

THEA 170
AFRICAN AMERICAN THEATRE AND CULTURE
FALL 2020

THEA 170 Catalog Description

“A survey of African American Theatre and Drama as a reflection of African American history and culture from slavery to today. This is a writing-intensive course.”



From left, Gariel 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 and Culture!

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.

Assistant Professor	Meeting	Zoom Student Hours	Class Attributes Codes
Dr. D. Amy-Rose Forbes-Erickson She/Her/Hers Email: d.a.forbes-erickson@csus.edu Personal Websites: The Pan-African Theatre Ensemble http://www.the-pate.com/ http://www.forbes-erickson.com/	Asynchronous Fully Online	Mondays & Tuesdays 9am – 10:30am Join Zoom Meeting https://us04web.zoom.us/j/78453317468?pwd=cGVjL2IxaTlmUWVxVThpbmVWNEYrZz09 Meeting ID: 784 5331 7468 Passcode: 9L2ZBR	C1 – Arts WI – Writing Intensive

COURSE DESCRIPTION

African American Theatre and Culture is a writing-intensive, 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. Weekly writing components include discussions, monologues, presentations, journals, reading responses, and blog assignments that show African American theatre in the fabric of American history and theatre.

PROGRAM LEARNING OUTCOMES (PLO)

Analyze performance texts/composition in relationship to specific contexts – in African American theatre and culture.

- Theatre Articulation

Students will be able to analyze, that is compare and contrast, the genres, structure, form, and content of diverse playwrights and performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and historical contexts.

1) **Recall** and cross-examine African American dramas from 1619 to the present; 2) **interpret** the works of premier African American playwrights; 3) **analyze** theatrical representations of African American experiences in relationship to specific historical, cultural, and social contexts; and 4) **evaluate** and **criticize** live and filmed performances.

COURSE OBJECTIVES

By the end of the course, students will:

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

FALL 2020 COURSE DATES

- Aug. 31 – First Day of Class
- Sept. 7 – Labor Day (Holiday) Campus Closed
- Oct. 12 – Columbus Day and Indigenous People Day – Classes held (Observed in December)
- Nov. 11 – Veteran's Day (Holiday, Campus Closed)
- Nov. 26-27 – Thanksgiving Holiday (Holiday, Campus Closed)
- Dec. 11 – Last Day of Instruction
- Dec. 14-18 – Finals Week

FALL 2020 THEATRE AND DANCE PRODUCTIONS

Love and Information by Caryl Churchill; Directed by Casey McClellan - 10/29/20 - 11/01/20

Sweat by Lynn Nottage; Directed by Nicole C. Limon - 11/18/20 - 11/22/20

University Dance Company: Dance Sites Fall 2020; Directed by Philip Flickinger - 12/09/20 - 12/12/20

ATTENDANCE

Attendance online will track your assignment submission. If you are experiencing any emergency, become ill, or be under quarantine during the COVID-19 pandemic illness, please contact me as soon as possible for any assistance for resources and assistance: d.a.forbes-erickson@csus.edu



From left, Charles Browning, Heather Alicia Simms and Roslyn Ruff in Jackie Sibblies 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

ZOOM STUDENT HOURS (REQUIRED) – Graded (5%)

- Due to this course being fully online, each student is required to attend **two (2)** zoom meetings with me for about 10-15 minutes to check in about the course. **Students may elect to use audio only for zoom student hours.** Students may share course-related questions during check-in meetings.
- Check-in Meeting #1 - Sept. 1 - Oct. 6 (during student hours) – **(25pts)**
- Check-in Meeting #2 - Oct. 26 - Dec. 1 (during student hours) – **(25pts)**

Zoom Student Hours

Mondays & Tuesdays

9am – 10:30am

Join Zoom Meeting

<https://us04web.zoom.us/j/78453317468?pwd=cGVjL2IxaTlmUWVxVThpbmVWNEYrZz09>

Meeting ID: 784 5331 7468

Passcode: 9L2ZBR

EXPECTATIONS FOR COURSE PARTICIPATION

- This course is an asynchronous course which means students will access learning materials (lectures, readings, and media) in weekly modules at their convenience from Tuesdays to Sundays.
- Short assignments are due on Mondays by 11:55pm on Canvas, and will be closed on due dates on Mondays by 11:55pm.
- **This course includes at least three (3) voluntary recorded video assignments. I will provide full details for your video and written assignments. Please email me should you have any questions or concerns about videos.**
- For zoom netiquette, students will join zoom student hours and be in the wait-room until their identities are verified. Students will use CSUS emails listed on course registration with your name clearly stated before students can be admitted to zoom. Expect a short wait time until you are let into the zoom meeting because another student may be ahead of you. If you need a specific appointment time during student hours, please email a day or two before student hours to make an appointment for a specific time during student hours.
- Zoom student hours will be 10-15 minutes long to allow other students to join after your time. All communication in this course should be course-related and professional. Students' and faculty zoom netiquette will be professional and respectful, valuing an inclusive and respectful culture consistent with the [Hornet Honor Code](#) at Sac State University.
- It is the students' responsibility to keep abreast of weekly assigned readings, lectures, and media; and check course schedules and due dates for assignments.

RULES FOR CLASS PARTICIPATION ON CANVAS

- Students should show respect and professionalism for each other and the professor for the course in all communications on canvas, by email and zoom.
- Students should complete assigned readings and viewings for films, etc. before applying them to discussions, summaries, reading responses, projects and other assignments.
- Mondays by 11:55pm are designated due dates for short weekly assignments.
- Assignments are locked on Mondays by 11:55pm. Be sure to submit assignments before it closes.
- Suggestion - Review weekly readings, films, lectures from Tuesday to Friday. Complete assignments from Saturday to Sunday. Submit your assignment on Monday by 11:55pm.
- No late assignments. No incompletes. Should you have an emergency, become ill, or be under quarantine during the COVID-19 pandemic, contact me immediately for assistance and resources: d.a.forbes-erickson@csus.edu
- Cheating and plagiarism are not allowed. Please review cheating and plagiarism regulations here: <https://www.csus.edu/umannual/student/stu-0100.htm>
- For assistance on canvas or for time management skills, please contact me by email here: d.a.forbes-erickson@csus.edu

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, 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

REQUIRED TEXTBOOKS

1. Hill, Errol G., and James V. Hatch. *A History of African American Theatre*. New York, Port Melbourne, Madrid, Cape Town: Cambridge University Press, 2003. (Available on Amazon or in the bookstore)

Suggested Readings:

1. 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.

ADDITIONAL READING MATERIAL AND MEDIA

- Additional reading material and media are available on Canvas.



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	Mon. Aug. 31	Introduction	So that we can all get to know one another better, please post an introduction about yourself, including pronoun 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 Check-in Meeting #1	Sept. 1-6 Sept. 1 - Oct. 6 (during student hours)

Module I	Tues. Sept. 8	Statements on race and racism in American Theatre	<p><u>Lecture Overview</u></p> <ol style="list-style-type: none"> 1. What is theatre? 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>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> <ol style="list-style-type: none"> 1. Statement – “We See You White American Theatre.” 2.”BIPOC Demands for White American Theatre” pp. 24-29 3.“The Ground on Which I Stand” by August Wilson 4 “The Revolutionary Theatre.” by Amiri Baraka. 5 “Violence in Minneapolis is rooted in the history of racist policing in America” by Keisha N. Blain 6. CNN article on Jacob Blake 7. “Four Black Artists on How Racism Corrodes the Theatre World” – Interviews 8. “ATHE Responds to Uprising...” 	Summary & Discussion	Monday, Sept. 14
Module II	Tuesday, Sept. 15	Overview of African American History and Culture 1619-1800 – The Flying Dutchman	<p><u>Lecture Overview</u></p> <ol style="list-style-type: none"> 1.Race in America 1619 Dutch Man-of-War 2.Early African American Theatre and Performance in the United States: <ol style="list-style-type: none"> a) Slave Narratives b) Tap Dance c) Ring Shout d) Cake Walk e) Congo Square f) Dozens <p>Films/Images</p>	<p><u>Textbook Readings</u> pp. 11-23</p> <p><u>Watch/listen to assigned music videos</u></p>	Discussion Post	Mon. Sept. 21
Module III	Tuesday, Sept. 22	The African Grove Theatre - 1821 & Beyond	<p><u>Lecture Overview</u></p> <ol style="list-style-type: none"> 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 7. The Black Doctor (1847) by Ira Aldridge (1807-1867) 8. The Escape: or A Leap For Freedom (1858) by Williams Wells Brown (1814-1884) 	<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 “African American Theatre.” Oxford Companion to Theatre and Performance</p>	Blog	Mon. Sept. 28

			Films/Images	<p><u>Read Play Texts (pdfs)</u> “The Black Doctor” by Ira Aldridge (1847)</p> <p>‘The Escape: or A Leap For Freedom” by Williams Wells Brown (1858)</p>		
Module IV	Tuesday, Sept. 29	Abolition and The Negro Problem	<p><u>Lecture Overview</u> 1. Abolition and The Negro Question and white playwright’s views about slavery, race, and Blacks.</p>	<p><u>Textbook Readings</u> Read textbook sections: pp. 53-60 and pp 201-202</p> <p><u>Read Play Text (pdfs)</u> <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>	<p>Quiz #1</p> <p>Check-in Meeting #1</p>	<p>Monday, Oct. 5</p> <p>Sept. 1 - Oct. 6 (during student hours)</p>
Module V	Tuesday, Oct. 6	Black-faced Minstrelsy & African American Pageants	<p><u>Lecture Overview</u> 1. Black-face Minstrelsy – Jim Crow 2. Black Vaudeville 3. All-Black Musicals – All-Black Minstrel Shows 4. <i>The Underground Railroad</i> (1879) by Pauline Elizabeth Hopkins (1859-1930) 5. <i>In Dahomey</i> (1902) by Paul Lawrence Dunbar (1872-1906) and Jesse A. Shipp (1859-1934) 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> pp 93-98 pp. 107-109 pp 199 to 202</p> <p><u>Read Play Text (pdfs)</u> “The Star of Ethiopia” (1912) by W.E.B. Du Bois (1868-1963)</p>	Journal Post	Mon., Oct. 12
Module VI	Tuesday, Oct. 13	Black Women’s Response and The Lynching Drama – Harlem Renaissance I	<p><u>Lecture Overview</u> Black Women’s Response and The Lynching Drama – Harlem Renaissance I</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> Read Chapter 7 (especially pp. 220-223) of your textbook</p> <p>Du Bois, W.E.B. “Krigwa Players Little Negro Theatre – Flyer</p> <p><u>Read Play Scripts</u> <i>Rachel</i> (1916) by Angelina Weld Grimké (1880-1958)</p> <p><u>Film Clips</u></p>	Summary	Mon. Oct. 19

				Tyler Perry and Chitlin' Circuit https://www.youtube.com/watch?v=6CL88tfPxmM TBD		
Module VII	Tuesday, October 20	Harlem Renaissance	Lecture Overview 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	Textbook Readings pp. 218-220 pp.310-314	Bio Sketches Check-in Meeting #2	Mon. Oct. 26 Oct. 26 - Dec. 1
Module VIII	Tuesday, October 27	The Great Depression and Federal Theatre Project 1930s -1940s	Lecture Overview The Great Depression and Federal Theatre Project 1930s -1940s 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 Lecture PowerPoint	Textbook Readings Read textbook pp. 348-353 Read Play Text <i>Liberty Deferred</i> (1938) by John D. Silvera (b. 1915) and Abram Hill (1911-1986) – Read Part I - provided Film Clips Federal Theatre Project Orson Welles Voodoo Macbeth http://www.youtube.com/watch?v=6iz7hhg_ZRU	Quiz #2	Mon. Nov.1
Module IX	Tuesday, November 2	The Civil Rights Movement 1950-60s: Self-Determination – “To be young, gifted, and black”	Lecture Overview The Civil Rights Movement 1950-60s: Self-Determination – “To be young, gifted, and black” An overview of the Civil Rights Movement for <i>A Raisin in the Sun</i> (1959) 2. Lorraine Hansberry's <i>A Raisin in the Sun</i> (1959)	Textbook Readings Read textbook pp. 376-378 Read Play Text (pdf) <i>A Raisin in the Sun</i> (1959) by Lorraine Hansberry (1930-1965) 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> http://www.youtube.com/watch?v=rZK3EX6N1tI	Summary Live Theatre #1 <i>Love and Information</i> by Caryl Churchill	Mon., Nov. 8 Mon. Nov. 9

Module X	Tuesday, November 9	Black Power & The Black Arts Movement	<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 Timeline	<u>Textbook Readings</u> pp. 376-378 pp. 388-407 <u>Read Play Text (pdf)</u> “Funnyhouse of a Negro” by Adrienne Kennedy “Dutchman” by Amiri Baraka <u>Watch Full Play</u> “Dutchman” by Amiri Baraka	Monologue Project (Video)	Monday, Nov. 15
Module XI	November 16	Black LGBT and Black Feminist Theatre	<u>Lecture Overview</u> Black LGBT and Black Feminist Theatres <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 <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 Films/Images	<u>Textbook Readings</u> pp.425-429, pp. 436-438 pp. 447-451 <u>Read Play Text (pdf)</u> “Long Time Since Yesterday” by P.J. Gibson <u>Watch Film Excerpt</u> “For Colored Girls Who Have Considered Suicide/ When The Rainbow Is Enuf.” (1976) by Ntozake Shange <u>Watch Film Excerpt</u> “Moonlight” (2016) based on Tarell Alvin McCraney’s unpublished semiautobiographical play, “In Moonlight Black Boys Look Blue”	Quiz #3	Mon. Nov. 22
Module XII	November 23	African Mythology and Culture in African American Theatre Afrofuturism (Black Speculative Movement)	<u>Lecture Overview</u> 1. West African mythology (Yoruba) 2. African mythology in Black plays 3. Afrofuturism definition and examples Films/Images	<u>Textbook Reading</u> pp. 7-8 pp. 21-22 p. 294 pp. 368-369 pp. 386-387 p. 394 <u>Readings (pdf)</u> Afrofuturism <u>Read Play Text</u> “In the Red and Brown Water” by Tarell Alvin McCraney	Presentation (Video) Live Theatre #2 <i>Sweat</i> by Lynn Nottage Check-in Meeting #2	Mon. Nov. 30 Mon. Nov. 30 Oct. 26 - Dec. 1 (during student office)

Module XIII	Tuesday, November 30	Black Lives Matter Movement	<u>Lecture Overview</u> 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 <u>Other Current Playwrights</u> Jordan E. Cooper Jeremy O. Harris Antoinette Nwandu Jackie Sibbles Drury	<u>Textbook Reading</u> pp. 480-487 <u>Readings (pdf)</u> Paulson, Michael, and Nicole Herrington. "How these Black Playwrights are Challenging American Theatre." <i>New York Times</i> . April 25, 2019 <u>Read Play Text</u> <i>Pass Over</i> by Antoinette Nwandu And <u>Read two (2) monologues from:</u> <i>Hands Up: 7 Playwrights: 7 Testaments</i> by Nathan James, Nathan Yunberberg, Idris Goodwin, Glenn Gordon, Dennis Allen II, Eric Holmes <u>Watch/listen to assigned music videos</u>	Reading Response	Mon. Dec. 7
Review	Tuesday, Dec. 8-13	Review	Review	Review	Review	Dec. 8-13
Final Exam	Dec. 14-18	Final Exam	Final Exam	Final Exam - Online	Final Exam TBA Online	Dec. 14-18

COURSE ASSIGNMENTS/DUE DATES/GRADING CRITERIA

Course Work – 70%

1. Introduction – 5%
2. Check-in Meetings – 5%
3. Summaries – 5%
4. Discussions – 5%
5. Quizzes – 5%
6. Blog – 5%
7. Bio Sketch – 5%
8. Live Theatre Assignments – 5%
9. Journal – 10%
10. Monologue (video) – 10%
11. Presentation (video) -10%

Final Exam – 30%

Introduction & Modules	Assignments	Due Dates
Introduction	Introduction Post Check-in Meeting #1	Mon Sept. 1-6 Mon. Sept. 1 - Oct. 6 (during student hours)
Module I	Summary & Discussion Post	Mon Sept. 14
Module II	Discussion Post	Mon. Sept. 21
Module III	Blog	Mon. Sept. 28
Module IV	Quiz #1 Check-in Meeting #1	Mon. Oct. 5 Sept. 1 - Oct. 6 (during student hours)
Module V	Journal Post	Mon. Oct. 12 Mon, Oct. 12
Module VI	Summary	Mon. Oct. 19
Module VII	Bio Sketches Check-in Meeting #2	Mon. Oct. 26 Oct. 26 - Dec. 1 (during student office)

Module VIII	Quiz #2	Mon. Nov. 1
Module IX	Summary Live Theatre #1 <i>Love and Information</i> by Caryl Churchill	Mon. Nov. 9 Mon. Nov. 9
Module X	Monologue Project (Video)	Mon. Nov. 15
Module XI	Quiz #3	Mon. Nov. 22
Module XII	Presentation (Video) Live Theatre #2 <i>Sweat</i> by Lynn Nottage Check-in Meeting #2	Mon. Nov. 30 Mon. Nov. 30 Oct. 26 - Dec. 1 (during student office)
Module XIII	Reading Response	Mon. Dec. 7
Review	Dec. 7-13	Dec. 7-13
Final exam	Final Exam	Dec. 14-18

ASSESSMENTS

Please see full assignment instructions on Canvas.

GRADE SCALE

Grade	Grade Points	Percentage
A	4.0	95-100
A-	3.7	90-94
B+	3.3	85-89
B	3.0	80-84
B-	2.7	75-79
C+	2.3	70-74
C	2.0	65-69
C-	1.7	60-64
D+	1.3	55-59
D	1.0	50-54
D-	0.7	45-49
F	0.0	0-44

STUDENT RESOURCES

Re: COVID-19

If you are sick, stay home and do not attend class. Notify your instructor. If you are experiencing any COVID- like symptoms (fever, cough, sore throat, muscle aches, loss of smell or taste, nausea, diarrhea, or headache) or have had exposure to someone who has tested positive for COVID contact **Student Health & Counseling Services (SHCS) at 916-278-6461** to receive guidance and/or medical care. You are asked to report any possible COVID related illnesses/exposures to SHCS via this link [COVID-19 Illness/Exposure Report Form](#). Expect a call from SHCS within 24 hours.

From Crisis Assistance and Resource Education Support (CARES)

If you are experiencing challenges with food, housing, financial or other unique circumstances that are impacting your education, help is just a phone call or email away! The CARES office provides case management support for any enrolled student. Email the CARES office at cares@csus.edu to speak with a case manager about the resources available to you. Check out the [CARES website](#).

Student Affairs/ Dean of Students All Resources

<https://www.csus.edu/student-affairs/engagement-success/>

Services for Students with Disabilities (SSWD)

<https://www.csus.edu/student-affairs/centers-programs/services-students-disabilities/>

If you believe, for equal educational access, that you may require academic adjustments for this class, you are encouraged to contact Services to Students with Disabilities (SSWD). A current accommodation letter from SSWD is required before any modifications, above and beyond what is otherwise available for all other students in this class, will be provided. Contact SSWD at 714-432-5807 or via email sswd@csus.edu . For more information go to their website <http://www.csus.edu/sswd/> . Note: Disabilities-related academic adjustments are not retroactive.

Academic Honesty Policy and Procedures

<https://www.csus.edu/umannual/student/stu-0100.htm>

Plagiarism and cheating: The Academic Honesty Policy states: “The principles of truth and honesty are recognized as fundamental to a community of scholars and teachers.” Plagiarism or cheating will therefore result in a failing (“0”) grade on the exercise, and reported to the Student Conduct Officer. If you need help in understanding assignments and requirements, please speak with me during student hours.

Plagiarism

Quote:

“Plagiarism is the act of presenting another person’s ideas, research or writings as your own. The following are some examples of plagiarism: 1. Copying another person’s actual words without the use of quotation marks and footnotes. 2. Presenting another person’s ideas or theories in your own words without acknowledging source. 3. Using information that is not common knowledge without acknowledging the source. 4. Failing to acknowledge collaborators on homework and laboratory assignments. 5. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting and pasting” from various sources without proper attribution.” – The CUNY Policy on plagiarism. For more, see

<http://csus.libguides.com/content.php?pid=244628>”

Student Support Centers and Programs

<https://www.csus.edu/student-affairs/centers-programs/>

Student Food Pantry (no cost)

<https://www.csus.edu/search/?q=food+pantry>

Student Counseling Services

If you are struggling with feelings of stress, anxiety, or depression; with drug or alcohol abuse; or with family or interpersonal conflict,

Personal counseling is available for free to all students. Contact The Well's Counseling and Psychological Services (CAPS), (916) 278-6461.

If you or someone has experienced sexual violence, including harassment, assault, dating or domestic violence, or stalking, or any other sexual violence not mentioned here, please contact the Confidential Advocate at (916) 278-5850 and Counseling and Psychological Services (CAPS) at (916) 278-6461.

24-hour Confidential Support, WEAVE, Inc. Sacramento

For 24-hour confidential support, please contact WEAVE, Inc. Sacramento at (916) 920-2952

Contact WEAVE, Inc. Sacramento, which provides confidential support 24 hours a day at (916) 920-2952.

Other Services - CSUS**PRIDE Center**

<https://www.csus.edu/student-affairs/centers-programs/diversity-inclusion/pride-center.html>

Women's Resource Center

<https://www.csus.edu/student-affairs/centers-programs/diversity-inclusion/womens-resource-center.html>