



MONMOUTH COLLEGE

INTG 406: Theatre and Social Change

1 credit

Spring 2021

T/TH 11:00am-12:15pm, Remote Teaching and Learning

Meeting ID: 957 4740 9791

Passcode: 987225

**The meeting ID and password are confidential information.*

INSTRUCTOR INFORMATION



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Assistant Professor

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To the extent possible, please communicate via email.

If your needs or concerns are urgent, you are welcome to call or text my cell.

OFFICE HOURS



Monday:	By appointment: 4:30pm – 5:30pm
Tuesday:	By appointment: 2:30pm – 4:00pm
Wednesday:	By appointment: 2:00pm – 3:00pm
Thursday:	By appointment: 2:30pm – 4:00pm
Friday:	N/A

Office hours will be conducted via Zoom (details below). To protect student privacy, please set an appointment via email. If my office hours do not accommodate your schedule, simply request an alternate day/time. Thanks!

Join Zoom Meeting

<https://monmouthcollege.zoom.us/j/3054376878>

Meeting ID: 305 437 6878

COURSE DESCRIPTION



THEATER
CHANGES
LIVES

A full description of INTG406: Theatre and Social Change is available in the Monmouth College Academic Catalogue. This section of the course is especially motivated by the following portion of that description:

1) “This course will report on socially conscious, politically active theatres in the United States.”¹ To fulfill this aim, the scope of the course is decidedly focused on theatre and theatrical traditions in America.

¹ Monmouth College, “Academic Catalogue,” *Monmouth College*, accessed August 19, 2016, <http://ou.monmouthcollege.edu/resources/pdf/academics/advising/2015-2016.pdf>.

Students wishing to engage with dramatic literature and/or theatre practices from other countries should consider taking THEA272: Classical Theatre History, THEA273: Modern Theatre History, or INTG202: World Drama. Diversity is achieved through gender parity among the playwrights, the inclusion of plays by playwrights who are people of color, sexual, and/or religious minorities. Further, the plays themselves center on the experiences of minority and otherwise disenfranchised groups.

The course extensively engages with dramatic literature that interrogates the pressing social issues of contemporary American life, calling on audiences to leave the theatre and work for change. The course locates and analyzes plays within their respective social, political, and artistic contexts; in reading the plays this way, the structure of the course is indebted to Literary Criticism branches of New Historicism. In *The New Historicism Reader*, H. Aram Veeseer articulates two salient points: 1) "... every expressive act is embedding in a network of material practices," and 2) "literary and non-literary 'texts' circulate inseparably."² Relatedly, **this class posits the playwright as a citizen who, through her plays, exposes and critiques her reality and imagines alternatives (i.e. works for social change).**

The course is conducted through a variety of mediums: required readings; lectures; group discussions; in-class formative assessments; informal and formal writing assignments; quizzes; exams; projects; performative exercises; and the viewing of live performances and/or films.

CITIZENSHIP SEQUENCE LEARNING GOALS

1. Students will learn the meaning of informed, conscientious action through the use of critical thinking skills. Students will learn to integrate general and disciplinary knowledge with experiential knowledge, gained through direct contact with individuals and groups in the wider community.
2. Students will engage in open-minded inquiry and develop strategies for ethical decision making and problem solving.
3. Students will understand that concrete localized problems calling for conscientious action are often embedded in complex, historical, economic, political, social and cultural contexts.
4. Students will develop skills of interpersonal and empathetic communication, including habits of self-reflection and self-analysis as those activities establish the basis for conscientious action.
5. Students will understand the importance of individual social responsibility; the combined efforts of individuals can and do make a difference.
6. Students will learn to distinguish the possibilities and limitations of social change; students will reflect on the ways various forms of civic engagement may work at local, regional, national, or international levels.

COURSE LEARNING GOALS



- 1) Aligned with the view expressed in the Monmouth College Academic Catalogue that "The Fine Arts contain some of the greatest accomplishments of the human imagination and spirit,"³ students will gain familiarity with

² H. Aram Veeseer, introduction to *The New Historicism Reader*, ed. H. Aram Veeseer (New York: Routledge, 1994), 2.

³ Monmouth College, "Academic Catalogue," *Monmouth College*, accessed August 18, 2015, <http://ou.monmouthcollege.edu/resources/pdf/academics/advising/2015-2016.pdf>.

significant works of contemporary, American dramatic literature, as well as prominent applied theatre techniques.

2) Students will hone research skills in order to develop a working knowledge of playwrights and the historical/social/political circumstances surrounding plays.

3) Given the subjective nature of art, students will develop a scholarly vocabulary that enables them to engage in informed, spirited, and justice-oriented discourse and discursive practices.

4) Students will understand what the constitution means to them (à la Heidi Schreck's play).

STUDENT LEARNING OBJECTIVES

1) Students will be able to recognize the social problems, and envision and work toward interventions.

2) Students will be able to apply knowledge gained through research in writing and speaking contexts.

3) Students will be able to read plays intertextually vis-à-vis a range of supplemental readings and thereby extrapolate complex meanings.

4) Students will be able to write an autobiographical monologue that constitutes an act of artistic citizenship.

REQUIRED TEXTS



From the Bookstore:

Belluso, John. *Pyretown*. Dramatists Play Service, Inc., 2006.

Drury, Jackie Sibblies. *Fairview*. Theatre Communications Group, 2019.

Fasthorse, Larissa. *The Thanksgiving Play and What Would Crazy Horse Do?* Theatre Communications Group, 2019.

Lopez, Matthew. *The Inheritance*. Faber and Faber, 2020.

Parks, Suzan-Lori. *In the Blood*. Dramatists Play Service, Inc., 2000.

Payne, Nick. *If There Is I Haven't Found It Yet.*, 2013.

Schreck, Heidi. *What The Constitution Means to Me*. Theatre Communications Group, 2020.

Vogel, Paula. *Hot 'N Throbbing*. Dramatists Play Service, Inc., 1999.

****Additional readings will be POSTED TO MOODLE for you to access electronically.***

NOTICES FROM THE COLLEGE



ACCOMMODATIONS

Students in need of special accommodations related to the curriculum, instruction and/or assessment methods should not hesitate to contact the instructor. Your learning is valued, and every effort will be made to ensure that you are able to fully engage with course readings and other audio/visual materials, as well as participate in class discussions and activities. Please be assured that the instructor maintains a strict confidentiality agreement.

DISABILITY SUPPORT SERVICES

Monmouth College (MC) wants to help all students be as academically successful as possible. It is the goal of MC to accommodate students with disabilities pursuant to federal law, state law, and the college's commitment to equal educational opportunity. Any student with a disability who needs an accommodation should speak with the Teaching and Learning Center located on the 2nd floor of Poling Hall, 309-457-2257, or <http://www.monmouthcollege.edu/life/disability-services>.

****If you have not been diagnosed with a learning disability but believe that you would benefit from disability screening, please contact Counseling Services.***

****The professor will be notified of students with accommodations; however, it is the student's responsibility to activate her/his accommodations. Please meet with me ASAP if this applies to you!***

Updated COVID Statement:

Student Success at Monmouth College:

Student Success & Accessibility Services offers FREE resources to assist Monmouth College students with their academic success. Programs include Supplemental Instruction for difficult classes as well as Drop-In tutoring. Our office is here to help all students excel academically, so everyone can work toward better grades, practice stronger study skills, and manage their time better.

COUNSELING SERVICES

Monmouth College provides cost-free, professional and confidential counseling sessions to support you and to help you manage challenges that may impact your personal and academic success. The center is located in the upper level of Poling Hall, offices 204 and 216. Hours are Monday-Friday, 8:30am to 5:00pm. To request a confidential appointment online, click on this link <https://titanium.monmouthcollege.edu/> or email counselingcenter@monmouthcollege.edu, Cindy Beadles at (cbeadles@monmouthcollege.edu) or Tom Caudill at (tcaudill@monmouthcollege.edu).

SYLLABUS CHANGES

This syllabus is subject to change. Occasional modifications related to the content of the course and schedule may be made in order to ensure that the learning environment is student-centered. In the event of changes, an updated syllabus will be posted to Moodle. It is your responsibility to print any/all revisions.

ACADEMIC SUPPORT SERVICES

The Teaching and Learning Center offers various resources to assist MC students with their academic success. All programs are FREE to MC student and are here to help you excel academically. These services are not just for struggling students, but are designed to assist ALL STUDENTS to get better grades, learn stronger study skills, and be able to academically manage their time. The Teaching and Learning Center is

located on the 2nd floor of Poling Hall with staff available from 8:00am—4:30pm, 309-457-2257, or <http://www.monmouthcollege.edu/academic/support/tlc>.

The MC Writing Center offers unlimited, FREE peer tutoring sessions for students. Peer writing tutors work with writers from any major, of any writing ability, on any type of writing assignment, and at any stage in the writing process, from planning to drafting to revising to editing. The MC writing center is located on the 3rd floor of the Mellinger Teaching and Learning Center, and is open Sunday-Thursday 7:00-10:00pm and Monday-Thursday 3:00-5:00pm on a first-come, first-served basis. No appointment is necessary! Visit <http://writingatmc.wordpress.com/writing-center/> for more information.

Updated COVID Statement (below):

Writing Tutoring: Available in-person as well as online. No appointments are necessary for in-person tutoring. Email Dr. Shweta Arpit Srivastava (ssrivastava@monmouthcollege.edu) for online appointments. Scheduling online appointments may take up to 48 hours.

Hewes Library is staffed with knowledgeable librarians who are available to help you with your research essays and other research-based projects. Their assistance ranges from initial exploration of a topic, to finding particular types of scholarly sources, to assisting with proper citation of sources. Visit the Hewes Library reference desk, or contact the library staff by email at reference@monmouthcollege.edu, or by phone at (309)457-2301.

Reference Desk Schedule

Sunday – 1pm. to 4:30pm. and 6pm to 9pm

Monday – 9am to noon, 1:30pm to 4:30pm, and 6:00pm to 9:00pm

Tuesday - 9am to noon, 1:30pm to 4:30pm, and 6:00pm to 9:00pm

Wednesday - 9am to noon, 1:30pm to 4:30pm, and 6:00pm to 9:00pm

Thursday - 9am to noon, 1:30pm to 4:30pm, and 6:00pm to 9:00pm

Friday - 9am to noon, 1:30 pm to 4:30 pm

Saturday – Closed

Updated COVID Statement:

Librarians can help you find appropriate sources for a speech, research paper, or project. #JustAsk!

Library Hours: library.monmouthcollege.edu/home/hours

How to contact a Hewes librarian:

* Visit the Information Desk and ask for the librarian on duty

* Chat on our website: library.monmouthcollege.edu

* Text (309)204-9275 **Save this number!**

* Email a question or set up a virtual consultation appointment: reference@monmouthcollege.edu

* Call (309)457-2190

ACADEMIC DISHONESTY POLICY

We believe that academic honesty is of the utmost importance for the maintenance and growth of our intellectual community. At Monmouth College, the faculty and staff strive to create positive and transformational learning experiences. One step in our mission to provide excellent teaching involves our emphasis on the promotion of free inquiry, original thinking and the holistic development of our students. Monmouth College strives to offer a learning environment which stresses a vigorous work ethic and stringent moral codes of behavior. We believe that one of our core commitments is the fostering of personal and academic integrity. Our students are encouraged to think of the campus as an educational community with ties to the local, national and global society. Honesty in one's academic work is of the utmost importance for the maintenance and growth of the individual and of our intellectual community. We therefore require all our students to contribute to this community of learners and to make a vigorous commitment to academic honesty.

We view academic dishonesty as a threat to the integrity and intellectual mission of our institution. Any breach of the academic honesty policy – either intentionally or unintentionally - will be taken seriously and may result not only in failure in the course, but in suspension or expulsion from the college. It is each student's responsibility to read, understand and comply with the general academic honesty policy at Monmouth College, as defined here in the Scots Guide, and to the specific guidelines for each course, as elaborated on the professor's syllabus.

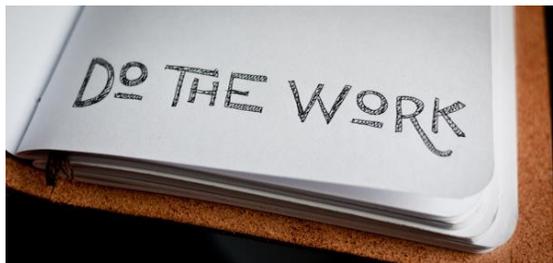
The following areas are examples of violations of the academic honesty policy:

1. Cheating on tests, labs, etc;
2. Plagiarism, i.e., using the words, ideas, writing, or work of another without giving appropriate credit;
3. Improper collaboration between students, i.e., not doing one's own work on outside assignments specified as group projects by the instructor;
4. Submitting work previously submitted in another course, without previous authorization by the instructor.

Please note that the listing above is not exhaustive. The complete Monmouth College Academic Honesty Policy can be found on the College web page by clicking on "Student Life" then on "Scot's Guide" in the navigation bar to the left, then "Academic Regulations" in the navigation bar at the left. Or you can visit the web page directly by typing in this URL: <http://department.monm.edu/stuserv/student-handbook/academic.htm>. **It is assumed that students will educate themselves regarding what is considered to be academic dishonesty, so excuses or claims of ignorance will not mitigate the consequences of any violations. Consult the instructor immediately if you have any questions, concerns, or even the slightest hesitation related to academic honesty.**

Violation of the academic honesty policy has varying consequences; these consequences correspond to the severity of the infraction, as judged by the instructor. Minimally, a violation will result in 0 points earned on the assignment in question. Severe infractions will result in the student's dismissal from the class and a resulting grade of "F." **All cases of academic dishonesty will be reported to the Associate Dean, who may recommend to the Admissions and Academic Status Committee further action, including suspension or dismissal from Monmouth College.** It is assumed that students will educate themselves regarding what is considered to be academic dishonesty, so **excuses or claims of ignorance will not mitigate the consequences of any violations.**

COURSEWORK & POINT ALLOCATIONS



Required Readings and Reading Comprehension Questions

Your success in this class is **dependent upon** having completed all assigned readings prior to the class period at which they are due. Having completed the reading ensures that you are familiar with major ideas and are able to productively contribute to in-class conversations. Quizzes will be administered regularly to keep students accountable; **additionally, for each class period on which assigned readings are due students are expected to answer the assigned Reading Comprehension Questions, submitting them via email prior to the start of class.** Don't forget, however, that intrinsic motivation is critical to collegiate and professional success. Hold yourself to high standards and take your coursework seriously—it will pay off!

In-class Discussions

The professor values academic pluralism and favors an environment in which knowledge is co-constructed. In other words, your ideas matter and I don't want to lecture at you. I want to know your scholarly interpretations of plays, and our engagement with the historical information will transpire through the Socratic Method. *It is imperative that all members of the learning community come to class prepared to contribute their opinions and questions. To assist with this, students are required to bring their textbook and scripts to class with thoroughly completed annotations.*

NOTE: Active listening is a part of participating in discussions. It is not only about talking.

*Contributing regularly and productively to discussion and completing all annotations = up to 100 points (awarded on quarterly installments of 25 points each).

Quizzes

Six times throughout the semester, students will take a quiz that covers approximately three to four weeks' worth of course material. The quizzes are returned in the following class meeting so that students can quickly assess their mastery of course material, and overall progress in the class.

*4 quizzes X 25 points each = 100 points possible.

NOTE: Cancelled due to COVID-19. These points are made up for in the Theatre for Social Change Project.

Reflective Writing Assignments

Throughout the semester, students will keep an online blog, which they'll create using a free online platform like Wix, WordPress, etc. The blog **does not** need to be fancy—functional is perfectly sufficient. However, the blog will contain your informed and articulate thinking on scholarly subjects; therefore, it does need to be professional in design, layout, font style, etc. A couple of good guideposts to follow when designing your blog are: 1) "Less is more," and 2) "Keep it simple." Please ensure that your blog font is easily readable. Prompts for each blog entry will be posted to Moodle and students should respond thoroughly, exhibiting critical thinking and self-reflection. Entries should be written coherently and academically (see Dr. V's Tips for Academic Writing). Blog entries will frequently require students to engage with assigned readings, in which case in-text citations and a bibliography at the end that are expected.

*7 Reflective Writing Assignments X 50 points each = 350 points possible.

Discussion Leader Presentation

Each student will have the opportunity to lead the in-class discussion for one of the plays being studied throughout the semester. Specific guidelines and expectations are posted to Moodle and students should follow instructions explicitly.

*1 Discussion Leader Presentation X 100 points = 100 points possible.

Theatre for Social Change Project

Each student will have the opportunity to research and present on notable American theatre companies founded for the precise purpose of creating/using theatre to address a particular social/political issue of our time. Students will contextualize the companies' mission and work within the frame of Artistic Citizenship. Research findings will be presented through a Power Point presentation. This project will be assigned in the first quarter of the semester and will be due in the third quarter of the semester. It is the responsibility of students to work independently on this ongoing project. The professor will periodically offer reminders, and will always be available during office hours to answer questions and offer assistance.

*1 Theatre Company Research Presentation X 100 points = 100 points possible

Final Project: What the Constitution Means to Me

Each student will write an autobiographical monologue that answers the question "What does the constitution mean to you?" Students will perform their monologues in a public forum and engage in a talk-back session.

*1 Final Project X 150 points = 100 points possible

NOTE: Due to COVID-19, the public performance will transpire on Zoom.

Common Essays

Students will use the three-hour final time period to write the required Citizenship common essay.

*Essay 1 is worth 50 points.

NOTE: Cancelled due to COVID-19.

TOTAL POINTS POSSIBLE: 750

GRADING SCALE

	B+ 87% - 89%	C+ 77% - 79%	D+ 67% - 69%	F ≤ 59% F
A 94% - 100%	B 84% - 86%	C 74% - 76%	D 64% - 66%	
A- 90% - 93%	B- 80% - 83%	C- 70% - 73%	D- 60% - 63%	

COURSE POLICIES



1) Formal papers (in this case, the critical response essays) must conform to **MLA style manual**. Consult *The Bedford Handbook*, the Purdue Online Writing Lab, and the template posted to Moodle to ensure that this is properly done.

- Essays that meet the length requirement but do not conform to MLA in terms of formatting (margins, line spacing, paragraph spacing, heading, and/or title) will receive an automatic grade of 65%. You have written an essay, so you pass; however, you have not followed the instructions or leveraged the provided resources, so your essay is ineligible for full consideration.
- Essays that do not meet the length requirement and do not conform to MLA in terms of formatting (margins, line spacing, paragraph spacing, heading, and title) will receive an automatic grade of 50%. You have written a portion of the essay and therefore you receive a portion of credit; however, you have not written the full essay, nor have you followed the instructions or leveraged the provided resources, so your essay is ineligible for a passing grade.
- Essays that meet the length requirement but do not conform to MLA in terms of the formatting of the bibliography and/or of in-text citations will receive an automatic grade of 50%. You have written an essay, so will earn half credit; however, incorrect bibliographies move into the territory of academic dishonesty. The essay will therefore not pass, and it may be reported to Dean Willhardt.
- Essays that do not include quotation marks for quoted material and/or do not conform to MLA in terms of including in-text citations for quoted and/or paraphrased material will receive an automatic grade of 0%. These infractions are serious instances of academic dishonesty and will be reported to Dean Willhardt.

2) In the event of an emergency, students may submit papers via email prior to the start of class on the due date. *NOTE: the paper will only be graded if a hard copy is presented at the next class.*

3) **Late work is not accepted.** One extension per assignment will be granted, but it is the student's responsibility to request the extension at least 48 hours in advance.

4) Absence on the day of a quiz or examination will forfeit the student's opportunity to earn points *unless the student has previously consulted with the instructor and requested alternate arrangements.*

5) **Class attendance is mandatory.** It is disadvantageous to your learning, and to that of your colleagues, when lectures are missed and/or you are absent from in-class discussions. **Each student is allotted one week of unexcused absences; in this case, two class periods.** Beginning with the third unexcused absence, each absence will result in a half letter grade deduction from the student's overall standing in the course. *NOTE: Repeated tardiness (more than 5 minutes past start time) will also have consequences; being tardy 3 times is equal to missing one class. Arriving to class more than 15 minutes late constitutes an absence.*

6) Attendance at live theatre productions is required. Consider the money spent on this ticket as the equivalent of purchasing additional (very cheap) textbooks. Plan accordingly! Further, your failure to secure a ticket in advance does not excuse you, should the production be sold out. Again, plan accordingly!

7) Additional course readings *will* be posted to Moodle. *It is crucial that you check this site regularly.*

8) There will be no discrimination based upon race, ethnicity, sexual orientation, religion, gender, age, or physical handicap. **Inflammatory speech and behavior of any kind will not be tolerated.**

9) Grade disputes on general coursework, assignments, and exams should be brought to the instructor's attention within 48 hours. Grade disputes on the final grade must come to the professor within 24 hours of grades being posted to Moodle.

10) Cellphones should be silenced during class meeting times. Laptops can be used for note-taking, but please refrain from navigating social media sites, as it is distracting to the instructor and those around you...and it really does get in the way of your learning. If you need to keep your cell phone on because you are expecting an important call, please simply give me a head's up.

11) Email is to be regarded as professional communication. Helpful tips:

- Include a subject line.
- Include a greeting that addresses me with a title (Dr. or Professor).
- Use complete sentences in the body of the email, and spell out all words.
- Include a closing salutation and your name

NOTE: Once we have established a thread, you don't need to keep doing this. It is only the first message in a thread that requires this formality.

13) The classroom is to be regarded as a professional environment in which all community members exhibit professional courtesies. Helpful tips:

- Arrive on time
- Exchange welcomes/greetings/pleasantries
- Arrive prepared: physically, mentally, and emotionally
- Engage: physically, mentally, and emotionally

Engage respectfully with all persons. Disrespectful behavior will result in your dismissal from the classroom and an absence. Continued disrespectful behavior will result in failure of the class.

SCHEDULE OF COURSE MATERIAL AND DUE DATES

NOTE: To best accommodate students' needs and to best support the learning environment, this schedule is subject to revision. Students will be informed of changes in advance, and will be provided with the revisions.

Per Monmouth College policy, students are expected to work an average of 10-12 hours per week outside of class for a 1 credit course. Do NOT forget to account for work on the ongoing projects as you prepare your weekly schedules!

WEEK ONE

T 26 JANUARY: **DUE** → N/A.

MATERIAL COVERED → Introductions. Review syllabus. Review MLA template. What is Citizenship?

TH 28 JANUARY: **DUE** → “Citizenship and Belonging,” introductory chapter to *Citizenship, Inequality, and Difference* by Frederick Cooper (posted to Moodle), and Reading Comprehension Questions (henceforth abbreviated as RCQ).

MATERIAL COVERED → Discuss poem and reading. Assign Discussion Leader Presentation.

WEEK TWO

T 2 FEBRUARY: **DUE** → Blog created (submit link via email prior to the start of class), and Introductory chapter to *Artistic Citizenship: Artistic Responsibility, and Ethical Praxis* ed. by Elliot, Silverman, and Bowman (posted to Moodle), and pages 120-the top of 126 (stop at the new paragraph) from Chapter 4 of *The Theatre of the Oppressed* by Augusto Boal (posted to Moodle), and RCQ.

MATERIAL COVERED → Determine Discussion Leader Presentation dates. Begin lectures on Artistic Citizenship and The Theatre of the Oppressed.

TH 4 FEBRUARY: **DUE** → Chapter 1 of *Theatre: Collaborative Acts* by Waincott and Fletcher (posted to Moodle), and RCQ.

MATERIAL COVERED → Continue discussion of Artistic Citizenship. Begin lecture on the social functions of theatre, emphasizing subversion, coercion, politics, and empowerment. Assign Theatre and Social Change Project.

WEEK THREE

T 9 FEBRUARY: **DUE** → “Review: In ‘Hamilton,’ Lin-Manuel Miranda Forges Democracy Through Rap” by Ben Brantley (posted to Moodle) and RCQ.

MATERIAL COVERED → Finish lecture on the social functions of theatre emphasizing subversion, coercion, politics, and empowerment.

TH 11 FEBRUARY: **DUE** → Have chosen the social/political issue that you’d like to focus on for the Theatre and Social Change Project, and the following pages from Chapter 4 of *The Theatre of the Oppressed* by Augusto Boal (posted to Moodle): page 116, page 126 (start at “The plan” and stop at “*First Stage*”), pages 139 (start at “Third degree: *Forum Theatre*”)-142 (stop at “*Fourth Stage*”), and RCQ.

MATERIAL COVERED → Continue lecture on The Theatre of the Oppressed. Lecture on preparing to read a play.

WEEK FOUR

T 16 FEBRUARY: **DUE** → Blog Entry #1, and *Anon(ymous)* by Naomi Iizuka (posted to Moodle), and RCQ.

IMPORTANT EVENT → Discussion Leader Presentation given by Dr. V.

MATERIAL COVERED → Discussion Leader Presentation. Discussion of play. Register for Thursday afternoon's lecture.

TH 18 FEBRUARY: **DUE** → Supplemental reading on Biden Administration and Immigration Reform T.B.A. (posted to Moodle), and "Global Citizenship: What Are We Talking About and Why Does It Matter?" by Kris Olds (posted to Moodle), and RCQ. Please also take time to reflect on your previous Global Perspectives class and the salient ideas that emerged in that learning context.

MATERIAL COVERED → Continued discussion of *Anon(ymous)*, integrating the supplementary readings.

You are required to attend Dr. Petra Kuppinger's lecture for the College's Martin Luther King Jr. Workshop Series. The lecture will be presented via Zoom on Thursday the 18th from 3:00pm-4:30pm.

WEEK FIVE

All students are required to come to Office Hours on week for conversation about the status of the Theatre and Social Change Project.

T 23 FEBRUARY: **DUE** → Blog Entry #2, and *Fairview* by Jackie Sibblies Drury, and RCQ.

IMPORTANT EVENT → Discussion Leader Presentation.

MATERIAL COVERED → Discussion Leader Presentation. Discussion of play. Register for Thursday night's Keynote address.

TH 25 FEBRUARY: **DUE** → "Introduction" by Delgado and Stefancic (posted to Moodle), and excerpt from *The New Jim Crow* by Michelle Alexander (posted to Moodle).

MATERIAL COVERED → Continued discussion of *Fairview*, integrating the supplementary readings.

You are required to attend Dr. Eddie Moore, Jr.'s Keynote address for the College's Martin Luther King Jr. Workshop Series. The lecture will be presented via Zoom on Thursday the 25th from 7:00pm-8:30pm.

WEEK SIX

T 2 MARCH: **DUE** → Blog Entry #3, and *In the Blood* by Suzan-Lori Parks.

IMPORTANT EVENT → Discussion Leader Presentation.

MATERIAL COVERED → Discussion Leader Presentation. Discussion of play.

TH 4 MARCH: **DUE** → "Intersectionality" and "Race, Class, Welfare, and Poverty" chapters by Delgado and Stefancic (posted to Moodle), and "Structural Obstacles and the Persistence of Poverty" by Edward Royce (posted to Moodle), and RCQ.

MATERIAL COVERED → Continued discussion of *Fairview*, integrating the supplementary reading.

WEEK SEVEN

- T 9 MARCH: **DUE** → Blog Entry #4, and *The Thanksgiving Play* by Larissa Fasthorse, and RCQ.
IMPORTANT EVENTS → Discussion Leader Presentation.
MATERIAL COVERED → Discussion Leader Presentation. Discussion of play.
- TH 11 MARCH: **DUE** → *How to Address Native American Issues as a Non-Native: A Resource for Allies* (posted to Moodle), and “Everything You Learned About Thanksgiving Is Wrong” by Maya Salam (posted to Moodle), and “The Color of Coronavirus” (posted to Moodle), and RCQ.
MATERIAL COVERED → Continued discussion of *The Thanksgiving Play*, integrating the supplementary readings.

WEEK EIGHT

- T 16 MARCH: **DUE** → Blog Entry #5, and *Hot ‘N’ Throbbing* by Paula Vogel, and RCQ.
IMPORTANT EVENT → Discussion Leader Presentation.
MATERIAL COVERED → Discussion Leader Presentation. Discussion of play.
- TH 18 MARCH: **DUE** → “Intimate Partner Violence” from National Institute of Justice (posted to Moodle), and “Types of Sexual Violence” from RAINN (posted to Moodle: **click “read more” for Sexual Assault, and Intimate Partner Sexual Violence**), and “The Pandemic Paradox: the consequence of COVID-19 on domestic violence” (posted to Moodle), and pages 169-172 (stop at “Identity Construction in Auto/Biographical Performance”) from *The Sage Handbook of Performance Studies*, edited by Madison and Hamera (posted to Moodle), and RCQ.
MATERIAL COVERED → Continued discussion of *Hot ‘N’ Throbbing*, integrating the supplementary reading. In-class reading of an autobiographical monologue from *Troubling Violence: A Performance Project*.

WEEK NINE

Note: the play due next week is very long. You need to be reading it throughout this week. You will regret it immensely if you wait until Sunday or Monday.

- T 23 MARCH: **DUE** → Theatre and Social Change Project.
IMPORTANT EVENT → Theatre and Social Change Project presentations.
- TH 25 MARCH: **DUE** → Theatre and Social Change Project.
IMPORTANT EVENT → Theatre and Social Change Project presentations.

WEEK TEN

- T 30 MARCH: **DUE** → *The Inheritance* by Matthew Lopez, and RCQ.
IMPORTANT EVENTS → Discussion Leader Presentation.
MATERIAL COVERED → Discussion Leader Presentation. Discussion of play.

TH 1 APRIL: **DUE** → “Making a Minority” by Stephen Engel (posted to Moodle), and “Definitions: Sexual Prejudice, Homophobia, and Heterosexism” by *American Psychology Association* (posted to Moodle), and RCQ.
MATERIAL COVERED → Continued discussion of *The Inheritance*, integrating the supplementary reading.

WEEK ELEVEN

T 6 APRIL: **DUE** → Blog Entry #6, and *Pyretown* by John Belluso, and RCQ.
IMPORTANT EVENTS → Discussion Leader Presentation.
MATERIAL COVERED → Discussion Leader Presentation. Discussion of play.

TH 8 APRIL: **DUE** → Excerpt from *Crip Theory* by McRuer (posted to Moodle), and “Abelism” from *NCCJ* (posted to Moodle), and “Calling Out Abelism Just Got Easier” by Linda Williams for *Huffington Post*, and completed 3X5.
MATERIAL COVERED → Continued discussion of *Pyretown*, integrating the supplementary readings.

WEEK TWLEVE

T 13 APRIL: **DUE** → N/A.
MATERIAL COVERED → NO CLASS. SPRING BREAK DAY.

TH 15 APRIL: **DUE** → N/A.
MATERIAL COVERED → NO CLASS. SPRING BREAK DAY.

WEEK THIRTEEN

T 20 APRIL: **DUE** → Blog Entry #7, and *Ushuala Blue* by Caridad Svich (posted to Moodle), and “Climate Change: How Do We Know?” from NASA (posted to Moodle)—please explore other pages on this website, too, and be prepared to discuss the additional content.
MATERIAL COVERED → Discussion of the readings. Assign mini-presentations on environmental theatre and the green theatre movement.

TH 22 APRIL: **DUE** → Mini-presentations.
MATERIAL COVERED → **Today is Earth Day!** Presentations and discussion about the ways that the American theatre is working to take better care of the earth.

WEEK FOURTEEN

T 27 APRIL: **DUE** → *The United States Constitution* (posted to Moodle), and *What the Constitution Means to Me* by Heidi Schreck, and RCQ.
MATERIAL COVERED → Discuss the readings. Assign Final Project: What the Constitution Means to Me

TH 29 APRIL: **DUE → N/A.**

MATERIAL COVERED → Movie screening: *What the Constitution Means to Me*
NOTE: Students on campus will meet in Wells Theater for the screening at a mutually-agreed upon time. Students off-campus can watch at their convenience prior to the next class meeting. Dr. V will ensure that all students have access to Amazon Prime.

WEEK FIFTEEN

T 4 MAY: **DUE →** Full draft of your final project monologue.

MATERIAL COVERED → In lieu of a formal class meeting, students will have individual appointments with Dr. V.

TH 6 APRIL: **DUE → N/A.**

MATERIAL COVERED → NO CLASS. READING DAY.

WEEK SIXTEEN: FINALS WEEK

THE FINAL IS SCHEDULED FOR TUESDAY, 11 MAY @ 8:00AM ON ZOOM.

Let's pick a more reasonable time of day. Thanks!

At the final you will complete the course evaluation, so please bring a laptop, tablet, or smart phone. If you do not have one, no problem; however, please let me know ASAP! Thank you in advance for what I know will be a great semester! ☺