

THEA 170  
86467

## AFRICAN AMERICAN THEATRE AND CULTURE FALL 2019

### THEA 170 Catalogue 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, 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](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 Barnet 2009, 9).*

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

Assistant Professor	Meeting Times	Office Hours	Class Attributes Codes
Dr. D. Amy-Rose Forbes-Erickson Email: <a href="mailto:d.a.forbes-erickson@csus.edu">d.a.forbes-erickson@csus.edu</a> Department Tel: (916) 278-6368 Personal Websites: Pan-African Theatre Ensemble <a href="http://www.the-pate.com/">http://www.the-pate.com/</a> <a href="http://www.forbes-erickson.com/">http://www.forbes-erickson.com/</a>	Studio Theatre (STH1) Mondays & Wednesdays – 12:00 noon to 1:15 pm	Shasta Hall (SHS), Room 263 Tuesdays 2-4pm or by appointment	Arts 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 theatre experience in the United States. Survey topics include the African Grove theatre from 1821, blackface minstrelsy, African American pageants, the Harlem Renaissance, the Civil Rights Movement, Black Power and the Black Arts Movements, Black feminist and Black LGBT theatres, #BlackLivesMatter and the reemergence of White Nationalism in the 2010s. This survey course covers key moments, significant plays, hip hop, texts, performances, dramatic literature, theatre companies, stereotypes and re-appropriations in African American theatre. Regular writing components include readings, in-class writing, papers, discussions, presentations, journals, reading responses, social media posts, 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 COURSE DATES**

- August 26, 2019 - Classes begin
- September 2, 2019 - Labor Day, No classes
- October 14, 2019 Columbus and Indigenous People's Day (Holiday Observed 12/27/2019) campus open and classes held
- November 11, 2019 – Veterans Day, Campus Closed, no classes
- November 28, 29, 2019 – Thanksgiving, no classes
- December 6, 2019 - Last day of classes
- December 9-13, 2019 - Finals Week
- January 2, 2020 – Last Day of Fall Semester, Fall Grades Due

For academic success in this course, plan to read and prepare in this course for at least 2 hours each day.



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, 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](https://www.nytimes.com/2019/04/25/theater/black-playwrights-theater.html?fbclid=IwAR3XuJM4U5uo33CmNII6HfF8ckD-LNMzZuQc_Fa3916KvvJOjTO71vj4qYU)

## **COURSE ASSIGNMENTS/DUE DATES/GRADING CRITERIA**

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

**All writing assignments must conform to MLA style. We will review MLA style for your writing projects.**

- 1) **Attendance & Participation – including in-class reading and writing (10%)**– Due: Ongoing  
Attendance and participation are required in this course. You are allowed 2 class absences without penalty. You will need an excused absence for 3 or more absences, otherwise you will lose points on your attendance and participation scores, and your overall grade will be affected. Should you require special accommodation in this area, please see me during office hours. I am happy to assist you. Thanks!

- 2) **Live Theatre Reviews (10%):**

### **Ticket information:**

<https://www.csus.edu/college/arts-letters/theatre-dance/productions/2019-2020-production-season.html>

Live Theatre Review #1 – Due: Sun. Oct. 6

Sacramento Dance Theatre

*SacDanceTheatre19- Higher Ground* – September 18-29

Paper due: Sun. Sun. Oct. 6 11:59pm

Live Theatre Review #2 – Due: Sun. Nov. 10

*She Kills Monsters* by Qui Nguyen

Directed by Professor Michelle Felten (October 23 – November 3) –

Paper due Sun. Nov. 10 at 11:59pm

Live Theatre Review #3 – Due: Sun. Dec. 1

2019 Festival of One Acts – Nov. 14-24

Paper due: Sun. Dec. 1 11:59pm

**3) Discussion Posts (10%):**

Introduction Post – Due: Sun. Sept. 1 (Bonus)

Discussion Post #1 – Due: Sun. Sept. 1

Discussion Post #2 – Due: Sun. Sept. 29

Discussion Post #3 – Due: Sun. Oct. 13

Discussion Post #4 – Due: Sun. Nov. 3

**4) Journal Posts (10%):**

Journal Post #1 – Due: Sun. Sept. 22

Journal Post #2 – Due: Sun. Nov. 17

**5) Blog Posts (10%):**

Blog #1 – Due: Sun. Sept. 8

Blog #2 – Due: Sun. Nov. 24

**6) Bio Sketches (10%): Twitter Posts**

Bio Sketches #1 – Due: Mon. Sept. 30

Bio Sketches #2 – Due: Wed. Oct. 2

**7) Reading Responses (10%):**

Reading Response #1 – Due: Sun. Oct. 20 – 11:59pm

Reading Response #2 – Due: Sun. Oct. 27 – 11:59pm

**8) Monologue Project (10%) – Due: Mon. Oct. 21 (in class) & Wed. Oct. 23 (in class)**

**9) Final Projects (30%):**

- Final Project - TOPIC - Due: Sun. Sept. 8 – 11:59pm
- Final Project – OUTLINE – Due: Sun. Sept. 29 – 11:59pm
- Final Project - DRAFT #1- Due: Sun. Oct. 20 – 11:59pm
- Final Project – DRAFT #2 – Due: Sun. Nov. 20 – 11:59pm
- Final Project – PRESENTATION - Due: TBD
- Final Project – FINAL PAPER – Due: Sun. Dec. 8 – 11:59pm

**No Late Assignments. Make every effort to submit assignments on time, otherwise I will deduct points for each day late.**

**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 and writing assignments
- Watch all film clips and lectures
- Check Timelines (if applicable)
- 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 and/or office hours.
- Attend each class time on time.
- Not leave class early. Leaving class early will count as an absence, and will affect your attendance grade.

I will:

- Be available for questions and responses by email within 24 hours.
- Provide flexible deadlines for your busy schedules
- Grade all assignments, and posts in a timely manner – usually within 2 weeks with feedback.
- Communicate any adjustments early
- Have the right to make appropriate changes to the schedule with reasonable notice.

**RULES FOR CLASS PARTICIPATION AND ASSIGNMENTS/ DISCUSSION POSTS/ RESPONSES**

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 on Canvas; 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](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)
2. Assigned readings on canvas

### **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.



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

### COURSE SCHEDULE BY WEEK/UNIT/MODULE

Weeks	Dates	Topic	Content & Instructional Content	Assignments	Due Dates
Week 1	Aug. 26 & 28	<b>Introduction</b>  <b>Overview of African American History and Culture 1619-1800 – The Flying Dutchman</b>	<b>Lecture Overview</b> 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  <b>Lecture PowerPoint</b>  <b>Readings</b> Introduction and Chapter 1 (pp. 1-23) in your textbook  <b>Film Clips</b> "This is America" (2018) by Childish Gambino <a href="https://www.youtube.com/watch?v=VYOjWnS4cMY">https://www.youtube.com/watch?v=VYOjWnS4cMY</a> "Who Will Survive in America?" (2010) by Kanye West <a href="https://www.youtube.com/watch?v=IGf-U1B8NFY">https://www.youtube.com/watch?v=IGf-U1B8NFY</a> "Who will Survive America?" (1968) by Amiri Baraka <a href="https://www.youtube.com/watch?v=vJtlzcxBX">https://www.youtube.com/watch?v=vJtlzcxBX</a>	Introduction Post   Discussion Post	Sun. Sept. 1   Sun. Sept. 1



			<a href="#">Bo</a> The History of Slavery in America <a href="http://www.youtube.com/watch?v=pDukq8npXBk">http://www.youtube.com/watch?v=pDukq8npXBk</a> Race: The Power of Illusion Episode 1 clip <a href="http://www.youtube.com/watch?v=Y8MS6zubIaQ">http://www.youtube.com/watch?v=Y8MS6zubIaQ</a> Episode 2 clip <a href="http://www.youtube.com/watch?v=4UZS8Wb4SSk">http://www.youtube.com/watch?v=4UZS8Wb4SSk</a>		
Week 2	Sept. 2 & 4  Sept. 2 (Labor Day – No class)  Sept 4 – Classes Resume	<b>The African Grove Theatre - 1821 &amp; Beyond</b>	<b><u>Lecture Overview</u></b> 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)  <b><u>Lecture PowerPoint</u></b>  <b><u>Readings</u></b> Textbook sections: pp. 53-60 & pp. 201-202 Chapter 2 pp. 24-53 in textbook  Article on “African American Theatre.” Oxford Companion to Theatre and Performance  <b><u>Read Play Scripts</u></b> <i>The Black Doctor</i> by Ira Aldridge (1847) <i>The Escape: or A Leap For Freedom</i> by Williams Wells Brown (1858)  <b><u>Film Clips</u></b> Ira Aldridge Reviews <a href="http://www.youtube.com/watch?v=92Z-4eJj7Wo">http://www.youtube.com/watch?v=92Z-4eJj7Wo</a>	Blog Post  Final Project – Topic	Sun. Sept. 8  Sun. Sept. 8
Week 3	Sept. 9 & 11	<b>Abolition and The Negro Problem</b>	<b><u>Lecture Overview</u></b> 1. Abolition and The Negro Question and white playwright’s views about slavery, race, and Blacks. 2. <i>The Octoroon</i> (1859, 1865/1866) by Dion Boucicault (1820-1890) 3. <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) 4. Read textbook sections: pp. 53-60 and pp 201-202  <b><u>Lecture PowerPoint</u></b>  <b><u>Readings</u></b> Read textbook sections: pp. 53-60 and pp 201-202	Bio Sketches: Dion Boucicault Harriett Beecher Stowe	Sun. Sept. 15

			<p><b><u>Read Play Scripts</u></b>  <i>The Octoroon</i> (1859, 1865/1866) by Dion Boucicault (1820-1890)  <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><b><u>Film Clips</u></b>  Dred Scott Decision  <a href="http://www.youtube.com/watch?v=9j3IKSs2ZoA">http://www.youtube.com/watch?v=9j3IKSs2ZoA</a></p> <p><i>The Octoroon</i>  Review by James Leverett about <i>The Octoroon</i> (1859) by Dion Boucicault  <a href="http://www.youtube.com/watch?v=F6N6hGfY6tk">http://www.youtube.com/watch?v=F6N6hGfY6tk</a></p> <p><i>Uncle Tom's Cabin</i>  Harriet Beecher Stowe's <i>Uncle Tom's Cabin</i> (1859)  <a href="http://www.youtube.com/watch?v=b8Li4Nz6pQ">http://www.youtube.com/watch?v=b8Li4Nz6pQ</a></p>		
Week 4	Sept. 16 & 18	<b>Black-faced Minstrelsy &amp; African American Pageants</b>	<p><b><u>Lecture Overview</u></b>  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><b><u>Lecture PowerPoint</u></b></p> <p><b><u>Readings</u></b>  Read Textbook: pp 93-98, 107-109 – Minstrelsy; pp 199 to 202 - <i>The Star of Ethiopia</i></p> <p><b><u>Read Play Scripts</u></b>  <i>In Dahomey</i> (1902) by Paul Lawrence Dunbar (1872-1906) and Jesse A. Shipp (1859-1934)</p> <p><i>The Star of Ethiopia</i> (1912) by WEB Du Bois (1868-1963)</p> <p><b><u>Film Clips</u></b>  TBD</p>	Journal Post	Sun. Sept. 22
Week 5	Sept. 23 & 25	<b>Black Women's Response and Anti-Lynching Dramas (1910s)</b>	<p><b><u>Lecture Overview</u></b>  1. Harlem Renaissance with the underlying racial violence in the South and spread throughout the country North and South in Red Summer 1919  2. Ida B. Wells-Barnet's anti-lynching activism against the backdrop of the success of all-</p>	<p>Final Project Outline</p> <p>Discussion Posts</p>	<p>Sun. Sept. 29</p> <p>Sun. Sept. 29</p>

			<p>Black musicals on Broadway and dramas by African Americans</p> <p>3. Early Black Women's plays addressing racial violence</p> <p>4. Angelina Weld Grimke's play <i>Rachel</i>, a Lynching Drama</p> <p>5. Alternative voice against "race" plays, Eulalie Spence and one of her plays, <i>Undertow</i> (1929). **Spence was significant in the Krigwa Players and had a major disagreement with Du Bois in 1926</p> <p>6. Chitlin' Circuit (early 19th – 1960s) and still ongoing.</p> <p><b><u>Lecture PowerPoint</u></b></p> <p><b><u>Readings</u></b> 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><b><u>Read Play Scripts</u></b> <i>Rachel</i> (1916) by Angelina Weld Grimké (1880-1958)</p> <p>*<i>Undertow</i> (1929) by Eulalie Spence (1894-1981)</p> <p><b><u>Film Clips</u></b> Tyler Perry and Chitlin' Circuit <a href="https://www.youtube.com/watch?v=6CL88tfPwM">https://www.youtube.com/watch?v=6CL88tfPwM</a> TBD</p>		
Week 6	Sept. 30 & Oct. 2	<b>The Harlem Renaissance (1920s)</b>	<p><b><u>Lecture Overview</u></b></p> <p>1. The Harlem Renaissance playwrights and plays:</p> <p>2. The First One (1927) by Zora Neale Hurston (1901-1960)</p> <p>3. <i>Mulatto</i> (1935) by Langston Hughes (1898-1967)</p> <p>4. Brief Summaries of the plays and biographies</p> <p><b><u>Lecture PowerPoint</u></b></p> <p><b><u>Readings</u></b> Textbook Reading on Hurston pp. 218-220 Textbook Reading on Hughes pp.310-314</p> <p><b><u>Lecture Film Clips</u></b> Zora Neal Hurston bio <a href="http://www.youtube.com/watch?v=GjU1f-nF5R0">http://www.youtube.com/watch?v=GjU1f-nF5R0</a> Langston Hughes bio <a href="http://www.youtube.com/watch?v=inP76rkYUso">http://www.youtube.com/watch?v=inP76rkYUso</a></p>	<p>Bio Sketches: Zora Neale Hurston Langston Hughes And others TBA</p> <p>Live Theatre Review #1 :</p>	<p>Mon. Sept. 30 in-class</p> <p>Wed. Oct. 2 in-class</p> <p>Sun. Oct. 6</p>
Week 7	Oct. 7 & 9	<b>The Great Depression and Federal Theatre Project 1930s -1940s</b>	<p><b><u>Lecture Overview</u></b></p> <p>1. The Great Depression, 1929 – Black Tuesday</p> <p>2. Federal Theatre Project – Works Project Administration</p> <p>3. Theatre Criticism</p> <p>4. Liberty Deferred</p>	Discussion Post	Sun. Oct. 13

			<p>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</p> <p><b>Readings</b>  Read textbook pp. 348-353</p> <p><b>Read Play Scripts</b>  <i>Liberty Deferred</i> (1938) by John D. Silvera (b. 1915) and Abram Hill (1911-1986) –  Read Part I - provided</p> <p><b>Film Clips</b>  Federal Theatre Project  Orson Welles Voodoo Macbeth  <a href="http://www.youtube.com/watch?v=6iz7hhg_ZRU">http://www.youtube.com/watch?v=6iz7hhg_ZRU</a></p>		
Week 8	Oct. 14 & 16	<p><b>The Civil Rights Movement 1950-60s</b>  <b>Week 8: Self-Determination – “To be young, gifted, and black”</b></p>	<p><b>Lecture Overview</b>  1. 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)  3. Read textbook pp. 376-378  4. Photos from scenes from the 1961 movie of <i>A Raisin in the Sun</i>  5. Theatre criticism of the play  6. Lorraine Hansberry’s Biography  7. Lorraine Hansberry’s Legacy</p> <p><b>Lecture PowerPoint</b></p> <p><b>Readings</b>  Read textbook pp. 376-378</p> <p><b>Read Play Script</b>  <i>A Raisin in the Sun</i> (1959) by Lorraine Hansberry (1930-1965)</p> <p><b>Film Clips</b>  Lorraine Hansberry Documentary  <a href="http://www.youtube.com/watch?v=CRqWB_tdPs0&amp;list=PLkDbFwXtKxrnEMo6iG8Xgcw_SYOp_BPHQ">http://www.youtube.com/watch?v=CRqWB_tdPs0&amp;list=PLkDbFwXtKxrnEMo6iG8Xgcw_SYOp_BPHQ</a>  Excerpt from Raisin in the Sun  <a href="http://www.youtube.com/watch?v=rZK3EX6N1tI">http://www.youtube.com/watch?v=rZK3EX6N1tI</a></p>	<p>Final Project – 1<sup>st</sup> Drafts</p> <p>Reading Response #1</p>	<p>Sun. Oct. 20</p> <p>Sun. Oct. 20</p>
Week 9	Oct. 21 & 23	<p><b>Black Power &amp; The Black Arts Movement</b></p>	<p><b>Lecture Overview</b>  1. BAM! Black Arts Movement  2. A Funnyhouse of a Negro (1962) by Adrienne Kennedy (b. 1931)  3. Biography – Adrienne Kennedy (b. 1931) Play Summary  4. Theatre Criticism – A Funnyhouse of a Negro (1962)  5. Dutchman (1964) by Amiri Baraka (1934-2014)  6. Biography – Amiri Baraka (1934-2014)  7. Theatre Criticism – Dutchman</p>	<p>Monologue Project</p> <p>Reading Response #2</p>	<p>Mon. Oct. 21 – in class  Wed. Oct. 23 – in class</p> <p>Sun. Oct. 27</p>

			<p>(1964)</p> <ol style="list-style-type: none"> <li>Racial Unrest</li> <li>Baraka on Race and Sexuality</li> <li>Timeline</li> </ol> <p><b><u>Lecture PowerPoint</u></b></p> <p><b><u>Readings</u></b> Read pp. 376-378, and 388-407 in textbook</p> <p><b><u>Read Play Script</u></b> <i>A Funnyhouse of a Negro</i> (1962) by Adrienne Kennedy (b. 1931)</p> <p><b><u>Watch Play</u></b> <i>Dutchman</i> by Amiri Baraka <a href="https://www.youtube.com/watch?v=8VRoOAmHsQ&amp;t=836s">https://www.youtube.com/watch?v=8VRoOAmHsQ&amp;t=836s</a></p> <p><b><u>Film Clips</u></b> Black Arts Movement <a href="http://www.youtube.com/watch?v=EtnJQ6eV5rk">http://www.youtube.com/watch?v=EtnJQ6eV5rk</a></p> <p>Amiri Baraka (1934-2014) Eulogy on Democracy Now <a href="http://www.youtube.com/watch?v=VfaLDvvM7S4">http://www.youtube.com/watch?v=VfaLDvvM7S4</a></p>		
Week 10	Oct. 28 & 30	<b>Tap/Rap - Assimilationism vs Separatism</b>	<p><b><u>Lecture Overview</u></b></p> <ol style="list-style-type: none"> <li><i>The Colored Museum</i> (1988) by George C. Wolfe (b. 1954)</li> <li>Biography – George C. Wolfe (b. 1954)</li> <li><i>Bring in 'Da Noise, Bring in 'Da Funk</i> (1995)</li> <li>Biography – August Wilson (1945-2005)</li> <li>Director – Lloyd Richards (1919-2006)</li> <li>Theatre Criticism – Black Separatism</li> <li>Timeline</li> <li>Textbook reading: pp. 438-442; 453-460.</li> </ol> <p><b><u>Lecture PowerPoint</u></b></p> <p><b><u>Readings</u></b> Textbook reading: pp. 438-442; 453-460. Brustein, Robert. "Subsidized Separatism." TCG Publications, 1996 Wilson, August. "The Ground on Which I Stand." New York: TCG Publications, 1996.</p> <p><b><u>Read Play Scripts</u></b> <i>*The Colored Museum</i> (1988) by George C. Wolfe (b. 1954)</p> <p><b><u>Film Clips</u></b> George C. Wolfe <i>Bring in 'Da Noise, Bring in 'Da Funk</i> at the 1996 Tony Awards <a href="http://www.youtube.com/watch?v=Dp_bM_c-BT0">http://www.youtube.com/watch?v=Dp_bM_c-BT0</a></p> <p><i>The Colored Museum</i> (1986) <a href="http://www.youtube.com/watch?v=8kjzwukWUco">http://www.youtube.com/watch?v=8kjzwukWUco</a></p> <p>August Wilson August Wilson's Interview with Bill Moyers</p>	Discussion Posts	Sun. Nov. 3



			<a href="http://www.youtube.com/watch?v=EUQnj3Xn_lw">http://www.youtube.com/watch?v=EUQnj3Xn_lw</a> Excerpt from Ma Rainey's Black Bottom <a href="http://www.youtube.com/watch?v=wAK5Qm_mB4VE">http://www.youtube.com/watch?v=wAK5Qm_mB4VE</a>		
Week 11	Nov. 4 & 6	<b>Black LGBT and Black Feminist Theatre</b>	<p><b><u>Lecture Overview</u></b></p> <ol style="list-style-type: none"> <li>1. Black LGBT and Black Feminist Theatres</li> <li>2. Examples of Black Gay Theatre</li> <li>3. Black Gay Theatre – Pomo Afro Homos (1990-1995)</li> <li>4. Black Lesbian Theatre</li> <li>5. Biography – Shirlene Holmes</li> <li>6. Theatre Criticism – A Lady and a Woman by Shirlene Holmes</li> <li>7. Black Gay Theatre</li> <li>8. Biography – Ntozake Shange</li> <li>9. Theatre Criticism – <i>For Colored Girls</i> by Ntozake Shange</li> <li>10. <i>Bootycandy</i> by Robert O'Hara</li> <li>11. Biography – Robert O'Hara</li> <li>12. Timeline</li> </ol> <p><b><u>Lecture PowerPoint</u></b></p> <p><b><u>Readings</u></b>          *Read pp.425-429, 436-438 and 447-451 in your textbook</p> <p><b><u>Read Play Scripts</u></b>  <i>A Lady and a Woman</i> by Shirlene Holmes</p> <p>Excerpt from <i>For Colored Girls Who Have Considered Suicide/ When The Rainbow Is Enuf</i> (1976) by Ntozake Shange (b. 1948)</p> <p><b>**Bootycandy</b> by Robert O'Hara</p> <p><b><u>Film Clips</u></b>          Black Gay Theatre Brian Freeman of the Pomo Afro Homos  <a href="http://www.youtube.com/watch?v=ijgwVtR_-wc">http://www.youtube.com/watch?v=ijgwVtR_-wc</a></p> <p>E. Patrick Johnson Interview on Left of Black with E. Patrick Johnson about his play Sweet Tea  <a href="http://www.youtube.com/watch?v=Jcc40a8O7vM">http://www.youtube.com/watch?v=Jcc40a8O7vM</a></p> <p>Excerpt from <i>Sweet Tea</i> by E. Patrick Johnson  <a href="http://www.youtube.com/watch?v=O4V91IT2_0Q">http://www.youtube.com/watch?v=O4V91IT2_0Q</a></p> <p><b><u>Black Lesbian Theatre</u></b>  <i>A Lady and a Woman</i> by Shirlene Holmes (talk)  <a href="http://www.youtube.com/watch?v=w2IRT3k-ks8">http://www.youtube.com/watch?v=w2IRT3k-ks8</a></p> <p>Sharon Bridgforth Theatrical Jazz Aesthetics <i>Blood Pudding</i> (Excerpt) by Sharon Bridgforth  <a href="http://www.youtube.com/watch?v=g7a2MZ9otao">http://www.youtube.com/watch?v=g7a2MZ9otao</a></p> <p>Black Feminist Theatre Ntozake Shange</p>	Discussion Post  Final Project – 2 <sup>nd</sup> Drafts  Live Theatre Review #2 – Due: Sun. Nov. 10	Sun. Nov. 10  Sun. Nov. 10

			<p>Interview about For Colored Girls  <a href="http://www.youtube.com/watch?v=hBUOvmb7QYQ">http://www.youtube.com/watch?v=hBUOvmb7QYQ</a></p> <p>Play Excerpt For Colored Girls Parts 5 thru 7  <a href="http://www.youtube.com/watch?v=WiqwCD1Qzc0">http://www.youtube.com/watch?v=WiqwCD1Qzc0</a></p>		
Week 12	<p>Nov. 11 &amp; 13</p> <p>Nov. 11 (Veterans Day – No class)</p> <p>Nov. 13 – Classes resume</p>	<p><b>Race Riots in America &amp; Conversations with History</b></p>	<p><b><u>Lecture Overview</u></b></p> <ol style="list-style-type: none"> <li>1. Read pp. 443-444 in your textbook</li> <li>2. Biography – Anna Deavere Smith (b. 1950)</li> <li>3. Crown Heights Race Riots, 1991</li> <li>4. Theatre Criticism: Fires in the Mirror (1992)</li> <li>5. Timeline</li> <li>6. Biography - Suzan-Lori Parks (b. 1964)</li> <li>7. Theatre Criticism: The America Play (1994)</li> <li>8. Read pp. 444-447 in your textbook</li> <li>9. Timeline</li> </ol> <p><b><u>Lecture PowerPoint</u></b></p> <p>*“What Have We Learned” (2005) by David Krasner</p> <p><b><u>Readings</u></b></p> <p>Read pp. 443-444 in your textbook  Read pp. 444-447 in your textbook</p> <p><b><u>Read Play Scripts</u></b></p> <p><i>Fires in the Mirror: Crown Heights, Brooklyn, and Other Identities</i> (1992) by Anna Deavere Smith (b.1950)</p> <p><i>The America Play</i> by Suzan-Lori Parks (b. 1964)</p> <p><b><u>Film Clips</u></b></p> <p>Anna Deavere Smith – Bio – Who are you?  <a href="http://www.youtube.com/watch?v=Q4QMZFo90bo">http://www.youtube.com/watch?v=Q4QMZFo90bo</a></p> <p><i>Fires in the Mirror</i> (Excerpts) by Anna Deavere Smith</p> <p>Part I  <a href="http://www.youtube.com/watch?v=hnkrUJny0CE">http://www.youtube.com/watch?v=hnkrUJny0CE</a></p> <p>Part II  <a href="http://www.youtube.com/watch?v=milFnPD0t0I">http://www.youtube.com/watch?v=milFnPD0t0I</a></p> <p>Part III  <a href="http://www.youtube.com/watch?v=ePcy-yWR3L8">http://www.youtube.com/watch?v=ePcy-yWR3L8</a></p> <p>Part IV  <a href="http://www.youtube.com/watch?v=_toJLrKH_A9I">http://www.youtube.com/watch?v=_toJLrKH_A9I</a></p> <p>Part V  <a href="http://www.youtube.com/watch?v=Gwfw7J8dA7I">http://www.youtube.com/watch?v=Gwfw7J8dA7I</a></p> <p><b><u>Conversations with History</u></b></p> <p>Suzan-Lori Parks Trailer  <a href="https://www.youtube.com/watch?v=m9M6sjFVgt8&amp;list=PLjiAklNfIOu6Q4-zsNcGOhfrICLmyAQ0">https://www.youtube.com/watch?v=m9M6sjFVgt8&amp;list=PLjiAklNfIOu6Q4-zsNcGOhfrICLmyAQ0</a></p> <p>Interview with Suzan-Lori Parks  <a href="http://www.youtube.com/watch?v=nGyxPfyVQrl">http://www.youtube.com/watch?v=nGyxPfyVQrl</a></p>	Journal Assignment	Sun. Nov. 17

			<p>Excerpt from The America Play by Suzan-Lori Parks  <a href="http://www.youtube.com/watch?v=OagCZeIrt6w">http://www.youtube.com/watch?v=OagCZeIrt6w</a></p> <p>Excerpt from Venus by Suzan-Lori Parks  <a href="https://www.youtube.com/watch?v=4_KCCd_GO4Y">https://www.youtube.com/watch?v=4_KCCd_GO4Y</a></p> <p>Excerpts from Top Dog/Underdog by Suzan-Lori Parks  <a href="https://www.youtube.com/watch?v=nUf-6x26Rp0&amp;list=PLjiAkfNf1Ou6Q4-zsNcGOhfrRICLmyAQ0&amp;index=4">https://www.youtube.com/watch?v=nUf-6x26Rp0&amp;list=PLjiAkfNf1Ou6Q4-zsNcGOhfrRICLmyAQ0&amp;index=4</a></p>		
Week 13	Nov. 18 & 20	<b>Black Lives Matter Movement &amp; Other Movements (2010s)</b>	<p><b>Lecture Overview</b></p> <ol style="list-style-type: none"> <li>1. What is the Black Lives Matter Movement?</li> <li>2. What is the Say Her Name Movement?</li> <li>3. Overview of old and new African American Plays addressing police brutality against blacks and people of color</li> </ol> <p><b>Lecture PowerPoint</b></p> <p><b>Readings</b>  Paulson, Michahel, and Nicole Herrington. "How these Black Playwrights are Challenging American Theatre. <i>New York Times</i>. April 25, 2019</p> <p><b>Read Play Scripts</b>  <i>Pass Over</i> by Antoinette Nwandu  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</p> <p><b>Other current playwrights to know</b></p> <ol style="list-style-type: none"> <li>1. Jordan E. Cooper</li> <li>2. Jeremy O. Harris</li> <li>3. Antoinette Nwandu</li> <li>4. Jackie Sibblies Drury</li> </ol> <p><b>Black Lives Matter Movement</b>  <a href="http://blacklivesmatter.com/">http://blacklivesmatter.com/</a></p> <p><b>Say Her Name Movement</b>  <a href="http://www.aapf.org/sayhernameProject">http://www.aapf.org/sayhernameProject</a></p> <p><b>Listen to Album and/or music videos</b>  Kendrick Lamar's Album – Damn – Analyze 2 videos/songs with Black Lives Matter and selected plays</p>	Blog Assignment	Sun. Nov. 24
Week 14	Nov. 25 & 27 Thanksgiving Nov. 28 & 29		Final Presentations & Potluck	Live Theatre Review #3 –	Final Presentations in class  Due: Sun. Dec. 1
Week 15	Dec. 2 – Classes resume		Final Presentations & Potluck		Final Presentations in class

	Dec. 2 & 4  Last day in class Dec. 4		Final Papers		Final Papers due Sunday Dec. 8
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### **ASSESSMENTS**

Please see full assignment instructions and rubrics on Canvas. General rubrics include points for formal elements of your writing with deductions for spelling, punctuation, sentence constructions, etc.

### **GRADE SCALE**

<b>Grade</b>	<b>Grade Points</b>
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
D-	0.7
F	0.0

### **STUDENT RESOURCES**

**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](mailto:sswd@csus.edu) . For more information go to their website

<http://www.csus.edu/sswd/> . Note: Disabilities-related academic adjustments are not retroactive.

**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>

**Academic Honesty Policy and Procedures**

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