ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 8/1/10

1. ACADEMIC UNIT: Transborder Chicana/o Latina/o Studies

2. COURSE PROPOSED: TCL 494 Queer Performativity 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Norma A. Valenzuela Phone: 965-9426
   Mail Code: 3602 E-Mail: norma.valenzuela@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 985–0739.

5. AREA(S) PROPOSED COURSE WILL SERVE: A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry—L
   - Mathematical Studies—MA
   - CS
   - Humanities, Fine Arts and Design—HU
   - Social and Behavioral Sciences—SB
   - Natural Sciences—SQ
   - SG

   Awareness Areas
   - Global Awareness—G
   - Historical Awareness—H
   - Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED:
   (1) Course Description  see attached
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

SEE ATTACHED DOCUMENT

CROSS-LISTED COURSES:   No   Yes; Please identify courses:   WST 494

Is this an multisection course?:   No   Yes; Is it governed by a common syllabus?

Carlos Velázquez-Ibañez
Chair/Director (Print or Type)

Date:

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans—all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.
Proposer: Please complete the following section and attach appropriate documentation.

**ASU--[C] CRITERIA**

**CULTURAL DIVERSITY IN THE UNITED STATES**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
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<tbody>
<tr>
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</table>

1. A Cultural Diversity course must meet the following general criteria:

The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.

- Syllabus, Course Description

2. A Cultural Diversity course must then meet at least one of the following specific criteria:

   a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   - Course Description

   b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.

   **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.
Cultural Diversity [C]

<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>TCL/WST</td>
<td>490</td>
<td>Transborder Performativity</td>
<td>CULTURAL</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example-See 2b. Compares 2 U.S. cultures</td>
<td>Example-Compares Latino &amp; African American Music</td>
<td>Example-See Syllabus Pg. 5</td>
</tr>
<tr>
<td>1</td>
<td>Engages with performative texts produced by LGBT and/or Latina/o artists.</td>
<td>Required reading (Syllabus p.2) list includes anthology of solo performance scripts by LGBT artists, and additional Blackboard readings listed in course calendar (Syllabus p. 4-8) provide students with some foundational Chicana/o and Latina/o performers.</td>
</tr>
<tr>
<td>2a</td>
<td>Reading assignments, coursework, and class lectures require students to compare and contrast issues relevant to the performative production of ethnic and gender/sexual minority artists. Issues of production and reception also addressed through readings and lectures.</td>
<td>See Course Description (Syllabus p.1-2) and Live Performance Response description (Syllabus p.3) and Final Essay description (Syllabus p.4).</td>
</tr>
</tbody>
</table>
TCL 494 Queer Performativity

7. Description of how the course meets the specific criteria in the area for which the course is being proposed:

Media, Literature and Arts

The Department enjoys great faculty strengths in this area. Its media focus includes cinematography, film production, video and electronic communication, performance art, cultural and literary studies, and long distance learning and development. **This area will prepare students with critical, analytical and some technical skills, as well as the theoretical underpinnings of the use of media for human communication within the context of transnational and transborder processes.** Simultaneously, the literary and creative study of the major works and canons in Chicana/o, Latina/o, Mexican and Latin American corpuses provide the academic templates for understanding the emotive and psychological basis of identity and cultural change of border and transnational populations. Literary and artistic works are templates of creativity from whence broader discussions of theory, history, and multiple identities emerge ensconced within broad criticisms situated in transcultural settings.

Performance Art is a crucial area of the Media, Literature, and Arts concentration in Transborder Chicana/o and Latina/o Studies. This course will offer ASU students the opportunity to explore a rich and diverse body of border-crossing performative expression created by queer and/or Latina/o artists. They will have the opportunity to read and discuss solo and collaborative works with an emphasis on solo autobiographical performance scripts as well as performer interviews and performance scholarship. Furthermore, students will use this course to explore the arena of production through weekly improvisation games and exercises and ultimately by creating, editing and performing or directing a short original performance in class. Students will be able to create an original performance script, and either perform or direct an original performative work. This combination of critical analysis and production will emphasize both the content of queer Chican@ Latin@ performance as well as the elements which factor into its creation, reception and dissemination.
TCL 494 Queer Performativity

Course Description:

This course will offer students the opportunity to explore a rich and diverse body of border-crossing performative expression created by queer and/or Latina/o artists. Course readings and discussions will include solo and collaborative works with an emphasis on solo autobiographical performance scripts as well as performer interviews and performance scholarship. We will use classroom discussions, written essays, observation and video/audio materials to examine the key components of performative texts, including plot, character, conflict, sound, movement and spectacle. Issues of identity, nation, race, ethnicity, gender, sexuality, language, class, citizenship and stereotype offer myriad borders, both physical, political, and psychological, that performers transcend in unique ways via their bodies and voices in staged spectacle. In addition to performance analysis, students will use this course to explore the arena of production through weekly improvisation games and exercises and ultimately by creating, editing and performing or directing a short original performance in class during the last week of the semester. While all students will create an original performance script, and either perform or direct an original performative work. This combination of critical analysis and production will emphasize both the content of queer Chican@ Latin@ performance as well as the elements which factor into its creation, reception and dissemination.
Transborder Queer Performativity

TCL/WST/COM 494
SLN: 23400/23229/26764
Wednesdays 4:40-7:30pm
EDB 212

Professor M. Danielson
mtdaniel@asu.edu
Office: Coor Hall 6660
Office Hours: W 3-4:30pm
or by appointment

Course Description:

This course will offer students the opportunity to explore a rich and diverse body of border-crossing performative expression created by queer and/or Latina/o artists. Course readings and discussions will include solo and collaborative works with an emphasis on solo autobiographical performance scripts as well as performer interviews and performance scholarship. We will use classroom discussions, written essays, observation and video/audio materials to examine the key components of performative texts, including plot, character, conflict, sound, movement and spectacle. Issues of identity, nation, race, ethnicity, gender, sexuality, language, class, citizenship and stereotype offer myriad borders, both physical, political, and psychological, that performers transcend in unique ways via their bodies and voices in staged spectacle. In addition to performance analysis, students will use this course to explore the arena of production through weekly improvisation games and exercises and ultimately by creating, editing and performing or directing a short original performance in class during the last week of the semester. While
all students will create an original performance script, and either perform or direct an original performative work. This combination of critical analysis and production will emphasize both the content of queer Chican@ Latin@ performance as well as the elements which factor into its creation, reception and dissemination.

**Required Texts:**

* O Solo Homo: The New Queer Performance. David Román and Holly Hughes, eds.
* The Power of One: The Solo Play for Playwrights, Actors, and Directors. Louis Catron

Blackboard scholarly readings as indicated in the course calendar

**Course Objectives:**

By the completion of this course successfully you should be able to:

* Identify key performers, works and themes in trans*border queer solo and collaborative performance.
* Understand issues key to performance reception and analysis.
* Interpret and analyze written performance scripts, video, and live performance.
* Explore basic elements of improvisational technique.
* Create a brief original performance script and either perform from memory or serve as director for a performance piece.

**Grade Distribution:**

1) Participation: 3 x 50 pts = 150pts
2) 2 Live Performance Responses: 2 x 25pts = 50pts
3) Performance Script: = 50pts
4) Final Performance (performer/director) = 50pts
5) Final Essay = 200pts

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
</tr>
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<tbody>
<tr>
<td>500-488</td>
<td>A+</td>
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<tr>
<td>487-465</td>
<td>A</td>
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<tr>
<td>464-450</td>
<td>A-</td>
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<tr>
<td>449-440</td>
<td>B+</td>
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<td>439-415</td>
<td>B</td>
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<td>414-400</td>
<td>B-</td>
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<tr>
<td>399-390</td>
<td>C+</td>
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<tr>
<td>389-350</td>
<td>C</td>
</tr>
<tr>
<td>349-300</td>
<td>D</td>
</tr>
<tr>
<td>299 and below</td>
<td>E</td>
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</tbody>
</table>

**Grading Component Descriptions:**

1) Participation: The structure of this class will be a combination of lecture, collective discussion and creative writing/performance workshop. In as much as we will use the required readings and the theories described in each text as tools with which to understand identity and representation, we must also use each other as invaluable resources in the learning process. The presentation and active discussion of new ideas strengthens the critical foundation of our class as a whole. Therefore, it is extremely important that you attend class regularly, arrive on time and have read all required materials BEFORE class begins each week so that you are prepared for active discussion. Your participation will be evaluated based on classroom observation and short weekly written and performance projects as assigned each week. **Participation in class discussion and activities will constitute 150 points of your final grade and will be evaluated 3 times throughout the semester: on 2/23, 3/23, and 4/29.**
Attendance: Will be determined by signing in at the beginning of each class meeting. Signing in is the student’s responsibility and will only be accepted until 5pm each Wednesday. You may miss 2 classes throughout the semester without a penalty to your final grade. After 2 absences, your final grade will be reduced by 10 points for each additional absence. For example, if a student with a final point total of 417 has a total of 4 absences, I will deduct 10pts for each additional absence above 2 (-10 x 2 = -20) for a total deduction of -20. This student's final grade will be 417 – 20 = 397. The student's final grade would be reduced from a B- to a C+.

2) Live Performance Responses: During the semester you will submit 2 short response papers. For each response you will attend a live performance in the local Phoenix community and offer your insights and commentary on the production and your experience as an audience member. This performance will ideally be by a queer and/or Latina/o or Chicana/o group or individual performer. I will accept theatrical productions, musical and dance performances, as well as open mic and spoken word events. For this response paper you will focus on visual and audio aspects of the performance, including but not limited to music, sound effects, volume and tone of voice(s), body movements (gestures, choreography, shape, etc.). How did the performer(s) create a dramatic experience for you as an audience member? What types of emotions did you feel as you watched? How did the performers elicit those emotions from you as an observer? What types of borders did the performer(s) reify, challenge, or transcend? Would you have done anything different? Imagine you were brought in to direct this event/performance. Discuss 2 elements that you would alter and what you believe the impact of those alterations would be. Please begin your responses by providing full details about the performer’s name(s), date of performance, location (city/theater), title of work, and director’s name (if applicable). Each response should be 1-2 pages typed (not including performance credits and information) and single spaced. Please staple your response paper to this cover sheet and submit it in class on 2/24 and 4/7. No late papers will be accepted for any reason. Each of these responses will be worth 25 points towards your final grade, for a total of 50 pts.

3) Performance Script: By the end of this course you will have created an original solo performance, and performed or directed an original 1 to 3 minute performative work (1 double-spaced typed page = about 1 minute). You have a unique and important voice and this class is your opportunity to explore what you have to say to the world (or at least your classmates and me). You will work throughout the semester to develop a short performance script/monologue based on your own ideas and interests. I will offer suggestions and direction throughout the course as well as opportunities to workshop your performance during the week of midterms. Each student will revise their scripts based on the feedback of students and professor during the midterm performances. Your final performance script should be typed, 12pt times font, and double-spaced, with 1 inch margins. AND 4) Final Performance: On 4/28, the last day of classes, we will have a student performance festival where you may invite family members and friends to see you perform or direct your script. For students choosing to perform, they will stage their original script. Performers must be off script for the final performance. Students wishing to direct will collaborate with a classmate to shape and edit an original performance.
Performer/Director pairings will be set in the first 3 weeks of the semester. I will grade both your written text (50pts) and the final performance (50pts) each for a total of 100pts towards your final grade.

5) Final essay will address a written performance script that is not included in the required readings for this course. You may choose an author whose work we have discussed, but you must locate a different performance that is not included in the syllabus. Please see me if you have trouble locating a script with which to work. This essay should be 6-10 pages in length and develop an original thesis about the ways in which the performance works on the levels of content and production to negotiate border-crossings as physical, emotional, and political structures. More details will be offered in the first few weeks of the semester. Formatting must be typed, double-spaced, 12pt times font, 1 inch margins. This essay is worth 200pts of your final grade.

**Class conduct:**

Additional requirements for the course are attentive and appropriate classroom conduct as well as respect for your fellow classmates and instructor. I fully expect each student to participate in each classroom discussion and performance activities. You will be earning points towards your grade based on your ability to express your ideas and engage with other students and the materials assigned for each class. And, while I do not require you to agree with my or other classmates’ opinions or perspectives, I do expect you to show respect and consideration for perspectives that differ from your own. Please try to express yourself in ways that are not insulting or offensive to other listeners. Disagreement is welcomed, hatred is not.

**Note:** Please be aware that the required reading includes performers whose work challenges normative conceptualizations of gender, sexuality and spirituality. Additionally, video viewings and scripted performances may include adult themes, nudity, and profanity. As a student in this course you will not be required to agree with the ideas presented, but you must be able to engage critically with all of the course materials in a mature and scholarly manner. If you are unable or unwilling to approach these issues in an intellectual context, please feel free to enroll in an alternative TCL, WST, or COM course.

**TCL/COM/WST 494 * Semester Calendar**

(All reading and written assignments are due on the date indicated)

[**OSH** = *O Solo Homo*; **PO** = *Power of One*; **BB** = Blackboard Scanned File]

<table>
<thead>
<tr>
<th>Week 1: Introduction</th>
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<tbody>
<tr>
<td>Wed 1/20</td>
</tr>
<tr>
<td>READING: <em>O Solo Homo</em> (1-16)</td>
</tr>
<tr>
<td>VIEWING: Monica Palacios (performance clips)</td>
</tr>
<tr>
<td>ACTIVITY: Describe Yourself #1</td>
</tr>
</tbody>
</table>
Week 2: Starting Solo

Wed 1/27 READING: *Naked Breath* Tim Miller; OSH (49-92)
*Power of One* (1-18)
VIEWING: *Body Blows* Tim Miller
ACTIVITY: Perpetual Motion
PREPARE: Describe Yourself #2

Week 3:

Wed 2/3 READING: *Milk of Amnesia* Carmelita Tropicana *OSH* (17-47)
and

VIEWING: *Your Kunst Is Your Waffen* Carmelita Tropicana
Excerpts from *Comedy Por Favor* Tropicana

DUE: Funny Childhood Story

Week 4:

Wed 2/10 READING: *Hello (Sex)* Kitty Denise Uyehara *OSH* (375-409)
and
and
PO (19-50)

VIEWING: TBA

DUE: Alter Ego/Super Hero

Week 5:

Wed 2/17 READING: *Stuff* Coco Fusco and Nao Bustamante
and
Taylor, Diana. “Savage Performance Guillermo
Week 6:

Wed 2/24 READING: “Downtown” Luis Alfaro
and Muñoz, José Esteban. “Feeling Brown: Ethnicity
and Affect in Ricardo Bracho’s ‘The Sweetest
Hangover (And Other STDs).’” Theatre Journal,

VIEWING: “Downtown” (audio) Luis Alfaro

DUE: Live Performance Response #1

Week 7:

Wed 3/3 READING: Your Just Like My Father Peggy Shaw OSH (175-
198) and PO (51-63)

VIEWING: Butchilalis of Panochtitlán

DUE: Gender Transformation

Week 8: MIDTERMS: Take One!

Wed 3/10 READING: PO (64-93)

VIEWING: Twilight, Los Angeles Anna Deavere Smith;
directed by Marc Levin; a production of Anna Deavere Smith in
association with Offline Entertainment and Thirteen/WNET.

DUE: Student Performance Workshop
and Final Paper Drafts
Week 9:

Wed 3/17 SPRING BREAK: NO CLASS

Week 10:

Wed 3/24 READING: *I Dismember the Alamo* Laura Esparza (BB) and PO (94-117)


DUE: Origins

Week 11:

Wed 3/31 READING: *Clit Notes* Holly Hughes (OSH 411-440) and PO (118-146)

VIEWING: *Without You I’m Nothing* Sandra Bernhard and John Boskovich

DUE: Final Performance Check-In

Week 12:

Wed 4/7 READING: *Greetings...* Monica Palacios (BB) and “Loving Revolution” Danielson (BB)

VIEWING: *Greetings...* Monica Palacios

DUE: My Revolution and Live Performance Response #2

Week 13:

Wed 4/14 READING: *Skin & Ornaments* Craig Hickman (OSH 121-174) and PO (147-176)

VIEWING: Performance by Jack Smith (1992)
Week 14:

Wed 4/21  READING:  *Clit Notes* Holly Hughes

and


and

PO (177-207)

VIEWING:

Week 15:  **Your Debut!**

Wed 4/28  Student Performance Festival