)](#)

Thurs., Nov. 17 **Pecha Kucha Presentations 3 - Meet on Zoom**

Fri., Nov. 18 **Workshop Final Paper Revisions**

| | |
|-----------------------|--|
| <u>Week Fourteen:</u> | Thanksgiving Week (no class) |
| Tues., Nov. 22 | No Class |
| Thurs., Nov. 24 | No Class |
| Fri., Nov. 25 | No Class |
| <u>Week Fifteen:</u> | Wrap Up |
| Tues., Nov. 29 | Pecha Kucha Presentations 4 - Meet on Zoom |
| Thurs., Dec. 1 | Course Wrap-Up (attendance required) - Meet in Class! |
| Friday, Dec. 2 | DUE: Final Paper Draft |

Course and Performance Requirements

Paper Requirements (Proposal, Abstract, Bibliography, Paper drafts 1, 2, and Final) (45 points total)

- ***Topic Proposal, Annotated Bibliography, Abstract, Paper Drafts 1, 2, and 3 (Final Paper)**
- There is one assigned research paper for this course. You will research and write about an event, production, exhibition, concert, or funding source of your choosing (and approved by instructors) – but, one that we have not discussed in class.
- This is a *research* paper. All claims and arguments you make must be backed by evidence that you have studied fully and carefully. From this research you will make an argument, putting forward your own understanding of the topic from rigorous engagement with evidence (research). You must argue by demonstration, not assertion.
- Your research paper will connect all three threads of the class (Art, Money, Nation).
- After some initial research, you will propose a research paper topic to be approved by the instructors. After topic approval, you will craft an annotated bibliography and an abstract.
- Your final research paper must be based on sources collected for your annotated bibliography. The same rules apply to the paper drafts and to the bibliography, especially regarding the number of sources (as a minimum) and the type of source (print and internet). Do not worry if sources that seemed crucial at the bibliography stage are no longer so, or if you have added new sources to your research. This is a sign of the development of your argument across time.
- You will submit drafts of this paper three times during the semester. The paper will be peer-reviewed at least once and revised twice for separate grades. Your revised papers should incorporate the feedback from your writing meetings with peers, the T.A., and/or the instructor.
- Specific details regarding the proposal, abstract, bibliography, and paper will be posted on Canvas in the “Forms” module

Presentations (Oral Presentation and Pecha Kucha) There are two assigned presentations for this course. (10 points each)

- The first will be a brief (no more than 3-5 minutes) in-class report on one of the readings for the day. Part of your work for this presentation will include developing discussion questions to be submitted via email to the Instructors and the TA 24 hours before the class session (i.e. 12:30 pm on Monday or Wednesday). You will be assigned the reading on which you'll report. One week prior to your presentation, you will be given class time to meet with your professor to discuss and prepare your presentation.

- The second oral will be a Pecha Kucha Presentation prepared from your paper and presented on one of the final presentation days.
- You will receive rubrics for both presentations and suggestions for making it meaningful for you and the class.
- You will be assigned specific days for presenting.
- These presentations must be presented live, so must plan to attend the class on days you are assigned to present.

Engaging the Arts (Blanton Museum, My Art/My Landmark & Texas Performing Arts)

Our inquiry this semester requires us to engage the arts on campus. During the semester, we will visit the Blanton Museum, study the Landmarks Public Art program, and attend up to five performances at Texas Performing Arts). In response we will do a number of very short, creative assignments, which will be graded.

“My Art/My Landmark” invites students to write a blogpost arguing for a particular kind of public art on campus. (5 points)

- **My Art:** Perhaps you are an artist – a performer, a poet, a musician, a YouTube sensation, a visual artist, a dancer or some combination of those? We invite you to document your work being presented to an audience and the response you received from the audience. Your blogpost would include (photo, text, or video) documentation of your work, as well as a 250-word statement on your process of development, experience of sharing the work, and a sampling of spectator/audience feedback. Make your blogpost compelling and evocative.
- **My Landmark** – alternately, you may choose to take on a creative assignment involving the “Landmarks” public art program at UT. During the semester, we will study the Landmarks public art program on campus and engage it as curators. For your assignment, you may “re-site” a Landmark by identifying a work, researching it, locating it, visiting it, and then proposing to relocate it somewhere else on campus. Your 250-word blogpost will include a photo of the work where it is sited now and a photo of where you propose to put it. Your writing will demonstrate research on the artist’s work, offer an analysis of what it contributes to the public through its current location, and then propose how it might be seen better or differently in a new location. Make your argument compelling. Alternately, you may choose to propose a new or different work entirely.

Discussion Board Posts & “Texas Performing Arts” – The shows we will be attending will be hosted by Texas Performing Arts, often in collaboration with the Department of Theatre and Dance. For each of the five shows listed below, you will be invited to respond in some creative and thoughtful ways. Four of these shows will be graded. One will be extra credit. These posts are short. For the first three, in 250 words, describe how the show intersects with one of the three course themes (art, money, nation). Your response may focus on the performances or the circumstances of its production. For the final two at TPA, consider this a social exercise. Find one or more people to attend an event with. After the event, discuss the work with your colleague. How did it intersect with the course themes? Each of you will write a discussion board post, though the post should reflect the shared conversation - in other words, we're likely to read the same response more than once, though from two different perspectives.

We challenge ourselves to make these assignments so that you are creatively engaging the material. The instructions for each post will be posted 1 week prior to the deadline. (up to 25 points, if you count the 5 extra credit)

- Discussion Board Post 1: [...but you could've held my hand](#)
- Discussion Board Post 2: [In Sisters We Trust](#)
- Discussion Board Post 3: [Fall For Dance \(2022\)](#)
- Discussion Board Post 4: TPA Show of your choice #1
- Discussion Board Post 5: (extra credit) TPA Show of your choice #2

Participation (Class Engagement and Notebook) (10 points) There are a number of ways for you to demonstrate your participation and engagement in the course. Spoken participation, respectful listening, and collegiality in this class are essential, both to maintain a high level of discussion and to encourage you to practice your spoken communication skills. You should try to contribute to the discussion every day with thoughtful comments. Be fully present. Work to listen well and to respond graciously and generously (which, of course, doesn't mean necessarily agreeing with) other students' ideas. We want our conversations to be lively, committed, and productively contentious.

We ask that you attend the Tuesday/Thursday class sessions to participate in discussions. In the event you cannot attend on Tuesday or Thursday, we will post recordings of the lecture afterwards, so that you can review the day's work. Plan to attend all Friday sessions. To qualify for extra credit, you are required to attend all Friday sessions, unless you must miss for University-sanctioned excused absences, which may include family issues, health, and religious holidays. Please be in touch with your instructors if you know you must be absent for Friday sessions.

- Your notebook or journal, offers you another way to demonstrate your ongoing participation and engagement. Be sure to take thorough notes for each class reading. Be sure to date each day's entry so that the graders can follow and honor your work.

Teaching Assistants: The Teaching Assistants (and the instructor) are here to support your learning and to help improve your writing throughout this course.

- If you have an emergency, please email the TAs and instructor as soon as it is possible.
- If you have a question regarding the course or something you wish to discuss, take these steps:
 - a. Check the syllabus; the answer may be there
 - b. Take some time and try to resolve the issue on your own
 - c. If still needed, contact the TA and share the steps you have taken to resolve the issue
 - d. The TA will respond to your request within 2 business days
 - e. In other words, please do not expect same day, rapid-response to queries

Lecture Capture: This class is using the Lectures Online recording system for its Tues/Th sections. This system records the audio and video material presented in class for you to review after class. Links for the recordings will appear in the Lectures Online tab on the Canvas page for this class. You will find this tab along the left side navigation in Canvas.

To review a recording, simply click on the Lectures Online navigation tab and follow the instructions presented to you on the page. You can learn more about how to use the Lectures Online system at <http://sites.la.utexas.edu/lecturesonline/students/how-to-access-recordings/>.

You can find additional information about Lectures Online at:

<https://sites.la.utexas.edu/lecturesonline/>.

Use of Internet Sources

- The Internet is an indispensable research tool and is part of any serious researcher's sources. Your research for this course will undoubtedly include ample time on-line evaluating a range of websites. Not all websites are equally valuable, however.
- Sites with suffixes including ".gov," ".edu," and ".org" tend to be both reliable and productive. These are ones whose materials tend to have been evaluated and offer thoughtful information (please note the verb "tend," there are no guarantees online). Also, ".com" does not mean a site is unreliable, but you should check that information against other sources.
- The sites you may not use for this course are ones that are already digests---that is the information is already a summary of the most readily available sources. Since it is your job to look at sources and come up with conclusions, do not cite websites that have already done this. This includes Wikipedia, Dictionary.com, Answers.com, and other similar sites.

* * *

Course Policies and Policies of the University of Texas

GRADING POLICIES

We expect you to read all assignments closely and urge you to participate actively in our discussions, whether about reading materials, the politics and practices of teaching, or our practical exercise sessions. Learning how to offer constructive feedback and learning how to gracefully accept criticism will be an important component of the course.

Grades are calculated according to the following point system:

| | |
|--|-------------------------------|
| • Paper Portfolio | |
| ○ Topic Proposal | 5 |
| ○ Abstract | 5 |
| ○ Annotated Bibliography | 5 |
| ○ Paper Draft 1 | 5 |
| ○ Paper Draft 2 | 10 |
| ○ Draft 3, aka "Final Paper" | 15 |
| • Presentations | |
| ○ Oral Presentation | 10 |
| ○ Pecha Kucha Presentation | 10 |
| • Engaging the Arts | |
| ○ "My Art/My Landmark" | 5 |
| ○ DBP1 but you could've held my hand | 5 |
| ○ DBP2 In Sisters We Trust | 5 |
| ○ DBP3 Fall For Dance (2022) | 5 |
| ○ DBP4 TPA Choice #1 | 5 |
| ○ DBP5 TPA Choice #2 | +5 extra |
| • Participation | |
| ○ <u>Notebook</u> | <u>10</u> |
| Total | 100 (+ 5 extra credit) |

+/- Grades This class will observe the +/- grading system. Grades will be assessed accordingly. (Note that +/- grades may be altered at the discretion of instructors based on criteria offered for full letter grades) to the following breakdown:

| | | | |
|-----------------|-----------------|-----------------|-----------------|
| A 92.5 – 100 | B 82.5 - 86.49 | C 72.5 - 76.49 | D 62.5 - 66.49 |
| A- 89.5 - 92.49 | B- 79.5 - 82.49 | C- 69.5 - 72.49 | D- 59.5 - 62.49 |
| B+ 86.5 - 89.49 | C+ 76.5 - 79.49 | D+ 66.5 - 69.49 | F 0 - 59.49 |

ABSENCES and ATTENDANCE

We ask that you attend the Tuesday/Thursday class sessions to participate in discussions. In the event you cannot attend on Tuesday or Thursday, we will post recordings of the session afterwards, so that you can review the day's work. Plan to attend all Friday sessions synchronously. To qualify for extra credit, you are required to attend all Friday sessions, unless you must miss for University-sanctioned excused absences. See below about excused absences.

If you are absent or unable to participate on the day that our class meets, you are responsible for keeping up with the assignments. A videorecording of each day's class meeting will be posted to support you catching up and keeping up. *If you have to be absent, use your resources wisely.* Ask your classmates to get a run-down and notes on any lessons you miss. If you find there are topics that we covered while you were gone that raise questions, you may come by during office hours or schedule a meeting to discuss. Email specific questions you have in advance so that we can make the most of our time. "What did I miss?" is not specific enough.

Absences for presentations will not be excused.

Excused Absence: The only absences that will be considered excused are for religious holidays or extenuating circumstances due to an emergency. If you plan to miss class due to observance of a religious holiday, please let us know at least two weeks in advance. You will not be penalized for this absence, although you will still be responsible for any work you will miss on that day if applicable. Check with us for details or arrangements.

Friday Sections

- Friday sections are assigned via the Registrar's Office. You may not attend a Friday section for which you are not registered for credit. Should you miss your section and want to engage the lesson, you may ask the TA teaching if you may observe.

Late Work

- Any assignment not turned in by 11:59 PM on the day it is due is late.
- Late assignments are docked one full letter grade for each day missed. For example an "A" paper that was turned in one day late would be graded as a "B." Two days late, a "C." And so on.
- If you are late on your presentation day, you will receive a zero. We make every effort to help you prepare for your presentation

Classroom Policies

Personal Pronoun Use (She / He / They / Ze / Etc)

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name, unless they have added a "preferred name" with the Gender and Sexuality Center (<http://diversity.utexas.edu/genderandsexuality/publications-and-resources/>). I will gladly honor your request to address you by a name that is different from what appears on the official roster, and by the gender pronouns you use (she/he/they/ze, etc). Please advise me of any changes early in the semester so that I may make appropriate updates to my records.

University Resources for Students

**Services for Students with Disabilities*

This class respects and welcomes students of all backgrounds, identities, and abilities. If there are circumstances that make our learning environment and activities difficult, if you have medical information that you need to share with me, or if you need specific arrangements in case the building needs to be evacuated, please let me know. I am committed to creating an effective learning environment for all students, but I can only do so if you discuss your needs with me as early as possible. I promise to maintain the confidentiality of these discussions. Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities at 471-6259 (voice) or 512-410-6644 (Video Phone) as soon as possible to request an official letter outlining authorized accommodations. For more information, visit <http://ddce.utexas.edu/disability/about/>.

Counseling and Mental Health Center

Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress.

All of us benefit from support during times of struggle. You are not alone. There are many helpful resources available on campus and an important part of the college experience is learning how to ask for help. Asking for support sooner rather than later is often helpful.

If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support.

<http://www.cmhc.utexas.edu/individualcounseling.html>

The Sanger Learning Center

Did you know that more than one-third of UT undergraduate students use the Sanger Learning Center each year to improve their academic performance? All students are welcome to take advantage of Sanger Center's classes and workshops, private learning specialist appointments, peer academic coaching, and tutoring for more than 70 courses in 15 different subject areas. For more information, please visit <http://www.utexas.edu/ugs/slc> or call 512-471-3614 (JES A332).

Undergraduate Writing Center: <http://uwc.utexas.edu/>

Libraries: <http://www.lib.utexas.edu/>

ITS: <http://www.utexas.edu/its/>

Student Emergency Services: <http://deanofstudents.utexas.edu/emergency/>

BeVocal is a university-wide initiative to promote the idea that individual Longhorns have the power to prevent high-risk behavior and harm. At UT Austin all Longhorns have the power to intervene and reduce harm. To learn more about BeVocal and how you can help to build a culture of care on campus, go to: <https://wellnessnetwork.utexas.edu/BeVocal>.

Important Safety Information:

Pandemic(s) Update: While we will post information related to the contemporary situation on campus, you are encouraged to stay up-to-date on the latest news as related to the student experience. <https://protect.utexas.edu/>

If you have concerns about the safety or behavior of fellow students, TAs or Professors, call BCAL (the Behavior Concerns Advice Line): 512-232-5050. Your call can be anonymous. If something doesn't feel right – it probably isn't. Trust your instincts and share your concerns.

***Title IX Reporting**

Title IX is a federal law that protects against sex and gender-based discrimination, sexual harassment, sexual assault, sexual misconduct, dating/domestic violence and stalking at federally funded educational institutions. UT Austin is committed to fostering a learning and working environment free from discrimination in all its forms. When sexual misconduct occurs in our community, the university can:

1. Intervene to prevent harmful behavior from continuing or escalating.
2. Provide support and remedies to students and employees who have experienced harm or have become involved in a Title IX investigation.
3. Investigate and discipline violations of the university's [relevant policies](https://titleix.utexas.edu/relevant-policies/) (<https://titleix.utexas.edu/relevant-policies/>).

Beginning January 1, 2020, Texas Senate Bill 212 requires all employees of Texas universities, including faculty, report any information to the Title IX Office regarding sexual harassment, sexual assault, dating violence and stalking that is disclosed to them. Texas law requires that all employees who witness or receive any information of this type (including, but not limited to, writing assignments, class discussions, or one-on-one conversations) must be reported. **I am a Responsible Employee and must report any Title IX related incidents** that are disclosed in writing, discussion, or one-on-one. Before talking with me, or with any faculty or staff member about a Title IX related incident, be sure to ask whether they are a responsible employee. If you would like to speak with someone who can provide support or remedies without making an official report to the university, please email advocate@austin.utexas.edu. For more information about reporting options and resources, visit

<http://www.titleix.utexas.edu/>, contact the Title IX Office via email at titleix@austin.utexas.edu, or call 512-471-0419.

Although graduate teaching and research assistants are not subject to Texas Senate Bill 212, they are still mandatory reporters under Federal Title IX laws and are required to report a wide range of behaviors we refer to as sexual misconduct, including the types of sexual misconduct covered under Texas Senate Bill 212. The Title IX office has developed supportive ways to respond to a survivor and compiled campus resources to support survivors.

University Policies

*Academic Integrity

Each student in the course is expected to abide by the University of Texas Honor Code: “As a student of The University of Texas at Austin, I shall abide by the core values of the University and uphold academic integrity.” **Plagiarism is taken very seriously at UT.** Therefore, if you use words or ideas that are not your own (or that you have used in previous class), you must cite your sources. Otherwise you will be guilty of plagiarism and subject to academic disciplinary action, including failure of the course. You are responsible for understanding UT’s Academic Honesty and the University Honor Code which can be found at the following web address: <https://deanofstudents.utexas.edu/conduct/standardsconduct.php>

*Q Drop Policy

If you want to drop a class after the 12th class day, you’ll need to execute a Q drop before the Q-drop deadline, which typically occurs near the middle of the semester. Under Texas law, you are only allowed six Q drops while you are in college at any public Texas institution. For more information, see: <http://www.utexas.edu/ugs/csacc/academic/adddrop/qdrop>

Syllabus

The instructors reserve the right to make changes to the course syllabus.



DEPARTMENT OF THEATRE AND DANCE
THE UNIVERSITY OF TEXAS AT AUSTIN

*Winship 1.144, 2300 San Jacinto D3900 • Austin, Texas 78712-0362
Phone: (512) 471-5793 • Fax: (512) 471-0824 • www.finearts.utexas.edu/tad*

April 11, 2023

Dear Colleagues:

It is with tremendous enthusiasm and conviction that I recommend Dr. Paul Bonin-Rodriguez for the College of Fine Arts Distinguished Teaching Award. From having co-taught with him, developed curriculum with him, written scholarship with him, and observed him, I know Dr. Bonin-Rodriguez to be an excellent teacher. To the Department of Theatre and Dance and the College of Fine Arts at UT, he has demonstrated consistently innovative, research-based curriculum, diverse instructional methodologies, ambitious learning goals, student-centered classrooms, and a high commitment to student engagement and improvement. I offer notes in this recommendation from two perspectives, that of a co-teacher/colleague and longtime Division Head.

In Spring 2010 I collaborated with Bonin-Rodriguez first to develop and then to team-teach UGS 303 “Art, (Your) Money, and the Nation” for nearly a decade. This work with him affords me an opportunity rare in higher education: to offer a teaching assessment of a colleague not from a snapshot of a single class session, but as an on-going long-term presence in the classroom. Before I address Dr. Bonin-Rodriguez’s teaching I want to provide a context for the class itself.

Prior to Spring 2010 we had both noticed as we read each other’s work that our research was complementary. As we progressed with our individual book projects we were struck by how, on his part, in order to theorize cultural policy in the US he needed to know more about the history of the arts (particularly performance). On mine, I realized that the history of US theatre and internationalism in the 20th century that I was writing demanded I account for public policy that influenced the development of theatre. As we recommended readings to each other we also talked about our students and what they did not seem to know about the arts. What was most worrying to us was that so few of them understood how the arts actually operated in the US. We were talking about Theatre and Dance majors, but we knew that the general student population knew even less than our majors about the arts as part of the public sphere. When the call for signature courses was issued we decided to design a course intended to address students as citizens and work with them to think through the arts as vital to the national interest.

From the start we envisioned the team teaching element as essential to the course and the work it wanted to do. We were able to maintain this commitment until 2019, when Dr. Bonin-Rodriguez began teaching the course individually to support my duties with the Faculty Council. But the key part is to evaluate his individual teaching, not our collaboration. This is difficult to do because I have been so influenced by how he approaches teaching that it has changed my own. I have found Dr. Bonin-Rodriguez to be a bold, imaginative, and adventurous teacher. He is fearless in the ways he draws out student conversation. I have seen him guide students into controversial territory by expressing positions that are not the ones they assume a faculty member will take. They are also not sure how to reconcile those positions with the

views on art (especially art within a capitalist economy) that they bring into the classroom. His fearlessness, combined with a relaxed and joking attitude, helps them trust that their confusion as they push themselves to reformulate their positions will be respected and the risks they take supported.

During a unit on hip-hop in Fall 2013 we watched the video by Macklemore for “Thrift Shop.” The lyrics mock those who spend “fifty dollars for a T-shirt” because of the label (Gucci in the song), arguing “let’s do some simple addition/ Fifty dollars for a T-shirt - that’s just...ignorant.../ I call that getting swindled.../ I call that getting tricked by a business.” The students leapt into discussion eager to agree. At that moment Dr. Bonin-Rodriguez looked down at his belt and pointed out it was by Louis Vuitton. What about art and design, he asked them? Might it be worth that money to own something designed by a master artisan and beautifully made? Shouldn’t those people be fairly compensated for their work? As I watched (I was not the lead that day) what was a predictable conversation where everyone pretty much agreed with one another, became a very difficult dialogue where the students genuinely struggled with several competing ideas about art, design, capitalism, consumerism, profit, style, politics, and labor. What had seemed straightforward to them at the start of class now seemed real-world complicated, where there are no easy answers and each citizen must wrestle to articulate what s/he believes. At the end of the session, as they were leaving, he said, “Oh, one more thing. I think the belt is a knock-off.” That left them further discomfited as it added a new dimension to their thinking, one they had not considered at all during our discussion.

This kind of unsettling creativity is a hallmark of Dr. Bonin-Rodriguez’s teaching. Even the most difficult issues can be made fun and every issue is brought home to the students as part of their daily lives. A great example of this is the “The Price is Right” game he designed to end the unit on money (each term in the course title is a unit). We show the students a range of items—tickets to a rock or dance concert, pieces purchased by museums, work sold on Etsy, designer clothes, the examples change each semester—and give them some context for the piece. We divide the class into teams for each item and every team must pitch a price and build a case for their proposal. The second team makes a different case and raises or lowers the price. The class votes on the most compelling presentation and price and then we reveal the actual price. Rarely do students come close to the correct price so we have rich discussion about value and assumed value. Students always comment on how by the end of the session they question their presumptions about cost and pricing, as well as larger issues around the circulation of value. Fun, as it is used in Dr. Bonin-Rodriguez’s pedagogy, is not a way for students to escape seriousness and critical thinking but a way to embrace it. I have seen students routinely being so much more courageous than they ever thought they would be in a class just because they were ostensibly “playing a game” under his direction.

His energy in the classroom is boundless. As a seasoned performer he knows how important the physical is in keeping people’s intellectual attention. He moves around the room energetically, frequently moving up the steps of the seating tiers to get closer to the students or to look at the board from their vantage point. He often asks them to get up and move around as well, whether to do group work, join him in the front to illustrate a point, or to break an impasse in their thinking. He is just unpredictable enough that the students are never sure what is coming next, but there is no trepidation in their anticipation of the unexpected. They trust he will never abuse their willingness to go along with his requests or take advantage of their faith that we will end up somewhere productive and inspiring.

Finally, I want to point to what I have come to realize is the key to his teaching. Dr. Bonin-Rodriguez knows the name of each and every student by the end of the first week of the semester. He greets them by name as they enter the classroom. He always calls on them by name when they raise their hands. But as the semester wears on it becomes a much deeper and richer connection to each student. He remembers things they said in previous sessions and will often use a comment by one student to circle back to something another student said a week or more ago. He frequently refers to past presentations or asks students to jump into the conversation based on something they said to him outside class. He remembers their on-going paper projects as well. He'll make references throughout the semester to those papers—the sources, questions, and challenges they face—so that their individual work becomes part of our mutual experience.

The students know they are unique individuals in Dr. Bonin-Rodriguez's eyes with something to offer the entire class. Current research indicates (especially as argued in the recent *How College Works* by Daniel F. Chambliss and Christopher G. Takacs) that the single most important factor in making the college experience a successful one for undergraduates is personal connection. Such connections can be the prime factor in motivating students to learn and to challenge themselves. I have seen evidence of this through Dr. Bonin-Rodriguez's teaching. The students know he is paying attention to them. They are confident that he cares about them and their work. He affirms for them on a daily basis that what we are doing together is important and will have an impact on their lives long after their time at UT is done.

Dr. Paul Bonin-Rodriguez is always meticulously prepared, with innovative and engaging lesson plans. His thorough knowledge of the field allows him to make dynamic and compelling points that draw on a range of sources, in ways that encourage students to bring their own examples to the table. His passion for the work is evident at all times, his confidence is infectious, not intimidating. He is sensitive to where the students are at any given moment, and knows when to be funny, when to be serious, when to push, and when to move on. Students know him to be fair and approachable. They go to his office hours and they accept his critiques, even when it runs counter to what they thought their work achieved. Students may not know what is going to happen in an individual class session, but they can depend on the highest quality pedagogy. They know they are going to work, and work hard, with clear results.

In his teaching statement Dr. Bonin-Rodriguez states “teaching is not only the motivation for my research, but also one of its most important destinations.” Indeed, his teaching and scholarship are mutually constitutive. In his critically-acclaimed book, *Performing Policy: How Politics and Cultural Programs Redefined U.S. Artists for the Twenty-first Century*,” Dr. Bonin-Rodriguez identifies the “artist-producer” as a producer of both art and culture who regularly negotiates market-based and value-based systems to more effectively and ethically pursue opportunities in the communities and venues where they work. This concept informs how he empowers students to approach their education for maximum success and helps cultivate abilities and professionalism that will serve them well upon graduation. In fact, my colleagues and I think so highly of his work that we drew on it to redesign “Languages of the Stage,” the Department's first-year course for Theatre and Dance students. His commitment to a collaboratively generated core curriculum and co-taught courses also demonstrate his belief in the value of teamwork, sharing ideas, and together striving toward excellence.

In his teaching statement, Dr. Bonin-Rodriguez also identifies nine instructional methodologies that inform his work in the classroom including Interactive Lectures, In-Class Workshops, Building connections to the Field, Scaffolded Writing and Rewriting, Performance directed research, Problem-

based Discovery, Portfolio Building exercises, Immediate Synthesis and Response, and Reflection. These varied instructional methodologies serve an impressively wide-spectrum of classes: undergraduate and graduate, introductory and advanced, small and large class, theatre and dance majors and UGS signature students, artists and scholars. The syllabi for his classes are ambitious and well structured, with creative assignments that engage multiple skills. The evidence that he is meeting his stated goal of creating a “comprehensive approach to arts training” is seen in his high CIS scores and student comments. For instance, one student noted, “It was the best class I’ve ever taken. It made me want to speak out about the arts and believe in myself.” Another stated, “He has made me a stronger performer, a better scholar, and a kinder person.”

In my conversations with colleagues across the department, many have stated how impressed and inspired they are that his interdisciplinary approach to performance and policy in the classroom is not a surface treatment of either, but a deep engagement with both. He creates a sense of invitation in leading class discussion, which are both rigorous and student-driven. The peer reviews demonstrate that he leads rigorous, engaged, innovative, and student-centered classrooms.

Finally, Dr. Bonin-Rodriguez’s robust career as an artist gives him the language to connect to our majors about craft and the profession. Students relate to him as someone who has worked professionally as an independent theatre artist and gained knowledge of what it takes to build a career. When he introduces ways of thinking about how policy and the marketplace intersect with the life and career of the artist, the ideas are not abstract, but experience-centered.

Overall, Dr. Bonin-Rodriguez demonstrates an impressive record of consistent leadership, innovation, and excellence. In recent years, he has also published a number of chapters based on his classroom innovations. In sum, his approach to training fine arts students not only impacts their work within and outside the university, but also has the potential to raise the national prestige of the department and influence curriculum nation-wide.

Sincerely,

A handwritten signature in black ink, appearing to read "Frank C. Erwin, Jr.", with a large, stylized flourish extending from the end.

Frank C. Erwin, Jr. Centennial Professor in Drama
Secretary of the General Faculty
Special Consultant to the Vice President for Student Affairs on Faculty Relations
Director, Oscar G. Brockett Center for Theatre History and Criticism



7 April 2023

Dear Committee,

I am thrilled to be writing to you to offer my recommendation in support of Dr. Paul Bonin-Rodriguez's nomination for the 2022-23 COFA Distinguished Teaching Award. Dr. Paul's reputation as a scholar and graduate mentor is what drew me to attend UT for my Master's degree, and his patient guidance, creative teaching strategies and empowering mentorship have kept me here for my doctoral research as well. Having had the privilege of learning from Dr. Paul as a student, working with him as a Teaching Assistant, and partnering with him on work outside of UT's classrooms, I can say that there is no faculty member more deserving of the honor the COFA Distinguished Teaching Award represents.

When I visited UT for the first time in the Spring of 2018, I visited Dr. Paul's undergraduate Signature Course, *Art, (Your) Money, and the Nation*, a class I would TA with him in the Fall of 2022. On my visit, Dr. Paul was introducing the students to the tension that exists between government sponsorship of the arts and concerns of censorship that inevitably follow that funding stream. Rather than delivering a lecture, Dr. Paul used a combination of high-tech (projection and Google Jamboards) and low-tech (collage and poster board) in-class activities to encourage students to develop their own lines of independent thought. Dr. Paul choreographed a learning experience that met students where they were and encouraged them to think for themselves in the way that made the most sense to them. As someone whose decision to attend graduate school was predicated on a desire to learn how to teach at the university level, my visit affirmed that Dr. Paul was the person from whom I could learn the most.

My first class as a student with Dr. Paul was a foundational course in performance studies in the Spring of 2021. At a time when I struggled with pandemic-related isolation and Uri-related power outages, Dr. Paul's course proved to be a welcoming and responsive space. He experimented with the new possibilities offered by Zoom and encouraged us to see our online format as an opportunity to expand our understanding of what performance could be. In that class, Dr. Paul invited us to fill out a survey halfway through the course to evaluate his teaching strategies and investigate methodologies he should continue to use or adjust as we moved forward. He has issued a different version of that survey to every class I've been in with him as a student or a TA, which showcases his remarkable determination to respond to the needs of his

students and better his own teaching. His use of small groups, polls, and the UT Google suite has informed my teaching and approach to learning in every other class I have taken since.

When I have worked with Dr. Paul as his TA, he has demonstrated a commitment to innovation and sparking student initiative. In *BA Honors Seminar*, he found different types of writing and research exercises that activated our students' ability and interest in their own research projects. When those students struggled to find inspiration or a place to begin their writing or an organizational framework, Dr. Paul would provide fruitful prompts or a socratic presentation on research that reminded them of their passion for their projects. In the Signature Course *Art (Your) Money, and the Nation*, Dr. Paul encouraged the students to experience art around campus by taking dedicated field trips to the Blanton and the Visual Arts Center and asking them to reimagine UT's Landmarks in new locations around campus. In our end of semester surveys (which Dr. Paul issued separately from our course evaluations to solicit more feedback about ways to make the course better), the students noted how those experiences awakened their awareness of UT's cultural environment.

Dr. Paul's support and mentorship of me personally has been well above and beyond my expectations as a graduate student. He found opportunities for me to work with him on course development. He helped me acquire funding for professional development through UT's Voces Oral History Summer Research Institute, which I attended in the summer of 2022. Externally to UT, he has connected me with opportunities to publish book reviews in scholarly journals and assist with editing significant books in our field. We have met almost every week since I began my journey at UT, and despite my incessant questioning Dr. Paul's responses are always swift, reassuring, and generous. I have immeasurably benefited from Dr. Paul's skills as a teacher and mentor, and what I find most remarkable about that is that he has several graduate advisees working with him who could say the same.

Dr. Paul has exhibited exceptional capacity as a teacher, and faculty resource. As the leader of the undergraduate Honors program and the Associate Department Chair of the Theatre and Dance Department, Dr. Paul has often put his own interests aside to assist students and faculty in learning and growth. Dr. Paul has consistently shown how deeply he cares about his work as a teacher and the well-being of his students. He is a phenomenal candidate for the COFA Distinguished Teaching Award. Please let me know if I can be of any additional assistance.

Sincerely,



Michael DeWhatley, M.A.

Ph.D. Student in Performance as Public Practice
University of Texas at Austin

Course Instructor Survey Averages

Paul Bonin-Rodriguez

Department of Theatre and Dance

| T D 311C: Performance as Public Practice | | | | |
|---|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Fall 2016 | 23 | 23 | 4.7 | 3.7 |
| Fall 2017 | 22 | 20 | 4.7 | 3.8 |
| Fall 2018 | 28 | 27 | 4.7 | 4.2 |
| Fall 2018 | 32 | 29 | 4.7 | 4.4 |
| Mean | 26 | 25 | 4.7 | 4.0 |

| T D 698A/B: Thesis | | | | |
|---------------------------|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Fall 2016 | 2 | 1 | 5 | 5.0 |
| Spring 2017 | 1 | 1 | 5 | 5.0 |
| Mean | 2 | 1 | 5.0 | 5.0 |

| T D 398T: Supervised Teaching in Theatre & Dance | | | | |
|---|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Fall 2016 | 13 | 13 | 5 | 4.5 |
| Mean | 13 | 13 | 5.0 | 4.5 |

| T D 999W/R: Dissertation | | | | |
|---------------------------------|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Fall 2016 | 1 | 1 | 5 | 5.0 |
| Spring 2017 | 1 | 1 | 5 | 5.0 |
| Mean | 1 | 1 | 5.0 | 5.0 |

| T D 395: Readings Hist/Thry/Crit/Perf Studies | | | | |
|--|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Spring 2017 | 1 | 1 | 5 | 5.0 |
| Mean | 1 | 1 | 5.0 | 5.0 |

| T D 295P/W395P: Advanced Projects in Performance Studies | | | | |
|---|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Spring 2017 | 1 | 1 | 5 | 5.0 |
| Summer 2022 | 1 | 1 | 5 | 5.0 |
| Mean | 1 | 1 | 5.0 | 5.0 |

| UGS 303: Arts, Money, and the Nation | | | | |
|---|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Spring 2017 | 42 | 6 | 3.5 | 3.3 |
| Spring 2019 | 49 | 44 | 5 | 4.8 |

| | | | | |
|-------------|-----------|-----------|------------|------------|
| Fall 2020 | 51 | 38 | 4.7 | 4.4 |
| Mean | 47 | 29 | 4.4 | 4.2 |

| UGS 303: The Power of Story | | | | |
|------------------------------------|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Fall 2020 | 58 | 40 | 4.3 | 4.0 |
| Fall 2021 | 59 | 49 | 4.7 | 4.3 |
| Mean | 59 | 45 | 4.5 | 4.2 |

| T D 387D: Cultural Policy and the Arts | | | | |
|---|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Fall 2017 | 10 | 9 | 4.2 | 3.9 |
| Fall 2019 | 11 | 9 | 4.1 | 3.9 |
| Fall 2021 | 9 | 7 | 4.9 | 4.1 |
| Mean | 10 | 8 | 4.4 | 4.0 |

| F A 369: The Entrepreneurial Artist | | | | |
|--|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Spring 2018 | 20 | 4 | 4.8 | 4.5 |
| Mean | 20 | 4 | 4.8 | 4.5 |

| T D S357T / C L S323 / WGS S335: Performing LGBTQ+ | | | | |
|---|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Summer 2020 | 4 | 2 | 5 | 5.0 |
| Summer 2020 | 4 | 3 | 5 | 5.0 |
| Summer 2020 | 16 | 9 | 4.9 | 4.7 |
| Mean | 8 | 5 | 5.0 | 4.9 |

| T D 375H: Honors Seminar | | | | |
|---------------------------------|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Spring 2021 | 6 | 5 | 5 | 4.8 |
| Spring 2022 | 4 | 4 | 4.8 | 4.8 |
| Mean | 5 | 5 | 4.9 | 4.8 |

| T D 391: Tpcs in Perf Public Practice | | | | |
|--|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Spring 2021 | 10 | 4 | 5 | 4.8 |
| Mean | 10 | 4 | 5.0 | 4.8 |

| T D 357T: Trans Identities and/as Performance | | | | |
|--|-------------------|----------------------------|--------------------------|----------------------|
| Semester | Class Size | Number of Responses | Instructor Rating | Course Rating |
| Spring 2022 | 18 | 8 | 5 | 4.9 |
| Mean | 18 | 8 | 5.0 | 4.9 |