

AFRICAN AMERICAN THEATER

50:965:216

FALL 2020

A survey course that explores the history, literature, and performance traditions of theater as developed by African-Americans.



From left, Gabriel Ebert, Jon Michael Hill and Namir Smallwood in Antoinette Nwandu's "Pass Over," which was inspired by Beckett as well as the deaths of black men in encounters with police.

Photo Credit - Jeremy Daniel

Source: Paulson, Michahel, and Nicole Herrington. "How these Black Playwrights are Challenging American Theatre. *New York Times*. April 25, 2019.

https://www.nytimes.com/2019/04/25/theater/black-playwrights-theater.html?fbclid=IwAR3XuJM4U5uo33CmNII6HfF8ckD-LNMzzuQc_Fa3916KvvJOjTO71vj4qYU

Welcome to African American Theatre!

African American Theater is a vibrant and unique entity enriched by ancient Egyptian rituals, West African folklore, and European theatrical practices. A continuum of African folk traditions, it combines storytelling, mythology, rituals, music, song, and dance with ancestor worship from ancient times to the present. It afforded black artists a cultural gold mine to celebrate what it was like to be an African American in The New World (Hill and Barnett 2009, 9).

Hill, Anthony D, and Douglas Q. Barnett, eds. *Historical Dictionary of African American Theatre*. Lanham, Maryland, Toronto, Plymouth, UK: Scarecrow Press Inc., 2009, p. xxxiii.

LECTURER

D. Amy-Rose Forbes-Erickson, PhD
she/her/hers

LECTURER EMAIL

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LECTURER'S WEBSITES

<http://www.forbes-erickson.com/> <http://www.the-pate.com/>
The Pan-African Theatre Ensemble

OFFICE HOURS

Office hours by 1) Zoom, 2) Chat on Sakai, and 3) Email d.amyrose.forbeserickson@rutgers.edu

1. **Zoom** Office Hours - Saturdays 6-7pm (Eastern) – 15-minute slot per student.
Join Zoom Meeting
<https://us04web.zoom.us/j/75739037309?pwd=QTM2cTZKM09QTXBIUWNFS2lYa2M2dz09>
2. **Chat on Sakai** - Saturdays 6-7pm (Eastern) – Wait a few minutes for responses to your questions during this time.
3. **Email** d.amyrose.forbeserickson@rutgers.edu - I will be available by email every day.
Expect responses to your emails within 24 hours of your requests.

COURSE DESCRIPTION

African American Theatre is a historical survey of African American theatre from 1619 to the present by exploring modes of self-expression and performance by and about African Americans. This course will raise awareness about the history and the rich variety of Black theatre experience in the United States. Survey topics include the African Grove theatre from 1821, Blackface minstrelsy from 1828, African American pageants in 1910s, the Harlem Renaissance 1920s, the Federal Works Project and the American Negro Theatre (1930s-1940s), the Civil Rights Movement, Black Power and the Black Arts Movements, Black feminist and Black LGBT theatres, African mythology/spirituality in African American theatre, Afrofuturism (Black Speculative Arts Movement), #BlackLivesMatter and the reemergence of White Nationalism in the 2010s to the present. This survey covers key moments, significant plays, texts, performances, dramatic literature, African American theatre companies and theatre makers, Black theatre statements, manifestos and theories.

COURSE OBJECTIVES

By the end of the course, students will:

1. Create a film or video diary documenting what was learned in the course.
2. Prepare and perform a monologue from an excerpt from one of the plays being studied in the

course.

3. Understand the rich legacy of African American theatre and its significance within American history, culture, activism, democracy, and civil liberties.
4. Gain an understanding and knowledge of African American Theatre as part of the wider Pan-African movement worldwide.
5. Learn about global theatre movements influenced by African American theatre and struggle.
6. Be able to discuss the commonalities between African American theatre and African Diasporic theatres in the Latin America, Caribbean, and Black Europe.
7. Consider issues of diversity in African American theatre, and engage in critical issues and debates about theatre.
8. American theatre and performance as conceptualized by African Americans.
9. Acquire skills in research and critical analysis through regular written discussions.
10. Engage in the arts and activism, and in the journey of African American theatre.
11. Begin to understand the injury caused by the social concept of race in America; and to review African American survival and achievements.
12. Be able to explain the political, economic, and cultural history of the United States, specifically African American life.
13. To gain an understanding of America's role and place in relation to the world, and in particular, Black global and local communities.
14. To cultivate and develop critical thinking skills in evaluating evidence and formulating new arguments through script analyses.

FALL 2020 COURSE DATES:

Fall Semester - Sept. 1 – Dec. 10

Labor Day – Sept. 7

Thanksgiving - Nov. 26–29

Reading days – Thurs. Dec. 11-14

Final Exam Period - Dec. 15-21

For academic success in this course, plan to read and prepare in this course for at least 3 hours each day.



From left, Charles Browning, Heather Alicia Simms and Roslyn Ruff in Jackie Sibbles Drury's "Fairview," which explodes the family sitcom form.

Photo Credit - Emon Hassan for The New York Times ORG XMIT: NPX

Source: Paulson, Michael, and Nicole Herrington. "How these Black Playwrights are Challenging American Theatre." *New York Times*. April 25, 2019

https://www.nytimes.com/2019/04/25/theater/black-playwrights-theater.html?fbclid=IwAR3XuJM4U5uo33CmNII6HfF8ckD-LNMzzuQc_Fa3916KvvJOjTO71vj4qYU

EXPECTATIONS FOR COURSE PARTICIPATION

- It is expected that you will participate by completing readings, watching film clips and lectures, responding to all discussion boards, and completing assignments. You will:
- Complete all readings
- Watch all film clips and lectures
- Check Timelines
- Participate in all discussion boards
- All assignments have flexible deadlines to meet your scheduling needs. Complete all assignments before 12 midnight on final due dates.
- Communicate any issues, questions, or concerns by email.

I will:

- Be available for questions and responses.
- Provide flexible deadlines for your busy schedules
- Grade all assignments in a timely manner
- Communicate any adjustments early
- Have the right to make appropriate changes with notice

RULES FOR CLASS PARTICIPATION ON DISCUSSION THREADS

1. Respect others' opinions and beliefs. Challenge and criticize ideas, not the person.
2. Listen/read well to what others are saying/writing in class, even when you disagree with their arguments.
3. Your posts should show that you have paid close attention by asking for clarification, expanding on points, and sharing ideas and critiques.
4. Be courteous. Be punctual. Be prepared.
5. Support your statements with evidence from course readings, films, lectures.
6. Complete all assigned readings, films, and be ready to share and discuss what you are learning in your posts.
7. If you are offended by something, or think another person might be offended, speak up and don't leave it to someone else to respond to it.
8. As the Instructor of the course, I reserve the right to remove inappropriate posts; and report the student/s to the Chair and University.

Prompt: A Note About Race

In the context of this course, we will be reading and discussing some troubling historical issues about race in plays, films, literature, and performances including terms like “negro,” “nigger,” “N-word,” “black,” “blackie,” “boy,” “girl,” “miscegenation” terms like “mulatto,” “quadroon,” “sambo,” “octoroon,” and others. Please note that African Americans were named these and other debasing terms for centuries through the construction of race and racial slavery. African Americans have re-appropriated many of these terms, and have used them for political activism, racial pride (Black is Beautiful), have chosen black or African American identities, and have recalled these terms as reminders of racial terror and discrimination in American society. Since the US 2000 census, and in this “Post-Black” moment, many African Americans and other people of color have embraced biracial or multiracial identities, and have selected more than one “box” in response to rigid race categories. Prior to 2000, people of color were required to pick one “race,” and really had no choice in an assigned “race.” Even so, race and racism continue to shape our understanding of American society, the legal and judicial systems, gentrification, housing and employment discrimination at large, and racial profiling; and have left lasting dire consequences for African Americans affected. This course will explore the ways in which African American theatre artists have responded, and are responding to “race” through the activist theatre, the visual and performing arts.



From left, Fedna Jacquet, Ebony Marshall-Oliver, Marchánt Davis and Crystal Lucas-Perry in a reality-TV-style segment of Jordan E. Cooper's "Ain't No Mo.'" Photo Credit Sara Krulwich/The New York Times.

Source: Paulson, Michahel, and Nicole Herrington. "How these Black Playwrights are Challenging American Theatre. *New York Times*. April 25, 2019

https://www.nytimes.com/2019/04/25/theater/black-playwrights-theater.html?fbclid=IwAR3XuJM4U5uo33CmNII6HfF8ckD-LNMzzuQc_Fa3916KvvJOjTO71vj4qYU

REQUIRED TEXTBOOKS

Hill, Errol G., and James V. Hatch. *A History of African American Theatre*. New York, Port Melbourne, Madrid, Cape Town: Cambridge University Press, 2003 – Purchase used copy at Amazon/ or in the Rutgers bookstore

ADDITIONAL READING AND MEDIA

Additional reading and media are provided on Sakai



Teyonah Parris, left, and Paul Alexander Nolan participate in a provocative form of couples therapy in Jeremy O. Harris’s “Slave Play.”

Photo Credit - Sara Krulwich/The New York Times

Source: Paulson, Michael, and Nicole Herrington. “How these Black Playwrights are Challenging American Theatre. *New York Times*. April 25, 2019

https://www.nytimes.com/2019/04/25/theater/black-playwrights-theater.html?fbclid=IwAR3XuJM4U5uo33CmNII6HfF8ckD-LNMzzuQc_Fa3916KvvJOjTO71vj4qYU

COURSE SCHEDULE BY WEEK/UNIT/MODULE

Subject to change. The professor reserves the right to adjust the course schedule with due notice.

Introduction & Modules	Dates	Topic	Content & Instructional Content	Readings	Assignments	Due Dates
Introduction	Tues. Sept. 1	Introduction	So that we can all get to know one another better, please post an introduction about yourself, including pronounce if you wish. You might choose to share things such as your major, year in school, personal hobbies and interests, and what you hope to get out of the class. Consider adding a photograph of yourself voluntarily as well! Please keep all posts professional and respectful.		Introduction Post	Mon. Sept. 1-6

Module I	Tues. Sept. 8	Statements on race and racism in American Theatre	<p><u>Lecture Overview</u> <u>1. What is theatre?</u> 2. What is “Black” theatre? 3. What is a “Black” play? 4. Historical and contemporary manifestos and statements about Black Theatre and racism in American Theatre</p> <p>Statement – “We See You White American Theatre”</p> <p>”BIPOC Demands for White American Theatre” (Academic and Training Programs – pp. 24-29)</p>	<p><u>Textbook Readings</u> pp. 1-10</p> <p><u>Readings from articles (pdfs) on canvas</u></p> <p>1. Statement – “We See You White American Theatre.” Pp. 24-29</p> <p>2.”BIPOC Demands for White American Theatre”</p> <p>3.“Not a moment, but a movement: Towards an Anti-Racist American Theatre”</p> <p>4.“The Ground on Which I Stand” by August Wilson</p> <p>5.“The Revolutionary Theatre.” by Amiri Baraka.</p> <p>6.“Violence in Minneapolis is rooted in the history of racist policing in America” by Keisha N. Blain</p> <p>7. CNN article on Jacob Blake</p> <p>8. “Four Black Artists on How Racism Corrodes the Theatre World” – Interviews</p> <p>9. “ATHE Responds to Uprising...”</p>	<p>Summary & Discussion Post</p> <p>Begin thinking about final projects (5 to 8-minute mini-documentary)</p>	Mon. Sept. 14
Module II	Tues. Sept. 15	Overview of African American History and Culture 1619-1800 – The Flying Dutchman	<p><u>Lecture Overview</u> 1.Race in America 1619 Dutch Man-of-War 2.Early African American Theatre and Performance in the United States: a) Slave Narratives b) Tap Dance c) Ring Shout d) Cake Walk e) Congo Square f) Dozens</p> <p>Films/Images</p>	<p><u>Textbook Readings</u> pp. 11-23</p> <p><u>Watch/listen to assigned music videos</u></p>	<p>Discussion Post</p> <p>Final Project (Topic)</p>	<p>Mon. Sept. 21</p> <p>Mon. Sept. 21</p>
Module III	Tues. Sept. 22	The African Grove Theatre - 1821 & Beyond	<p><u>Lecture Overview</u> 1. The African Grove Theatre/ The African Theatre 2. James Hewlett – Lead Actor 3. Ira Aldridge 4. Victor Sejour 5. The African Grove Theatre/ The African Theatre Today 6. Theatre Criticism: Thoughts</p>	<p><u>Textbook Readings</u> Chapter 2 pp. 24-53 pp. 53-60 pp. 201-202</p> <p><u>Reading Article (pdf)</u> Article on</p>	<p>Blog</p>	Mon. Sept. 28

			<p>7. The Black Doctor (1847) by Ira Aldridge (1807-1867)</p> <p>8. The Escape: or A Leap For Freedom (1858) by Williams Wells Brown (1814-1884)</p> <p>Films/Images</p>	<p>“African American Theatre.” Oxford Companion to Theatre and Performance</p> <p><u>Read Play Texts (pdfs)</u></p> <p>“The Black Doctor” by Ira Aldridge (1847)</p> <p>‘The Escape: or A Leap For Freedom’ by Williams Wells Brown (1858)</p>		
Module IV	Tues. Sept. 29	Abolition and The Negro Problem	<p><u>Lecture Overview</u></p> <p>1. Abolition and The Negro Question and white playwright’s views about slavery, race, and Blacks.</p>	<p><u>Textbook Readings</u></p> <p>Read textbook sections: pp. 53-60 and pp 201-202</p> <p><u>Read Play Text (pdfs)</u></p> <p><i>The Octoroon</i> (1859, 1865/1866) by Dion Boucicault (1820-1890)</p> <p><i>Uncle Tom’s Cabin; or the Life Among the Lowly</i> (1859) by George L. Aiken (1830-1876) and Harriet Beecher Stowe (1811-1896)</p>	Quiz #1	Mon. Oct. 5
Module V	Tues. Oct. 6	Black-faced Minstrelsy & African American Pageants	<p><u>Lecture Overview</u></p> <p>1. Black-face Minstrelsy – Jim Crow</p> <p>2. Black Vaudeville</p> <p>3. All-Black Musicals – All-Black Minstrel Shows</p> <p>4. <i>The Underground Railroad</i> (1879) by Pauline Elizabeth Hopkins (1859-1930)</p> <p>5. <i>In Dahomey</i> (1902) by Paul Lawrence Dunbar (1872-1906) and Jesse A. Shipp (1859-1934)</p> <p>6. <i>The Star of Ethiopia</i> (1913) by WEB Du Bois (1868-1963) and African American Pageants</p> <p>Films/Images</p>	<p><u>Textbook Reading</u></p> <p>pp 93-98</p> <p>pp. 107-109</p> <p>pp 199 to 202</p> <p><u>Read Play Text (pdfs)</u></p> <p><i>The Star of Ethiopia</i> (1912) by W.E.B. Du Bois (1868-1963)</p>	Journal Post	Monday, Oct. 12
					Final Project (Outline)	Mon. Oct. 12
Module VI	Tues. Oct. 13	Black Women’s Response and The Lynching Drama – Harlem Renaissance I	<p><u>Lecture Overview</u></p> <p>Black Women’s Response and The Lynching Drama – Harlem Renaissance I</p> <p>Great Migration</p> <p>Harlem Renaissance with the underlying racial violence in the South and spread throughout the country North and South in Red Summer 1919</p>	<p><u>Textbook Readings</u></p> <p>Read Chapter 7 (especially pp. 220-223) of your textbook</p> <p>Du Bois, W.E.B.</p> <p>“Krigwa Players Little Negro Theatre – Flyer</p> <p><u>Read Play Text</u></p>	Summary	Mon. Oct. 19

				<p><i>Rachel</i> (1916) by Angelina Weld Grimké (1880-1958)</p> <p>Film Clips Tyler Perry and Chitlin' Circuit https://www.youtube.com/watch?v=6CL88tfPxwM TBD</p>		
Module VII	Tues. Oct. 20	Harlem Renaissance II	<p>Lecture Overview</p> <ol style="list-style-type: none"> 1. The Harlem Renaissance playwrights and plays: 2. "The First One" (1927) by Zora Neale Hurston (1901-1960) 3. "Mulatto" (1935) by Langston Hughes (1898-1967) 4. Brief summaries of the plays and biographies 	<p>Textbook Readings pp. 218-220 pp.310-314</p>	Bio Sketches	Mon. Oct. 26
Module VIII	Tues., Oct. 27	The Great Depression and Federal Theatre Project 1930s -1940s	<p>Lecture Overview The Great Depression and The Federal Theatre Project 1930s -1940s</p> <ol style="list-style-type: none"> 1. The Great Depression, 1929 – Black Tuesday 2. Federal Theatre Project – Works Project Administration 3. Theatre Criticism 4. Liberty Deferred 5. Play Summary – Part I of Liberty Deferred (1938) 6. Biography – Abram Hill (1911-1986) 7. Read textbook pp. 348-353 8. American Negro Theatre (ANT) – 1940s 9. American Negro Theatre (ANT) Actors – 1940s <p>Lecture PowerPoint</p>	<p>Textbook Readings Read textbook pp. 348-353</p> <p>Read Play Text <i>Liberty Deferred</i> (1938) by John D. Silvera (b. 1915) and Abram Hill (1911-1986) – Read Part I - provided</p> <p>Film Clips Federal Theatre Project Orson Welles Voodoo Macbeth http://www.youtube.com/watch?v=6iz7hhg_ZRU</p>	Quiz #2	Mon. Nov.1
Module IX	Tues., Nov. 3	The Civil Rights Movement 1950-60s: Self-Determination – “To be young, gifted, and black”	<p>Lecture Overview The Civil Rights Movement 1950-60s: Self-Determination – “To be young, gifted, and black”</p> <p>An overview of the Civil Rights Movement for <i>A Raisin in the Sun</i> (1959)</p> <p>Lorraine Hansberry's <i>A Raisin in the Sun</i> (1959)</p>	<p>Textbook Readings Read textbook pp. 376-378</p> <p>Read Play Text (pdf) <i>A Raisin in the Sun</i> (1959) by Lorraine Hansberry (1930-1965)</p> <p>Film Clips Lorraine Hansberry Documentary http://www.youtube.com/watch?v=CRqWB_tdPs0&list=PLkDbFwXtKxmEMo6iG8Xgcw_SYOp_BPHQ Excerpt from <i>A Raisin in the Sun</i></p>	<p>Summary</p> <p>Final Project (Draft)</p>	<p>Mon., Nov. 8</p> <p>Mon. Nov. 8</p>

				http://www.youtube.com/watch?v=rZK3EX6N1tI		
Module X	Tues., Nov. 9	Black Power & The Black Arts Movement	<p><u>Lecture Overview</u> BAM! Black Arts Movement “A Funnyhouse of a Negro” (1962) by Adrienne Kennedy (b. 1931) Biography – Adrienne Kennedy (b. 1931) Play Summary Theatre Criticism – “Funnyhouse of a Negro” (1962) Dutchman (1964) by Amiri Baraka (1934-2014) Biography – Amiri Baraka (1934-2014) Theatre Criticism – “Dutchman” (1964) Racial Unrest Baraka on Race and Sexuality</p>	<p><u>Textbook Readings</u> pp. 376-378 pp. 388-407</p> <p><u>Read Play Text (pdf)</u> “Funnyhouse of a Negro” by Adrienne Kennedy</p> <p>“Dutchman” by Amiri Baraka</p> <p><u>Watch Full Play</u> “Dutchman” by Amiri Baraka</p>	Monologue Project (Video)	Mon. Nov. 15
Module XI	November 16	Black LGBT and Black Feminist Theatre	<p><u>Lecture Overview</u> Black LGBT and Black Feminist Theatres</p> <p><u>Black Gay Theatre</u> 1. Pomo Afro Homos (1990-1995) 2. Tarell Alvin McCraney's unpublished semi-autobiographical play “In Moonlight Black Boys Look Blue.” Film: Moonlight (2016) –directed by Barry Jenkins 3. Robert O’Hara</p> <p><u>Black Feminist and Black Lesbian Theatre</u> P. J. Gibson Shirlene Holmes Ntozake Shange Lynn Nottage Dominique Morriseau Anna Deavere Smith Suzan-Lori Parks</p> <p>Films/Images</p>	<p><u>Textbook Readings</u> pp.425-429, pp. 436-438 pp. 447-451</p> <p><u>Read Play Text (pdf)</u> “Long Time Since Yesterday” by P.J. Gibson</p> <p><u>Watch Film Excerpt</u> “For Colored Girls Who Have Considered Suicide/ When The Rainbow Is Enuf.” (1976) by Ntozake Shange</p> <p><u>Watch Film Excerpt</u> “Moonlight” (2016) based on Tarell Alvin McCraney’s unpublished semiautobiographical play, “In Moonlight Black Boys Look Blue”</p>	Quiz #3	Mon. Nov. 22
Module XII	November 23	African Mythology and Culture in African American Theatre Afrofuturism (Black Speculative Movement)	<p><u>Lecture Overview</u> 1. West African mythology (Yoruba) 2. African mythology in Black plays 3. Afrofuturism definition and examples</p> <p>Films/Images</p>	<p><u>Textbook Reading</u> pp. 7-8 pp. 21-22 p. 294 pp. 368-369 pp. 386-387 p. 394</p> <p><u>Readings (pdf)</u> An excerpt from <i>Afrofuturism: The World of Black Sci-Fi and Fantasy Culture</i> by Ytasha L. Womack</p> <p>2. UNESCO's Women Soldiers of Dahomey (comic strip) on the</p>	Presentation (Video)	Mon. Nov. 29

				historical women's soldiers of Dahomey 17th-19th centuries. Read Play Text "In the Red and Brown Water" by Tarell Alvin McCraney		
Module XIII	Tuesday, November 30	Black Lives Matter Movement	Lecture Overview 1. What is the Black Lives Matter Movement? 2. What is the Say Her Name Movement? 3. Overview of African American Plays addressing police brutality against blacks and people of color Other Current Playwrights 2. Jordan E. Cooper 3. Jeremy O. Harris 4. Antoinette Nwandu 5. Jackie Sibblies Drury Films/Images	Textbook Reading pp. 480-487 Readings (pdf) Paulson, Michahel, and Nicole Herrington. "How these Black Playwrights are Challenging American Theatre." <i>New York Times</i> . April 25, 2019 Read Play Text <i>Pass Over</i> by Antoinette Nwandu And Read two (2) monologues from: <i>Hands Up: 7 Playwrights: 7 Testaments</i> by Nathan James, Nathan Yunberberg, Idris Goodwin, Glenn Gordon, Dennis Allen II, Eric Holmes Watch/listen to assigned music videos	Reading Response	Mon. Dec. 7
Final Project (Final)	Tuesday, Dec. 8-13			Final Project (Final)	Final Project (Final)	Dec. 8-13
Final Project (Peer Review)	Dec. 14-18			Final Project (Peer Review)	Final Project (Peer Review)	Dec. 14-18

COURSE ASSIGNMENTS/DUE DATES/GRADING CRITERIA

Course Work – 60%

1. Introduction – 5%
2. Summaries – 5%
3. Discussions – 5%
4. Blog – 5%
5. Quizzes – 5%
6. Bio Sketch – 5%
7. Journal – 10%
8. Monologue (video) – 10%
9. Presentation (video) -10%

Final Project (Video) – 40%

***Begin your FINAL PROJECT on the first day. Your FINAL PROJECT has 5 components**

1. Topic – 5%
2. Outline – 10%
3. Draft – 10%
4. Final – 10%
5. Peer Review – 5%

Introduction & Modules	Assignments	Due Dates
Introduction	Introduction Post	Mon Sept. 1-6
Module I	Summary & Discussion Post Begin thinking about Final Projects (5 to 8-minute mini-documentary)	Mon Sept. 14
Module II	Discussion Post Final Project (Topic)	Mon. Sept. 21 Mon. Sept. 21
Module III	Blog	Mon. Sept. 28
Module IV	Quiz #1	Mon. Oct. 5
Module V	Journal Post Final Project (Outline)	Mon. Oct. 12 Mon, Oct. 12
Module VI	Summary	Mon. Oct. 19
Module VII	Bio Sketches	Mon. Oct. 26
Module VIII	Quiz #2	Mon. Nov.1

Module IX	Summary	Mon. Nov. 8
	Final Project (Draft)	Mon. Nov. 8
Module X	Monologue Project (Video)	Mon. Nov. 15
Module XI	Quiz #3	Mon. Nov. 22
Module XII	Presentation (Video)	Mon. Nov. 29
Module XIII	Reading Response	Mon. Dec. 7
Final Project (Final)	Final Project (Final)	Mon. Dec. 7
Final Project (Peer Review)	Final Project (Peer Review)	Dec. 14-18

ASSESSMENTS

Please see full details on assignments on Sakai.

NO LATE ASSIGNMENTS. NO EXTENSIONS.

If you post your assignment after the due date (after midnight), you will lose points on your assignment.

If you have an emergency, illness, or extraordinary circumstances, please contact me immediately so we can make arrangements and accommodations to help you. Thanks!

GRADE SCALE

Grades are given out with the following symbols, according to Rutgers University – Camden grade scale. For this course, I have added points and percentages for you to easily track your progress and grades at any time during the semester. Expect up to 1 or 2 weeks for your grades to be posted. However, on Sakai, there is a slightly different scale which includes A+. We will be using the scale on Sakai for final grades.

Grades	Definition	Numerical Equivalent	Points	Percentages
A	Outstanding	4.0	351-400	95-100
B+		3.5	301-350	90-94
B	Good	3.0	251-300	80-89
C+		2.5	201-250	75-79

C	Satisfactory	2.0	101-200	70-74
D	Poor	1.0	51-100	60-69
F	Failing	0.0	0-50	59-0

RESOURCES

From Rutgers Library Database: *Black Drama 1850 to Present*
(Access through Rutgers Library with your Net ID and password)

Thank you! I hope you'll enjoy this learning experience, and share what you will be learning about African American Theatre. I wish you the best of luck in your majors and career options and future endeavors. Consider a major or minor in African American Studies, and support African American theatre and performance in your community.