What makes dramas written by Black American playwrights and theater collectives different from those written and
or performed by such dramatists and collectives as Arthur Miller, Sam Shepard, Richard Foreman, Laurie Anderson,
Judith Malina and Julian Beck's Living Theatre and Peter Brook's International Centre of Theater Research? Using
recent theoretical and political debates on performance and the construction of identity, the class will trace the
historical trajectory of African American theater from the 1950s to the present.

The course covers representative works from the Theater of the Black Experience, the Black Arts
Movement, the Free Southern Theatre, and the African American avant-garde and experimental stage. Assigned
readings may include works by Amiri Baraka, Ed Bullins, P. J. Gibson, Lorraine Hansberry, Langston Hughes,
Adrienne Kennedy, Lynn Nottage, Suzan-Lori Parks, Stew, August Wilson, Tracey Scott Wilson, George C. Wolfe,
and such performance artists as Fred Holland, Robbie McCauley, John O'Neal, Whoppi Goldberg, and Anna
Deavere Smith.

In writing the analytical group-paper or in the group-dramatic performance, student-groups must create a
gumbo-like analysis/performance of the lived, imagined, and performed elements found in the assigned dramas.

I. REQUIRED TEXTS:
Lorraine Hansberry A Raisin in the Sun (NY: Signet, 1959)
Lynn Nottage. Crumbs From the Table of Joy and Other Plays (NY: Theatre Communications Group, 2004)
Ed Bullins, The Taking of Miss Janie (1975) in William B. Branch, Black Thunder: An Anthology of Contemporary
African American Drama (NY: Penguin, 1992)

Note: Assigned and recommended texts and readings are held at the Reserve Desk on the second floor of
Library West. Check the Reserve List for this course to see if any assigned essays or plays are available as
PDF files on ARES (ELECTRONIC RESERVE) section on the Smathers Library Website. Look under Reid
and this course’s section number.

II. COURSE REQUIREMENTS:
1) Pop Quizzes on weekly readings as well as film(s) screened in the previous class 20 points
   (1pt - 3pts each)
2) Individual 5-minute oral presentation and 5-min Q&A. Instructor assigns each student their oral presentation of a
   required reading Due Weeks 3–11 20 points

The grade on the presentation is based on the following criteria:
A. The importance of the material presented to the class. Students must make brief references to primary
   scenes in a particular literary work (or film) to illustrate important issues and support their argument.
B. The clarity of the written and oral work. Here, "clarity" refers to smooth oral delivery, correct use of
descriptive terminology and grammar.
C. The student’s ability to pose important questions to the class at the end of their oral presentation.

Students must introduce the argument/thesis of their oral presentation based on their assigned section.

3) 1-page outline Each Student is responsible for a typed outline of their 5-minute discussion. 10 points
   Due on the day when the student presents her/his 5-minute discussion
4) MIDTERM EXAM 60MINS WEDNESDAY, 24 FEBRUARY 20 points
5) 15-MINUTE GROUP Dramatic Performance Due 6 and 13 APRIL (Weeks 14 & 15) 20 points
   GROUP DRAMATIC PRESENTATION
   5-minute Q&A on the DRAMATIC PRESENTATION 10 points

III. ATTENDANCE
The only excusable absence is one that results from an illness that is documented by a written and signed
physician report. Two non-excused absences lower the student's cumulative grade by minus 10 points, Three non-
excused absences give the student an E, a failing grade for the course.

IV. LATE WORK
All written work and oral presentations are due during the class period. Students receive minus 2 points for EACH
DAY (INCLUDING WEEKENDS AND HOLIDAYS) when any assignment is late. NOTE: A medical excuse will
not be accepted to explain the late delivery of any written assignment or film/video project.

V. GRADING SCALE
A 100.00-90.00 40.00-36.00 20.00-18.00 10.00-09.00 2.00-1.80
A- 89.99-87.00 35.99-34.80 17.99-17.40 08.90-08.70 1.78-1.74
VI. COURSE OUTLINE and READINGS:

READINGS LISTED ON A PARTICULAR DAY SHOULD BE READ BEFORE THAT CLASS MEETS. POP QUIZZES WILL COVER THESE ASSIGNED READINGS AS WELL AS ANY FILMS SCREENED IN THE LAST CLASS. ALL READINGS FOR WEEK TWO MUST BE READ BEFORE CLASS MEETS

* Denotes that Readings are held on RESERVE IN LIBRARY WEST AT CHECK OUT DESK OR ON ARES E-RESERVE AS DOWNLOADABLE ‘PDFS’ [ACROBAT READER FILES]

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<tr>
<th>Week</th>
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<th>Reading</th>
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<td><strong>WK 1</strong></td>
<td>Jan 6</td>
<td>Course Introduction</td>
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<td><strong>WK 2</strong></td>
<td>Jan 13</td>
<td>Integrationist Dramas with a Womanist Twist</td>
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<td><strong>WK 3</strong></td>
<td>Jan 20</td>
<td>The Black Arts Movement</td>
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<td><strong>WK 4</strong></td>
<td>Jan 27</td>
<td>Theatrical of the Black Female Experience</td>
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<td><strong>WK 5</strong></td>
<td>Feb 3</td>
<td>Musical Drama, African American Ex-Pat &amp; Self-Discovery</td>
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<td><strong>WK 6</strong></td>
<td>Feb 10</td>
<td>Telling a Black Story: 'The Blood's Memory'</td>
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<tr>
<td><strong>WK 7</strong></td>
<td>Feb 17</td>
<td>Telling a Black Story: 'The Blood's Memory'</td>
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<td><strong>WK 8</strong></td>
<td>Feb 24</td>
<td>Midterm Exam 60 MINS (20PTS)</td>
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<td><strong>WK 10</strong></td>
<td>Mar 9</td>
<td>The Sixties</td>
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<td><strong>WK 11</strong></td>
<td>Mar 16</td>
<td>Anne Deavere Smith, Fires in the Mirror, and articles on Anna Deavere Smith (ARES).</td>
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<td><strong>WK 12</strong></td>
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<td>Black Performance</td>
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<td><strong>WK 13</strong></td>
<td>Mar 30</td>
<td>Groups Meet in Classroom to Prepare the Final Dramatic Project</td>
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<td><strong>WK 14</strong></td>
<td>Apr 6</td>
<td>10-Minute Group Presentations and 5-Minute Q &amp; A (20PTS)</td>
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<td><strong>WK 15</strong></td>
<td>Apr 13</td>
<td>10-Minute Group Presentations and 5-Minute Q &amp; A (20PTS)</td>
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