

THEA 003 THEATRE HISTORY AFTER 1660

SPRING 2021

Assistant Professor	Meeting Times	Zoom Student Hours	Class Attributes Codes
Dr. D. Amy-Rose Forbes-Erickson Pronouns: 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 10am – 11:30am Join Zoom Meeting https://csus.zoom.us/j/85709113703 Meeting ID: 857 0911 3703	C1 – Arts FL – Fully Online Partial – Seats in course



“The Cherry Orchard” by Anton Chekhov

https://www.theatermania.com/broadway/reviews/the-cherry-orchard_78799.html



“M. Butterfly” by David Henry Hwang

<https://www.eastbaytimes.com/2006/08/29/theatreworks-m-butterfly-still-has-wings/>

CATALOG DESCRIPTION

“Investigates the relationship between the development of theatre styles, structures and institutions, and philosophical, political, and cultural practices after 1660. Considers plays, production styles, theatre as an institution, and issues of representation of gender, race and class.”

[http://web1.irt.csus.edu/class_schedule/Spring2021/THEA.html#THEA%203%20-%20Theatre%20Hist%20After%201660%20\(3%20Units\)](http://web1.irt.csus.edu/class_schedule/Spring2021/THEA.html#THEA%203%20-%20Theatre%20Hist%20After%201660%20(3%20Units))

COURSE DESCRIPTION

THEA 003 Theatre History After 1660 is a historical survey from 1660 (The Restoration) to the present including influences, movements, structures and cultural practices in Europe, Africa, Asia, Native American, Latin America, the Caribbean and the United States. This course focusses on representations of race, ethnicity, gender, sexuality, nationality in theatre and production styles and their significance in understanding our societies and world. It is organized by units and modules to include an Introduction, The Restoration, Romanticism, Melodrama, Blackface Minstrelsy, Realism, Naturalism, Modern and Contemporary Theatres, Women’s Theatre, Queer theatres, Postcolonial and Postmodernism.

PROGRAM LEARNING OUTCOMES (PLO)

Analyze performance texts/composition in relationship to specific contexts – in Theatre History after 1660.

- 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 theatre histories; 2) **interpret** the works of premier theatre practitioners; 3) **analyze** theatrical representations of theatre histories in relationship to specific historical, cultural, and social contexts; and 4) **evaluate** and **criticize** dramatic reading, live, and filmed performances.

COURSE OBJECTIVES

By the end of the course, students will:

1. Critically define theatre and its role in our lives, cultures, and societies.
2. Gain knowledge and understanding of why “theatre” is life, and life is “theatre.”
3. Analyze dramatic literatures and performances from any area of theatre history.
4. Develop critical thinking skills through reading responses and discussions.
5. Compare, contrast, and interpret historical theatre theories, eras, and cultural responses through theatre practices.
6. Evaluate varied and divergent theatre practices, practitioners, genres, structure, form, and content.
7. Develop research, writing, and presentation skills through course work materials and theatre history projects.
8. Conceptualize and interpret historical theatre theories, forms, and structures in two or more theatre practices.

CSUS DEPARTMENT OF THEATRE AND DANCE STATEMENT & ACTION PLAN ON ANTIRACISM

To our BIPOC Alumni, Students, Collaborators, and Community,

We hear you, and we see you. The Department of Theatre and Dance at Sacramento State recognizes your trauma and pain. We are contributors to your suffering through white supremacy, departmental and systemic racism, and silence. We deeply apologize. We recognize and acknowledge that the extended silence and inaction are acts of violence. We stand in solidarity with Black Lives Matter until humanity is available for all. We condemn police brutality and the ongoing trauma enacted on Black people. We condemn the state sanctioned violence and inaction around the lives of George Floyd, Breonna Taylor, Ahmaud Arbery, Elijah McClain, Michael Brown, Tamir Rice, Sandra Bland, Trayvon Martin, Stephon Clarke, Tony McDade, and most recently Jacob Blake and the many names missing from this list. We are committed to lifelong learning and growth. We take seriously your concerns and suggestions and ask that you hold us accountable for real progress and action. We are actively transforming our department to reflect this statement.

Read the full statement as a living document here:

<https://www.csus.edu/college/arts-letters/theatre-dance/action.html>



“Fairview” by Jackie Sibblies Drury
<https://www.trinityrep.com/show/fairview/>

SPRING 2021 COURSE DATES

<https://www.csus.edu/student-life/records-transcripts/spotlight/spotlight-two.html>

January 25, 2021	Spring 2021 Instruction Begins
Jan. 25 – Feb 5, 2021	Spring 2021 Late Registration and Schedule Adjustment
February 8-19, 2021	Spring 2021 Late Registration and Change of Schedule completed by petition at departments*
February 12, 2021	Lincoln's Birthday (Holiday Observed on 12/28/21) Campus Open and Classes Held
February 15, 2021	Presidents' Day (Holiday Observed on 12/29/21) Campus Open and Classes Held
February 19, 2021	Spring 2021 Census Date – Last day to drop a class without receiving a “W”
March 22-26, 2021	Spring Break (Students and Faculty only)
March 31, 2021	Cesar Chavez Birthday Observed (Holiday, Campus Closed)
April 23, 2021	Last day to Withdraw
May 14, 2021	Last Day of Instruction
May 17-21, 2021	Finals Week

May 21-23, 2021	Commencement
May 26, 2021	Last Day of Academic Year; Spring 2021 Spring Grades Due
May 31, 2021	Memorial Day (Holiday, Campus Closed)

SPRING 2021 THEATRE AND DANCE VIRTUAL PRODUCTIONS

Sacramento/Black Art of Dance: Thrive

Directed by Bernard Brown

March 3-7, 2021

Working

A Musical

From the book by Studs Terkel

Adapted by Stephen Schwartz and Nina Faso

With Additional Contributions by Gordon Greenberg

Directed by Sam Williams

April 7-11, 2021

We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884–1915

by Jackie Sibblies Drury

Directed by Dr. D. A-R. Forbes-Erickson

April 21-25, 2021

For tickets, please visit the Hornet Ticket Office at

<https://www.csus.edu/administration-business-affairs/hornet-tickets>

ATTENDANCE

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

COMMUNICATIONS

1. In this course, all communications between students and professor will be by email and zoom meetings, during student hours, and by appointment. In all our communications, I expect mutual respect and professionalism in and outside of class times. I will not accept any form of abuse in emails, zoom, and canvas. I will report any abuse to the Department and University.
2. Expect 24-48 hours for my replies to emails or canvas during the week. I may respond to emails received during weekends, depending on the nature of requests and/or questions. All weekend communications will receive full attention and responses on Mondays.



King Charles II of England (1630-1685)

Restoration Theatre

King Charles II of England was restored to the throne in 1660. The King restored the English theatre upon his restoration to the throne.

<https://europeanroyalhistory.wordpress.com/2018/05/29/charles-ii-anniversary-of-his-birth-and-restoration/>

EXPECTATIONS FOR COURSE PARTICIPATION

- This course is an asynchronous course, which means students will access learning materials (lectures, readings, and media) in units and modules at their convenience from Tuesdays to Sundays each week.
- New materials will be available on Tuesdays.
- Short assignments are due on Mondays by 11:55pm on Canvas, unless otherwise noted; and will be closed on due dates on Mondays by 11:55pm.

- Suggestion - Review weekly readings, films, lectures from Tuesday to Friday. Complete assignments from Saturday to Sunday. Submit your assignment on Monday by 11:55pm.
- **Do not email your assignments. If you email your assignment, you will receive no grade (zero).**
- **All assignments must be posted to Canvas in the appropriate areas for an accurate account of students' records and in order to receive a grade.**
- **This course includes one (1) 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 5-15 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.
- Students will do **all** assignments and **one (1)** dramatic reading project using sign-up sheet, when provided.
- Cheating and plagiarism are not allowed. Please review cheating and plagiarism regulations here: <https://www.csus.edu/umanual/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
- 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

ZOOM STUDENT HOURS (REQUIRED) – Graded

- Due to this course being fully online, each student is required to attend **three (3)** zoom meetings with me for about 5-15 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 - (during student hours) – **(10pts)** (Check in once from Feb. 1- March 2)
- Check-in Meeting #2 - (during student hours) – **(10pts)** (Check in once – March 15- April 13)
- Check-in Meeting #3 – (during student hours) – **(10 pts)** (Check in once – April 19 – May 11)

Zoom Student Hours

Mondays & Tuesdays

10am – 11:30am

D. A-R. Forbes-Erickson (she/her/hers) is inviting you to a scheduled Zoom meeting.

Topic: D. A-R. Forbes-Erickson (she/her/hers)'s Zoom Meeting

Join Zoom Meeting

<https://csus.zoom.us/j/85709113703>

Meeting ID: 857 0911 3703

REQUIRED TEXTBOOKS

Greenwald, Michael L. et.al., eds. *The Longman Anthology of Drama and Theater: A Global Perspective*. Compact Edition. New York: Longman, 2002.

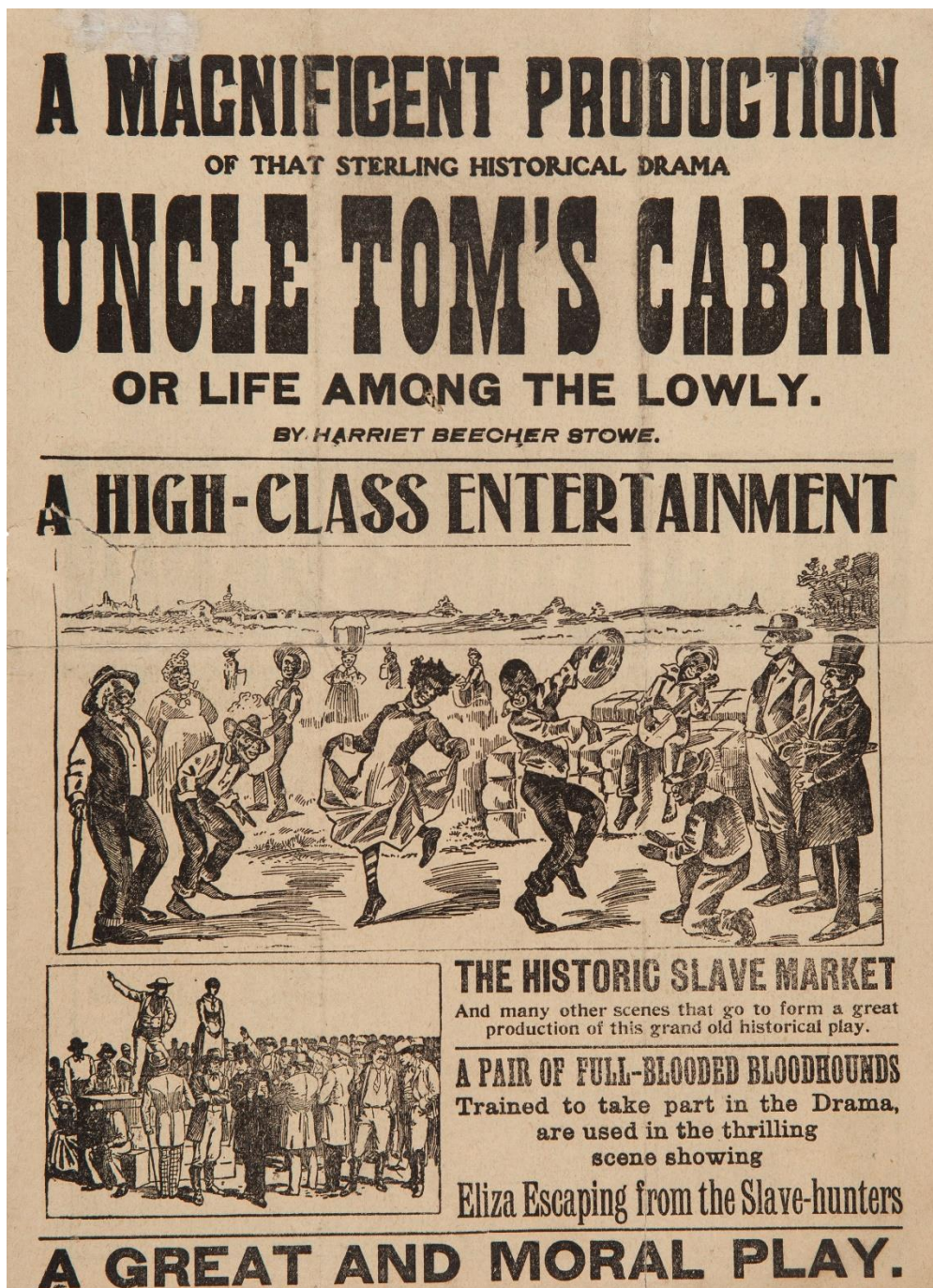
ADDITIONAL READING MATERIAL AND MEDIA

- Additional reading material and media for assignments are available on Canvas.



Spiderwoman Theater

<https://www.spiderwomantheater.org/>



"Uncle Tom's Cabin" Poster

"Uncle Tom's Cabin; or the Life Among the Lowly" (1859) by George L. Aiken (1830-1876) and Harriet Beecher Stowe (1811-1896)

<https://travsd.wordpress.com/2011/06/14/harriet-beecher-stowe/>



“Death and the King’s Horseman” by Wole Soyinka

<https://www.theguardian.com/stage/2013/oct/14/national-theatre-artistic-director-who-get-job>

COURSE SCHEDULE BY WEEK/UNIT/MODULE

- Course Schedule is subject to change. This professor reserves the right to adjust the course schedule with due notice to the students in class. Please follow all materials and instructions uploaded to canvas each week.

UNIT I – INTRODUCTION

Modules	Weeks	Topics	Instructional Content	Readings	Assignment	Due Dates
One	Week 1 – T-F Jan. 25-29, 2021	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	1. Statement – “We See You White American Theatre.” Pp. 24-29 (pdf) 2.”BIPOC Demands for White American Theatre” (pdf) .3.“Not a moment, but a movement: Towards an Anti-Racist American Theatre” (pdf) 4..“The Ground on Which I Stand” by August Wilson (pdf)	Introduction - Discussion Post	Mon. Feb. 1, 2021
		Statements on race and racism in American Theatre			Discussion Post	Mon. Feb. 1, 2021
		Black Theatre African Diaspora Decolonizing (Western) Theatre History			Sign-up	Mon.

				<p>5. “The Revolutionary Theatre.” by Amiri Baraka. (pdf)</p> <p>6. “Violence in Minneapolis is rooted in the history of racist policing in America” by Keisha N. Blain (pdf)</p> <p>7. CNN article on Jacob Blake (pdf)</p> <p>8. “Four Black Artists on How Racism Corrodes the Theatre World” – Interviews (pdf)</p> <p>9. “ATHE Responds to Uprising...” (pdf)</p>	Sheet for Dramatic Reading Projects	Feb. 1, 2021
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UNIT II – THE RESTORATION – ENGLISH THEATRE

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
Two	Week 2 – T-F Feb. 2-5, 2021	The Restoration	Videos/Images Readings Lecture PP	Textbook pp. 264-270 Textbook pp. xi-xv (pdfs – TBA)	Check in Meeting #1 (Check in once – Feb. 1- March 2	Check in Meeting #1 (Check in once – Feb. 1- March 2

UNIT III – ROMANTICISM, MELODRAMA & BLACKFACE MINSTRELSY

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
Three	Week 3 – T-F Feb. 9-12, 2021	Romanticism Sturm and Drang Ballad Opera Sentimental Drama	Videos/Images Readings Lecture PP	Textbook pp. 23-43, and 274-270 276-281 (Section on Romanticism)	Check in Meeting #1 (Check in once – Feb. 1- March 2	Check in Meeting #1 (Check in once – Feb. 1- March 2

Four	Week 4 – T-F Feb. 16-19, 2021	Melodrama Blackface Minstrelsy	<p>“The Octoroon” (1859, 1865/1866) by Dion Boucicault (1820-1890)</p> <p>“Uncle Tom’s Cabin; or the Life Among the Lowly” (1859) by George L. Aiken (1830-1876) and Harriet Beecher Stowe (1811-1896)</p> <p>Videos/Images Readings Lecture PP</p>	<p>Textbook pp. 44-50 276-281 (Section on Melodrama)</p> <p>(pdfs –TBA)</p> <p>“The Octoroon” (1859, 1865/1866) by Dion Boucicault (1820-1890)</p> <p>“Uncle Tom’s Cabin; or the Life Among the Lowly” (1859) by George L. Aiken (1830-1876) and Harriet Beecher Stowe (1811-1896)</p>	<p>Check in Meeting #1 (Check in once – Feb. 1- March 2</p> <p>Discussion Post</p>	<p>Check in Meeting #1 (Check in once – Feb. 1- March 2</p> <p>Mon. Feb. 22, 2021</p>
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UNIT IV - REALISM, NATURALISM, SYMBOLISM, AND OTHER MOVEMENTS

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
Five	Week 5 – T-F Feb. 23-26, 2021	Realism – 1850s and Naturalism - 1870s	<p>Henrik Ibsen and Realism Emile Zola and Naturalism Independent Theatre Movement</p> <p>Andre Antoine George Bernard Shaw Anton Chekhov Konstantin Stanislavsky and the Moscow Art Theatre Timelines</p> <p>Videos/Images Readings Lecture PP</p>	<p>“A Doll’s House” (1879) by Henrik Ibsen (1828-1906) pp. 292-322</p> <p>“The Cherry Orchard” (1904) by Anton Chekhov (1860-1904) pp.324-347</p> <p>Textbook pp. 282-291</p>	<p>Check in Meeting #1 (Check in once – Feb. 1- March 2</p> <p>Project #1 “A Doll’s House” (1879) by Henrik Ibsen (1828-1906) pp. 292-322</p> <p>Project #2 “The Cherry Orchard” (1904) by Anton Chekhov (1860-1904) pp.324-347</p>	<p>Check in Meeting #1 (Check in once – Feb. 1- March 2</p> <p>Mon. March 1, 2021</p> <p>Mon. March 1, 2021</p>
Six	Week 6 – T-F March 2-5, 2021	Symbolism, “Art for Art’s Sake”	<p>Play: “The Importance of Being Earnest” (1895) by Oscar Wilde</p> <p><i>Pelleas and Melisande</i> by Maurice Maeterlinck</p> <p>Modernism and Scenography Adolphe Appia (1862-1928)</p> <p>Edward Gordon Craig (1872-1966)</p>	<p>“The Importance of Being Earnest” (1895) by Oscar Wilde</p>	<p>Check in Meeting #1 (Check in once – Feb. 1- March 2</p> <p>Project #3 “The Importance of Being Earnest”</p>	<p>Check in Meeting #1 (Check in once – Feb. 1- March 2</p> <p>Mon. March 8, 2021</p>

			<p>Max Reinhardt (1872-1943)</p> <p>Artistic Movements 1900s – 1920s Futurism Dadaism Expressionism</p> <p>August Strindberg (1849-1912) – <i>A Dream Play</i> (1902) Eugene O'Neill (1888-1953)</p> <p>Surrealism</p> <p>Absurdism</p> <p>Timelines</p> <p>Videos/Images Readings Lecture PP</p>		(1895) by Oscar Wilde	
Seven	Week 7 – T-F March 9-12, 2021	Bertolt Brecht (1889-1956) and Epic Theatre	<p><i>Mother Courage</i> by Bertolt Brecht Plays by Bertolt Brecht</p> <ol style="list-style-type: none"> 1. <i>The Good Person of Setzuan</i> 2. <i>Mother Courage</i> 3. <i>The Caucasian Chalk Circle</i> 4. <i>Three Penny Opera</i> <p>The Great Depression Federal Theatre Project The Group Theatre</p> <p>Film clips</p> <p>Timelines</p> <p>Critical Readings:</p> <ul style="list-style-type: none"> • “Brecht directs <i>Mother Courage</i>.” p. 399 • “Interpretive Approach Semiotics.” p. 400 	Textbook pp. 348-353 “The Good Woman of Setzuan” (1938-1939) by Bertolt Brecht (1898-1956) pp 354-387	Project #4 “The Good Woman of Setzuan” (1938-1939) by Bertolt Brecht (1898-1956) pp 354-387	Mon. March 15, 2021
Eight	Week 8 T-F - March 16-19, 2021		<p>Samuel Beckett and Theatre of the Absurd (Absurdist Drama) Read: <i>Waiting for Godot</i> (1952) by Samuel Beckett</p> <p>Critical Readings:</p> <ul style="list-style-type: none"> • “Beckett’s Theatrical 	Textbook pp. 436-440 “The American Dream: A Play in One Act by (1959-1960)	Check-in Meetings #2 (Check in once – March 15- April 13	Check-in Meetings #2 (Check in once – March 15- April 13

			<p>Minimalism.” p. 362</p> <ul style="list-style-type: none"> • “<i>Interpretive Approach</i> Performative Writing.” p. 365 <p>Other Absurdist Playwrights</p> <ul style="list-style-type: none"> • Jean Genet (1920-1986) • Eugene Ionesco (1909-1994) <p>Surrealism</p> <ul style="list-style-type: none"> • Antonin Artaud (1896-1948) and Theatre of Cruelty • Theatre and It’s Double (1938) • Peter Brook’s 1963 production of Artaud’s <i>Marat/Sade</i> <p>Jerzy Grotowski – Theatre of the Poor</p> <p>Polish Laboratory Theatre</p> <p>Augusto Boal - Theatre of the Oppressed</p> <p>Alternative Theatre Groups</p> <p>Living Theatre</p> <p>Bread and Puppet Theatre</p> <p>Open Theatre</p> <p>Multimedia – Designer Josef Svoboda</p> <p>Happenings and Performance Art</p> <p>Film clips Timelines</p>	<p>By Edward Albee (1928-2016)</p> <p>“The Dream Play” (1901) by August Strindberg (1849-1912)</p>	<p>Project #5 “The American Dream: A Play in One Act (1959-1960) by Edward Albee (1928-2016)</p> <p>Project #6 “The Dream Play” (1901) by August Strindberg (1849-1912)</p> <p>Mid-Term Exam</p>	<p>Fri. March 19, 2021</p> <p>Fri. March 19, 2021</p> <p>Fri. March 19, 2021</p>
Nine	Week 9- M-F- March 22-26, 2021		Spring Break			

UNIT V – MODERN AND CONTEMPORARY THEATRES

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
Ten	Week 10 – T-F March 30- April 2, 2021		<p>#BlackLivesMatter</p> <p>Contemporary Black Playwrights</p> <p>African American Theatre</p> <ul style="list-style-type: none"> “Fairview” by Jackie Sibblies Drury” <i>Funnyhouse of a Negro</i> by Adrienne Kennedy <i>A Raisin in the Sun</i> by Lorraine Hansberry <i>TopDog/Underdog</i> by Suzan Lori Parks <i>Ma Rainey’s Black Bottom</i> by August Wilson 	<p>Textbook - pp.670-673</p> <p>“Fairview” by Jackie Sibblies Drury (pdf)</p> <p>“Pass Over” by Antoinette Nwandu (pdf)</p> <p>(pdf – TBA)</p>	<p>Check-in Meetings #2 (Check in once – March 15- April 13</p> <p>Project #7 “Fairview” by Jackie Sibblies Drury</p> <p>Project #8 “Pass Over” by Antoinette Nwandu</p> <p>Discussion Post</p>	<p>Check-in Meetings #2 (Check in once – March 15- April 13</p> <p>Mon. April 5, 2021</p> <p>Mon. April 5, 2021</p> <p>Mon. April 5, 2021</p>
Eleven	Week 11 – T-F April 6-9, 2021	Post-War American Theatre	<p>Post-War American Theatre</p> <p>“The Crucible” by Arthur Miller (Watch full movie in class)</p> <p>Actor’s Studio</p> <p>Tennessee Williams</p> <ul style="list-style-type: none"> <i>Cat on a Hot Tin Roof</i> (1955) <i>A Streetcar Named Desire</i> <i>The Glass Menagerie</i> <p>Arthur Miller</p> <ul style="list-style-type: none"> <i>The Crucible</i> <i>Death of a Salesman</i> <i>All My Sons</i> <p>Director - Elia Kazan; Designer – Jo Mielziner</p> <p>Timelines</p> <p>Film clips</p>	<p>“The Crucible” by Arthur Miller (pdf)</p>	<p>Check-in Meetings #2 (Check in once – March 15- April 13</p> <p>Live Theatre Discussion #1</p>	<p>Check-in Meetings #2 (Check in once – March 15- April 13</p> <p>Mon. April 12, 2021</p>
Twelve	Week 12 – T-F April 13- 16, 2021	Contemporary Chinese American Theatre and Indian Theatre	<p>Contemporary Chinese American Theatre</p> <p><i>M. Butterfly</i> (1988) by David Henry Hwang</p> <p>Contemporary Indian Theatre</p>	<p>“M. Butterfly” (1988) by David Henry Hwang (pdf)</p> <p>“Harvest” by Manjula Padmanabhan (pdf)</p>	<p>Check-in Meetings #2 (Check in once – March 15- April 13</p> <p>Project #9</p>	<p>Check-in Meetings #2 (Check in once – March 15- April 13</p>

			<i>Harvest</i> by Manjula Padmanabhan	(pdf – TBA_	<p>“M. Butterfly” (1988) by David Henry Hwang (pdf)</p> <p>Project #10 “Harvest” by Manjula Padmanabhan (pdf)</p>	
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UNIT VI – WOMEN’S THEATRE & QUEER THEATRE

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
Thirteen	Week 13 – T-F April 20-23, 2021	Women’s Theatre & Queer Theatre	<p>Women’s Theatre and Feminist Theatre Selected Women Playwrights</p> <ul style="list-style-type: none"> • Susan Glaspell • Zoe Akins • Mary Chase • Beth Henley • Wendy Wasserstein • Paula Vogel <p>LGBT or Queer Theatre</p> <p>Gay Theatre Proponents:</p> <ul style="list-style-type: none"> • Mart Crowley • Charles Ludlum • Doric Wilson • Pomo Afro Homos <p>Lesbian Theatre Proponents:</p> <ul style="list-style-type: none"> • P.J. Gibson • Jane Chambers • Holly Hughes • Shirlene Holmes <p>Videos/Images Readings Lecture PP</p>	<p>“Rice Tight with Beans: Loving Caribbean Skin” by Lenelle Moise pp. 40-50 (pdf)</p> <p>Chin, Staceyann, “On Rooms to Fight and Fuck and Crow” by Staceyann Chin pp. 254-260 (pdf)</p> <p>(pdfs – TBA)</p>	<p>Check-in Meetings #3 (Check in once – April 19 – May 11)</p> <p>Live Theatre #2 Discussion</p> <p>Discussion Post</p>	<p>Check-in Meetings #3 (Check in once – April 19 – May 11)</p> <p>Mon. April 26, 2021</p> <p>Mon. April 26, 2021</p>

UNIT VII – POSTCOLONIAL DRAMA & POSTMODERNISM

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
Fourteen	Week 14 – T-F April 27-30, 2021	Native American	Native American Theatre <ul style="list-style-type: none"> Spiderwoman Theater Native American Theatre Ensemble-Hanay Geigamah <i>Grandfather of the Buffalo Soldier</i> by William S. Yellow Robe 	(pdfs – TBA)	Check-in Meetings #3 (Check in once – April 19 – May 11)	Check-in Meetings #3 (Check in once – April 19 – May 11)
Fifteen	Week 15 – T-F May 4-7, 2021	Postcolonial Theatre – African Theatre Postmodern Theatre	Postcolonial Theatre African Theatre <ul style="list-style-type: none"> <i>Death and the King's Horseman</i> by Wole Soyinka Indian Theatre <ul style="list-style-type: none"> <i>Harvest</i> by Manjula Padmanabhan Caribbean Theatre <ul style="list-style-type: none"> <i>A Tempest</i> by Aime Cesaire Film clips Timelines Postmodern Theatre Trends in Directing Robert Wilson JoAnne Akalaitis Ariane Mnouchkine Elizabeth LeCompte Film clips Timelines Videos/Images Readings Lecture PP	Textbook pp. 607-615 Textbook pp. 462-472 “Death and the King’s Horseman” by Wole Soyinka pp 642-668 (pdfs – TBA)	Check-in Meetings #3 (Check in once – April 19 – May 11) Project #11 “Death and the King’s Horseman” by Wole Soyinka	Check-in Meetings #3 (Check in once – April 19 – May 11)
Sixteen	Week 16 – T-F May 11-14, 2021	Latin American Theatre Caribbean Theatre	Latinx Theatre Caribbean Theatre Videos/Images Readings Lecture PP	Textbook pp. 708-713 Textbook pp. 741-749 Textbook “The Trinidad Carnival” pp. 738-740	Check-in Meetings #3 (Check in once – April 19 – May 11) Project #12 “No Saco Nada de la Escuela (I Don’t Get	Check-in Meetings #3 (Check in once – April 19 – May 11)

				<p>Textbook “No Saco Nada de la Escuela (I Don’t Get Nothin’ From School)” by Luis Valdez pp. 761-775.</p> <p>Textbook “Ti-Jean and His Brothers” by Derek Walcott pp. 714-737.</p>	<p>Nothin’ From School)” by Luis Valdez pp. 761-775.</p> <p>Project #13 “Ti-Jean and His Brothers” by Derek Walcott pp. 714-737.</p>	
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FINAL EXAM – May 17-21, 2021 - TBA

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
	Week 18					

COURSE ASSIGNMENTS/DUE DATES/GRADING CRITERIA

Course Assignments	Due Dates
Introduction – Discussion Post	Mon. Feb. 1, 2021
Discussion Post	Mon. Feb. 1, 2021
Sign-up Sheet for Projects	Mon. Feb. 1, 2021
Discussion Post	Mon. Feb. 22, 2021
Mid-Term Exam	Fri. March 19, 2021
Discussion Post	Mon. April 5, 2021
Live Theatre Discussion #1	Mon. April 12, 2021
Live Theatre Discussion #2	Mon. April 26, 2021
Discussion Post	Mon. April 26, 2021
Discussion Post	Mon. May 10, 2021
Dramatic Reading Projects #1 - #13	Please see the course schedule above for due dates in each project
Check-in Meetings #1	Check in once - Feb. 1- March 2
Check-in Meetings #2	Check in once – March 15- April 13
Check-in Meetings #3	Check in once – April 19 – May 11

Course Work: 70%

10% - Discussion Posts

10% - Live Theatre Discussion #1 and #2

20% - Dramatic Reading Project

10% - Check-in Meetings #1, #2, and #3

20%- Mid-Term Exam

Final Exam: 30%

30% - Final Exam

ASSESSMENTS

All assignment instructions will be available on Canvas in “Assignments” on Tuesdays. Most assignments are due on Mondays, unless otherwise noted.

GRADE SCALE

If students’ grades are borderline in percentages in pursuant to letter grades, I will round up to the higher letter grade and percentage, for example 89.5% (A-) will move up to 90% (A).

Grade	Grade Points	Percentage
A	4.0	90-100
A-	3.7	86-89
B+	3.3	80-85
B	3.0	74-79
B-	2.7	70-73
C+	2.3	65-70
C	2.0	60-64
C-	1.7	55-59
D+	1.3	50-54
D	1.0	45-49
D-	0.7	35-39
F	0.0	0-34

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>