HUM 196 Mentored-Research Course Syllabus
Special Projects on Performance and Democracy

Date/time: Tuesdays 9:30am-12:30pm
Location: Latinx Research Center, 2547 Channing Way (at Bowditch)
Instructor: Prof. Angela Marino, Department of Theater, Dance, and Performance Studies
Contact: angela.marino@berkeley.edu
Office Hours: Tuesdays, 12:30pm-1:30pm, LRC, 2nd floor; or by appointment.

Research Mentors
Name: Abraham Ramirez
Office location (can use LRC office)
Office hours/best times   TBA
Contact info: a_ramirez@berkeley.edu

Name: Marcelo Garzo Montalvo
Office location (can use LRC office)
Office hours/best times: TBA
Contact info: mgarzo@berkeley.edu

Name: Rebecca Struch
Office location: Dwinelle 45
Office hours/best times: Wednesdays 1:30-2:30pm (by appt only; please sign up here)
Contact info: rstruch@berkeley.edu

Course Description:
How might we experiment through performance to explore existing and new forms of
democratic process and governance? What might these forms tell us about the relationship
between participation, representation, and differing ideals of democracy? This research-oriented
2-unit course will investigate these questions leading to a final team-based project of an original
podcast and video presentation. The course includes a 6-week boot camp on capstone political
theory of democracy and performance studies alongside hands-on training in performance
research methods. Students will then create small teams to produce original podcasts with video
on case points that illuminate the practices of democracy that are "performed" to analyze how
representational and interactive forms generate, reinforce, or inhibit participation in democratic
processes.

Objectives:
Students will:
- Gain research experience in topics related to political science and the humanities.
- Create an intellectual culture of discussion, open inquiry, and generative critique.
- Learn how to write a research proposal.
- Become familiar with various methods of conducting research and presentation.
- Practice presentation skills in writing and verbal delivery.
- Develop critical thinking and collaboration skills.
- Engage in the analysis of current political events and conversations in the arts.

Required Event:
Participatory Democracy and Performance. Thursday, March 5, 4-6pm
at Latinx Research Center, 2547 Channing Way
A panel discussion with Darwin García (International Theater Festival of Caracas) and Jerico Yeris Montilla (Theater Director, Venezuela) on the power of organizing performing arts in the context of a revolutionary participatory democracy. Based on experience of over twenty years of producing circus and popular theater in the socialist grassroots of Venezuela (1999-present), these accomplished artists will share insights on organizing popular power through theater and other forms of arts-based assembly. Their work as international touring artists and organizers in the heart of the revolutionary social movement in Venezuela is a rare opportunity to hear a nuanced and informed perspective on socialist arts and politics.

Talk is accessible in Spanish and English.

Schedule of Readings and Assignments

Unit I: Defining Terms and Research Methods
Basic theory/frameworks for what is democracy and what is performance.

Unit I: Defining Terms
Basic theory/frameworks for what is democracy and what is performance.

Week 1 | Jan 21
Course Introduction
Class Format Overview
Getting to know each other and community interests
Discuss reading and viewings
Final Projects/What can we do as researchers?

Reading:
Aristide, Jean-Bertrand, *Eyes of the Heart: Seeking a Path for the Poor in the Age of Globalization*, Chapter 5 "Democratizing Democracy," (pdf).

Viewings:
Fela on Democracy, link here.
Song with Lyrics in Description
Chomsky, Noam. On Contradictions of Capitalism and Democracy, link here.

Week 2 | Jan 28   Assignment #1 Due

Problems of Democracy
Discussion on Readings

Film: Taylor, Astra. *What is Democracy?*

Readings:
Brown, Wendy. Undoing the Demos. (chapter 1), (pdf).
DuBois, W. E. B. (1920) *Darkwaters*, Chapter VI, "Of the Ruling of Men," link here.
Schaaf, Gregory, "...America's Roots to Democracy," (pdf).

Suggested Readings:
Aristotle, Constitution of Athens (online).
Plato, *Republic* (online).
Barnor, Hesse, J. Hooker, "On Black Political Thought Inside Global Black Protest," link here.

Week 3 | Feb 4
What is Performance?
Discussion Focus: U.S. Elections 2020/Democratic Primary Caucus
Research Focus: Methods and Community Engaged Process
Infographics Demo

Readings:
Taylor, Diana. *Performance* 2016. (1st half, pdf)

Week 4 | Feb 11   Assignment #2 Due
Intersections of Performance and Democracy
Discussion Focus: How to frame the intersections
Research Focus: Present the Project Proposals (5 min each)
Feedback in class

Readings:
Taylor, Diana. *Performance* 2016. (2nd half, pdf)

Suggested Reading:
Berlant, Lauren. "Uncle Sam Needs a Wife: Citizenship and Denegation" (pdf).
McKenzie, Jon. "Democracy's Performance," (pdf).

Week 5 | Feb 18
Project Development with Mentors
Meet with mentors *on your own this week* for feedback towards a timeline and plan. Make note of any research needs, equipment, or budget requests.

On your own, bCourses modules on:
Interviews
Observations
Transcriptions
Fieldnotes

Reading:
Emerson, Robert, et al. *Writing Ethnographic Fieldnotes*, pp. 1-58, (pdf).

Week 6 | Feb 25   Assignment #3 Due *(Feb 24th at noon)
Podcast Workshop
"Telling Stories with Sound"
Interactive workshop where all students will learn basic background, methods and techniques of podcasting.

Week 7 | March 3
Performance Workshop
Guest artists: Darwin "Niky" Garcia and Jerico Montilla
Location: Tbd.

Required talk: 12:30pm-2:00pm on Participatory Democracy and Performance
Location: Latinx Research Center

Week 8 | March 10
Performance Workshop
Guest artists: Darwin "Niky" Garcia and Jerico Montilla
Meet in 413 Zellerbach Hall. Wear clothes for movement.

March 15: Revised proposals due to bCourses (if needed).

Week 9 | March 17

Writers Workshop
Using *writing* methods to tell a story; cultural imagination and making meaning towards demos/democracy. Expanding the possibilities of how to connect projects to demos, democracy, and other key terms through media, storytelling, and community engagement. Problem solving, Interpreting data towards final project. Break out into specific media: i.e. podcast, performance, or other forms.

Week 10 | Spring Break

Week 11 | March 31
Progress Presentations

Week 12 | April 7
Work Day

Week 13 | April 14
Progress Presentations

Week 14 | April 21
Editing and Revisions

Week 15 | April 28
Last Class
Making connections
Evaluations

RR Week Wednesday
Final Presentations

Final Projects Due to bCourses Wednesday May 13 by midnight

Assignment Descriptions

5% Assignment #1 Response Introduction Due Jan 28 (before midnight):
Write a response to the issues raised among the first two weeks of our exploration of what is democracy to tap further into the principal concerns that you would like to focus on in relationship to (or critique of) democracy. You may include personal experience and/or any specific moments of media or quotes from readings as a starting point. The response is a chance to get closer to a specific research question. Topics may include but are not limited to the following:

1. Origins, historical formation of…
2. race, gender, and class exclusions to…,
3. wealth/property/land and/or citizenship as qualifying measures of..,
4. districting/regional representation in.. ,
5. migration and/or climate change factors in..,
6. the role of schools/education in.. ,
7. the internet and social media as.. ,
8. non-western models/critiques of.. ,
9. the role of money/economics in…,
10. voter mechanisms/voter suppression…,
11. polling/media and opinions about…,
12. democratic cultures and social life…,
13. issues of national/regional sovereignty…,
14. coercion/tyranny and authoritarianism…,
15. technology and…,
16. buildings and/or spaces of …,
17. signage/slogans, language of… ,
18. campaign strategy/handlers…,
19. campaign media…,
20. voting/polling places…,
21. religion and…,
22. prison abolition/incarceration and…,
23. violence and…,
24. Other..

10% Assignment #2 Project Proposal Due Feb 11 (before class):

The research project proposal is an opportunity to describe what you envision for your project in this class. Criteria is based on the following:

A. Include a lead using a specific scenario, quote, or fact that is emblematic of the central question that you present in your project (approx. 50 words). *Note: If you get stuck on coming up with a scenario, quote or fact that is emblematic, skip A and write double words (or so) on step B.*

B. Define the major who, what, where, when, and why of your research question (approx. 150 words).

C.   Explain how your research question is at the intersection of performance and democracy. How is it influenced or situated at the nexus of these two key terms? (50-100 words).

D.   State how you intend to execute this research (methods). What will you do to find out or explore possible answers to your question? Will you be working with others in class? If so, focus on your specific role. (50-100 words).

E.   Last, tell a reader why it is important to answer this question. What will it do, and why do we need to know? (50-150 words).

Word counts can vary slightly.

10% Assignment #3 Revised Proposal + Budget and Timeline Due Feb 24 by noon:

Based on feedback and meetings with mentors, revise the proposal and include a detailed timeline and budget for your final project. Submit to bCourses. Be sure to identify any community partners or organizations that you will be working with and the process of engagement and agreements that you discussed. You should also identify any training that you will need in order to fulfill your vision for the project. Budget should follow a format of itemized expenses that are necessary to execute your project.

35% Participation:

Readings, class discussions, assignments and workshop participation. We will do self and peer assessment, mentor and instructor feedback with a gauge of criteria on collaboration and sharing with others (i.e. recommending articles, offering constructive feedback, adding and raising up the work of others), as much as individual engagement towards a culture of curiosity, generosity, and intellectualism. Participation also includes attendance and fulfillment of scheduled appointments, which is required unless by exceptional circumstances such as health emergencies or prior-approved necessary travel.

40% Final Projects Due to bCourses by midnight May 13:

Each final project will be individually crafted with questions, methods, and outcomes particular to the research. Projects may have multiple components: a paper, a series of posters, a model, a podcast, a performance, etc. All projects must have:
1. A full and <u>revised</u> research proposal including the timeline and budget.
2. Finished outcome. Show what you did: a performance, a podcast, a series of posters, a paper, etc. (20%)
3. A 7-minute presentation that presents the main arguments and media slides on your research topic findings. You may include reflection remarks. (15%)
4. A reflection paper that discusses the process, limitations, and breakthrough moments of your project. Discuss how your questions changed throughout the semester. (5%)

Academic Integrity
Plagiarism is a serious issue that ensures fair representation of ideas and another writer's work. Giving credit to someone whose work has helped you formulate your own ideas or arguments is not only an expectation, but also if not adhered to correctly, it is a crime. Plagiarism is presenting as your own: a phrase, sentence or passage authored by another without quotation marks; facts, ideas or written text gathered or downloaded from the Internet without citation; another student's work with your name on it; or a purchased paper or 'research' from a paid source. Cal policy will be followed on any instance or suspected violation of academic standards. See berkeley.edu/about/principles.shtml for more information on UC Berkeley's policy regarding plagiarism and our shared, "Principles of Community."

Accommodations
Disabled Students Program at Cal facilitates accommodations that may be needed by students to make a more equal opportunity for learning. If you believe that you might need DSP support to help you succeed in this course (or any others), please visit DSP (260 Cesar Chavez Student Center) to enroll in the program as soon as possible.