

**Interdisciplinary Opportunities Mini-Grants
Proposal Cover Sheet**

Project Title: A New Integrative Model for Teaching the History and Traditional Theatre of Japan

Institution: University of the South

Faculty/Staff Name:	Harold J. Goldberg	Daniel S. Backlund
Faculty/Staff Department:	Professor of History	Professor of Theatre
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Amount requested: \$8500.00

Please check the appropriate boxes: Curricular proposal Planning only

Date grant submitted: April 14, 2006

Proposed grant period: June, 2007

Type of project: Research and planning work for a new interdisciplinary course

Signature of faculty submitting proposal _____ Date 4/14/06
_____ Date 4/14/06

Name of appropriate dept./div. chair
Sue Ridyard, History Peter Smith, Theatre

Name of Chief Academic Officer:
Linda Lankevicz, Provost

Signature of above chair or officer
Date _____

Signature of Chief Academic Officer
Date _____

Evidence of institutional support is required for each curricular mini-grant proposal in the form of a letter of support from the proposal author's Department/Division Chair. For co-curricular proposals institutional support is required in the form of a letter of support from the faculty/staff mentor/sponsor and a letter from the chief student affairs officer. All proposals must be signed by the chief academic office.

For Office use only

Date received _____ By _____

Date sent to review Committee _____

Action _____ Notification sent _____

Proposal Summary

Issue, topic, problem, or process addressed by the proposal

To the best of our knowledge, no teaching or learning opportunity like our proposal exists on our campus. Our plan initiates a model that can be replicated here and on other campuses aimed toward interconnecting disciplines to create a more dynamic curriculum.

Goals and objectives of the interdisciplinary opportunity

We plan to create an integrated History-Theatre study-abroad course that will accomplish several goals simultaneously: it will bridge the artificial division between traditionally individual disciplines, encourage students to see that every area of humanistic study is pursuing the same truths regardless of discipline, help bring a stronger international perspective to Sewanee, and increase the profile of Asia and Asian Theatre in Sewanee.

Description of how the goals and objectives will be accomplished

We plan to visit historical and theatrical sites in Japan, meet local experts, and study the interaction between the history and performing arts of Japan. Following our initial visit to Japan, we plan to organize a trip with our students to Japan to visit, explore, and live within the texture of Japanese history and theatre as part of one total and integrated experience.

Anticipated outcomes and benefits

As we create this course, our primary focus is on our students and their academic development, enhancing their educational experience through introducing a cross-disciplinary dialogue with a new learning module that will become part of our curriculum.

Description of collaborative relationships

Previously we were each doing our own research regarding Japan. We have discovered that we work very well together so we are now ready to work as a team to integrate this material to create a better learning environment and experience for our students as well as for ourselves.

Project Description

Goals and Objectives

We plan to create an integrated History-Theatre study-abroad course focused on Japan that is based on the research, exploration, and development this grant will support. Our proposal for this synthesized teaching and learning model will accomplish several goals simultaneously: it will bridge the artificial division between traditionally individual disciplines, encourage students to see that every area of humanistic study is pursuing the same truths regardless of discipline, help bring a stronger international perspective to Sewanee, and increase the profile of Asia and Asian Theatre in Sewanee. To the best of our knowledge, no teaching or learning opportunity like this exists on our campus. Our plan addresses and attempts to rectify this omission, and initiates a model that can be replicated here and on other campuses as we look carefully at interconnecting disciplines to create a more dynamic curriculum. Additionally, we are committed to enhancing opportunities for international education on our campus. We both believe that our students must be provided with options that allow them to internationalize their educational experiences, to expand their vision of the world of the twenty-first century, and to develop a mature understanding of other cultures. As we create this course, our primary focus is on our students and their academic development, enhancing their educational experience through introducing a cross-disciplinary dialogue with a new learning module that will become part of our curriculum.

Currently we both teach courses devoted to Asian subjects, but we have noticed the lack of contact and connection between courses and between departments on our campus. We hope to help break down these disciplinary barriers in the college while simultaneously creating a learning atmosphere that assists our students develop an awareness of other cultures. In addition we want our students to be able to understand these cultures in a holistic way. Studying either history or theatre as an isolated discipline has some unique advantages, yet we believe that

synthesizing these two disciplines will provide students with a level of understanding far greater than the individual parts.

One exciting advantage of our new integrative model will be our ability to learn from each other as we combine two disciplines to create a new model for teaching both. For example, Professor Goldberg currently teaches the History of Japan, but his emphasis is history and he admits that he does not do justice to Japanese culture. He would love to add a significant module on Japanese theatre to his survey course in order to help students understand the unique nature of Japanese traditions. Similarly Professor Backlund teaches a course on Asian Theatre but is not able to provide all of the historical background necessary to contextualize some of the forms he discusses. He wishes to augment the historical component of his course to help students locate various theatre forms in their time and place. One of our mutual goals, therefore, is to overcome departmental divisions to enhance our students' education. We both want to help our students learn to synthesize information from different disciplines, to make their own connections, and to leave the classroom with an understanding of the fabric of life in Japan.

Our objective can only be achieved if we have the opportunity to visit the historical and theatrical sites in Japan. This grant will make it possible for us to analyze these relationships and to arrange visits for our students to theatres, including backstage tours, and to meet with Japanese experts. We do not view this interdisciplinary work as a "classroom" or "academic" enterprise, achieved by reading another text or watching more videos. We are convinced that the only way that we can bring the history-theatre interaction alive is by seeing the places, people, and performances in Japan. Following our initial visit to Japan, funded by this grant, we plan to organize a trip with our students to Japan to visit, explore, and live within the texture of Japanese history and theatre as part of one total and integrated experience.

Background, campus context, context of the interdisciplinary offering in curriculum

Departmental structures at Sewanee are quite rigid. Students major in one department (except in a few interdisciplinary programs) and often do not see connections between fields. There are no programs that integrate history and theatre, or indeed any other two disciplines, on our campus. Our class would be innovative in this respect—the first attempt to bring a professional historian into the theatre and a theatre professional into the history of a country, working together to allow students to use historical background to understand theatrical performance and similarly to apply the theatrical experience to their knowledge of events. The theatre, especially in Asia, springs out of the historical moment and is a response to evolutionary change in society; history provides the sweep while theatre provides the snapshot of the moment.

At Sewanee, we have a growing Asian Studies Program and a new International Studies major, and student interest in the wider world is increasing at an important time in our nation's history. We believe that a global vision and understanding of the human experience from a variety of cultural vantage points is critical in addressing the needs of the future.

Interdisciplinary plan

Our goal is to provide a seamless learning experience for our students by refusing to have a history presentation and then one on the theatre. We hope to create an environment where we both work together, presenting material, asking questions, and leading discussions as if one person were teaching instead of two. We hope to bounce ideas and observation back and forth, show interrelationships in the disciplines as they occur, and demonstrate through our own learning how important an interdisciplinary approach is in our shrinking world. We are planning every facet of the course together. This includes joint decision-making regarding the academic content, the trip itinerary, the site visits, and the theatrical experiences we will share with our

students. Indeed, we sat side-by-side and wrote this grant proposal together! We plan to attend performances at Kabuki Za in Tokyo, Bunraku in Osaka, Gion Corner in Kyoto, and Noh in Yokohama. We also plan to visit Nara and Kyoto and Kamakura to see other historical and cultural sites that are connected to the development of traditional theatre, and meet with various Japanese experts in the history and theatre of Japan.

Prior activities or research related to proposal.

Previously we were each doing our own research regarding Japan. We have discovered that we work very well together so we are now ready to work as a team to integrate this material to create a better learning environment and experience for our students as well as for ourselves.

Projected timetable.

We plan to do our site visit and research in Japan for two weeks in June 2007. The exact dates and timetable will be determined by the theatre performance schedule and financial concerns.

Requested Budget

We are requesting travel funds only. Japan is one of the most expensive countries in the world, so we are requesting support for airfare, hotel, food, and theatre tickets as we research various sites in Japan. (We are requesting no funding for salaries, equipment, leave time, or stipends).

Airfare:	\$1,800.00 each	\$3,600.00
US Government Foreign Per Diem:	\$225.00 each per day x 14 days x 2	\$6,300.00
Theatre and site tickets:	\$150.00 x 7 days	\$1050.00
Grand Total		\$10,950.00

(We plan to make up the \$2450.00 shortfall out of our own funds)

Anticipated impact on the discipline, the institution, and the students

Based on this research and visit, we plan to take approximately twenty students to Japan for three weeks in 2008 to visit these sites and meet local experts in both fields. We do not intend to limit the student participants to enrollment by discipline but welcome all interested students as we are committed to a more open curriculum that crosses all departmental lines.

We will spend at least one week in Sewanee prior to our travels implementing the course we have outlined above. It may be easier to explain our idea by saying what it is not: Goldberg will not teach his section in the morning followed by Backlund in the afternoon. Rather, the course will be completely integrated with both instructors present at all times and teaching all material, both history and theatre together. We are looking forward to learning from each other as we prepare to share the classroom. For example, when we discuss the historical incident of the 47 Ronin, each of us plans to present both historical and theatrical information without regard to discipline. We view this as complete team teaching. Through the example of our own collaborative teaching, we actually demonstrate that historical fact and theatrical fiction are inextricably intertwined. Both of us intend to attend and participate in every class session. Ideally our students will be unable to discern which one of us is the history professor and which one is the theatre professor.

We also expect to see benefits during the regular academic year. Both of our existing classes will be better as a result of the collaborative efforts and integrative learning. The History of Japan will never again be taught without serious attention paid to Japanese theatre, arts and culture, and at the same time Asian Theatre will incorporate further historical insight to help students with context and background.

Evidence of institutional support.

We have the support of the Provost, the Chair of the Asian Studies Program and both home department faculties and chairs. We have also consulted with the head of the Center for Teaching as this plan developed and he is supportive of our goal of creating this synergy between disciplines.

Evaluation, Dissemination, and Continued Support

A description of evaluation/assessment process. How will success be measured?

We believe that the true measure of our success will be the course we create for the summer of 2008. Since we plan to teach every class together, we also plan to create student objectives, assignments, and measures of growth that we will evaluate together. We also already have institutional approval to award academic credit to our students in both academic disciplines.

Classroom Evaluation Plan

1. Formal “midterm” exam prior to departure
2. In Japan, 1 paper each week (total of 3), each on a major theatre form integrating their insight into the artistic form and its historical context as well as its relevance to modern Japan and global culture.
3. We plan to award a participation grade based on preparation, engagement, and insight that our students demonstrate each day as we travel and learn in Japan.
4. At the conclusion of the class, we will distribute evaluation forms to assess faculty performance that will be turned in to the department chairs.
5. We will share and discuss all course grading and all evaluations

Plans for dissemination of results

We hope that our model will serve as an example on our campus and we will be happy to share our experiences with our colleagues, hopefully to stimulate additional interdisciplinary efforts. At the present time the school holds periodic luncheons to allow faculty to report to each other on their ongoing research. Upon our return from Japan, we plan to volunteer to present our results in this venue in order to suggest that other faculty members might consider similar collaborative cooperation. Further we plan to organize a student panel on the experience so that the wider campus community will be able to learn from the twenty students who have traveled with us.

We also will be more than happy to present our model to any ACS conferences and workshops that are appropriate, and we plan to present our model at the national conference of the United States Institute for Theatre Technology, a professional conference that draws over 3,000 participants each year.

Continued support of this interdisciplinary offering beyond this proposal

We plan to create a rotating three course study-abroad program that uses this interdisciplinary approach. This plan includes the course to Japan described in this proposal, a course that travels to Thailand, Cambodia, and Vietnam, and a final course that travels to China and Tibet.

Our departments, the Curriculum and Academic Policy Committee, and the faculty as a whole have already approved this plan.

Brief Curriculum Vitae

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Educational Experience:

Ph.D., 1973, University of Wisconsin-Madison.
Russian Area Studies Certificate, 1973, University of Wisconsin-Madison.
M.A., 1970, University of Wisconsin-Madison.
B.A., 1967, S.U.N.Y. at Buffalo.

Teaching Experience:

The University of the South, Chair, Third World Studies Program, 1983-1990; 1998-2005.
The University of the South, Chair, Department of History, 1993-1998.
Russian State Humanities University, Moscow, Russia, Visiting Fellow, 1995.
Rikkyo University, Tokyo, Japan, Visiting Fellow, 1988.
The University of the South, 1974-present (full professor since 1988).

Recent Honors:

Nominated for Tennessee Teacher of the Year
Voted Sewanee Teacher of the Year
Selected as U.S. Representative of the Airborne Museum in Ste. Mere-Eglise,
Normandy, France

Publications (books):

D-Day in the Pacific: The Battle of Saipan (accepted for publication by Indiana University Press)
Soviet-American Relations: Documents 1941-1945 (Economic Relations, Military Affairs, Second Front, Plans for Peace), Vol. 4, Academic International Press, 2001.
Soviet-American Relations: Documents 1933-1941 (Diplomatic Relations, Economic Relations, Propaganda, International Affairs, Neutrality), Vol. 3, Academic International Press, 1998.
Soviet-American Relations: Documents 1917-1933 (Propaganda, Economic Affairs, Recognition), Vol. 2, Academic International Press, 1995.
Soviet-American Relations: Documents 1917-1933 (Intervention, Famine Relief, International Affairs), Vol. 1, Academic International Press, 1993.

Recent Publications (articles and book reviews since 2000):

“Land Campaigns: Saipan 15 June -9 July 1944,” in Tucker, Spencer, *Encyclopedia of World War II: A Political, Social, and Military History*, ABC-CLIO, 2004.

“Anti-Comintern Pact,” in *Russian Encyclopedia*, 2004.

“Popular Front,” in *Russian Encyclopedia*, 2004.

“Treaty of Rapallo,” in *Russian Encyclopedia*, 2004.

“United Nations,” in *Russian Encyclopedia*, 2004.

“Saipan, Battle of” in Sandler, Stanley, *Ground Warfare: An International Encyclopedia* (Santa Barbara, California: ABC CLIO, 2002).

“Iwo Jima, Battle of,” in Sandler, Stanley, *Ground Warfare: An International Encyclopedia* (Santa Barbara, California: ABC CLIO, 2002).

“Philippines, retaking of,” in Sandler, Stanley, *Ground Warfare: An International Encyclopedia* (Santa Barbara, California: ABC CLIO, 2002).

Review of Glantz, David, *The Battle for Leningrad, 1941-1944* in *History: Reviews of New Books*, vol. 31, no. 4, Summer 2003, pp. 139-140 [Feature Review]

Review of Rothstein, Edward, Herbert Muschamp, and Martin E. Marty, *Visions of Utopia*, in *Utopian Studies*, vol. 14, no. 2, 2003, pp. 202-204.

Review of Viola, Lynne, ed., *Contending with Stalinism: Soviet Power and Popular Resistance in the 1930s*, (Cornell University Press, 2002), in *History: Reviews of New Books*, fall, 2002, vol. 31, no. 1, p. 36.

Review of Martin, Terry, *The Affirmative Action Empire: Nations and Nationalism in the Soviet Union, 1923-1939*, (Cornell University Press, 2001), in *History: Reviews of New Books*, Spring 2002, vol. 30, no. 3, p. 120.

Review of Hosking, Geoffrey, *Russia and the Russian: A History*, (The Belknap Press of Harvard University Press, 2001), in *History: Reviews of New Books*, Fall 2001, vol. 30, no. 1, pp. 3-4.

Review of Shiraev, Eric and Vladislav Zubok, *Anti-Americanism in Russia: From Stalin to Putin*, (New York, Palgrave), *Canadian-American Slavic Studies Review*, Winter 2001, pp. 163-165.

Review of Siegelbaum, Lewis and Andrei Sokolov, eds *Stalinism as a Way of Life* (Yale U.P., 2000), *History: Reviews of New Books*, Winter 2001, vol. 29, no. 2, p. 81.

Courses Offered:

History of Ancient China
 History of China in the Nineteenth and Twentieth Centuries
 History of Japan
 History of Early Russia
 History of Twentieth Century Russia
 History of Socialism
 History of the United States and Vietnam Since 1945
 Origins and Conduct of World War II
 Third World Studies Seminar
 World in the Twentieth Century

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SHORT CURRICULUM VITAE

EDUCATION

August 1995 FAA Certificated Flight, Instrument, and Advanced Ground Instructor
Embry-Riddle Aeronautical University, Daytona Beach, Florida

June 1987 Master of Fine Arts, Design and Scenic Art
North Carolina School of the Arts, Winston-Salem, North Carolina

Principal Teachers

Scenic Design

John Lee Beatty USA 829
Mark Pirolo USA 829
Donato Moreno USA 829

Scenic Art

Howard C. Jones USA 829
Rachel Keebler USA 829
Campbell Baird USA 829

June 1978 Bachelor of Science, Communications and Fine Arts
Bradley University, Peoria, Illinois

ACADEMIC EXPERIENCE

THE UNIVERSITY OF THE SOUTH, Sewanee, Tennessee 1989 to present

2002-present Full Professor, Associate Professor (1996-02), Assistant Professor (1989-96)

1999 – 2004 Chair, Department of Theatre Arts

1999 – 2002 Associate Provost for Summer Programs

1994 Interim Associate Dean of Students

INTERLOCHEN CENTER FOR THE ARTS, Interlochen, Michigan 1982-84, 1992-94

1992 - 1994 Co-Chair of Department of Theatre Arts, Faculty Member, Designer

1982 - 1984 Assistant to the Chair, Production Manager, Faculty Member, Designer

BRADLEY UNIVERSITY, Peoria, Illinois 1987-89

1987 - 1989 Instructor, Designer, Technical Director, and Production Manager

1976 - 1978 Teaching Assistant for stagecraft and design classes

NORTH CAROLINA SCHOOL OF THE ARTS, Winston-Salem, North Carolina 1986-87

Teaching Assistant in Scenic Art.

JACKSON COMMUNITY COLLEGE, Jackson, Michigan 1982-84
Instructor, Theatre History, Design, Stagecraft, Improvisational Acting.

CORN STOCK LAB THEATRE, Peoria, Illinois 1978-80
Co-Founder, Administrator, and Instructor for community theatre group.

PROFESSIONAL MEMBERSHIPS

United States Institute of Theatre Technology	National Association of Flight Instructors
Association for Theatre in Higher Education	Aircraft Owners and Pilots Association
Southeastern Theatre Conference	Experimental Aircraft Association
Theatre Communications Group	Angel Planes / Miracle Flights
American Association of University Professors	Divers Alert Network
Association for Asian Studies	World Association of Scuba Instructors
National Association of Scuba Educators (NASE)	NASE ProStaff Board Member

SELECTED PROFESSIONAL EXPERIENCE

I have created and executed over 450 scenery and lighting designs for theatre, dance, opera, television, special events, and live concerts. These designs have been produced in studios, on location, in proscenium, thrust, arena, outdoor, and found-space theatres. Live audience sizes from 80 to 5,000 people. I have worked on production staffs for over 400 plays, operas, and dances, and produced or production managed over 100 additional productions. Designed or crewed on over 50 major concerts and special events.

1976 – Present Freelance Designer and Scenic Artist

Includes scenery, lighting, environmental design, building, and painting for theatre, opera, dance, live concerts, television, public space murals, museum environments, advertising, corporate logos, and residential and commercial construction. Work commissioned in: Alabama, Connecticut, Georgia, Illinois, Kentucky, Louisiana, Maine, Michigan, Mississippi, Missouri, New Jersey, New York, North Carolina, Pennsylvania, South Carolina, Tennessee, Vermont, Peru, Jamaica.

Companies include

Assisting in New York on Broadway and Off-Broadway, Tennessee Performing Arts Center, Alcorn State, Cumberland County Playhouse, Academy of Natural Sciences in Philadelphia, Kentucky Shakespeare Festival, Timber Lake Playhouse, Goodspeed Opera House, Starlight Opera, New Jersey Opera, DuRona Productions, RJR / Nabisco, Garden State Ballet, Videotronics, North Carolina Scenic Studios, Piedmont Opera Theatre, Apple Tree Theatre, Jackson Civic Theatre, Northwestern University, Lakeview Museum of the Arts and Sciences, Caterpillar Tractor Company, IBM, Productions Unlimited, North Carolina Shakespeare Festival, Jackson Civic Theatre, Rosier Players, Peoria Civic Opera, Convention Entertainment Company, Rodewald Sound and Lighting, Corn Stock Theatre, Barrington Players.

COURSES OFFERED

Asian Theatre, Southeast Asian Theatre, Chinese Shadow Puppets, Japanese Bunraku Puppets, Scene Design, Lighting Design, Scene Painting, Advanced Scenography, Computer Aided

Drafting and Design for the Theatre, Advanced Scene Painting, Painting and Rendering, History of Design and Décor, Advanced Materials and Special Effects, Special Projects in Production, Stagecraft, Introduction to Theatre Arts, Theatre History, Private and Instrument Pilot Ground Instructor, Flight Instructor, Scuba Instructor, First Aid, Basic Life Support, and CPR Instructor.

Disclosure Statement

We have no other on-going grant activities or activities that will coincide with our proposal.