



**THE 513: SURVEY OF MARGINALIZED THEATRE**  
**COURSE SYLLABUS: SPRING 2020**  
**MONDAY 4:30 p.m. - 7:10 p.m.**  
**EDS #103**

**Instructor: Rebecca Worley, MFA, Assistant Professor of Theatre**  
**Office Location: Performing Arts Center #105**  
**Office Hours: M 2-4 p.m., T/R 11 a.m.-noon, W 12-2 p.m. or by appointment**  
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<b>COURSE INFORMATION</b>
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**Required Textbooks:**

*The House of Bernarda Alba* - Federico Garcia Lorca  
*The Boys in the Band* - Mart Crowley  
*Death and the King's Horseman* - Wole Soyinka  
*Coming Home* - Athol Fugard  
*Dutchman* - Amiri Baraka  
*Marisol* - Jose Rivera  
*Fires in the Mirror: Crown Heights, Brooklyn, and Other Identities* - Anna Deavere Smith  
Hand-outs, journal articles, scripts, etc. provided in class, via , or on D2L

**Recommended Texts/Sources:**

*MLA Handbook for Writers of Research Papers*, 7<sup>th</sup> ed.  
*Theatre History*, Brockett and Hildy  
*Renaissance Drama by Women: Texts and Documents*, eds. S.P. Cerasano and Marion Wynne-Davies  
*Restoration and Eighteenth-Century Plays by Women*, ed. Katharine M. Rogers  
*Life is a Dream and Other Spanish Classics*, ed. Eric Bentley  
*Chicanas/Latinas in American Theatre A History of Performance*, Elizabeth C. Ramirez  
*Mama Dada: Gertrude Stein's Avant-Garde Theatre*, Sarah Bay-Cheng  
*Theater of the Avant-Garde: 1890-1950*, eds. Bert Cardullor and Robert Knopf  
*Forbidden Acts: Pioneering Gay & Lesbian Plays of the Twentieth Century*, ed. Ben Hodges  
*Performance Analysis: An Introductory Coursebook*, eds. Colin Counsell and Laurie Wolf  
*Split Britches*, ed. Sue-Ellen Case  
*Feminist Theatre*, Helene Keyssar  
*Women on the Verge: Seven Avant-Garde Plays*, ed. Rosette C. Lamont  
*Upstaging Big Daddy: Directing Theater as if Gender and Race Matter*, eds. Elen Donkin and Susan Clement  
*Performing America: Cultural Nationalism in American Theater*, eds. Jeffrey D. Mason and J. Ellen Gainor

*Interrogating America through Theatre and Performance*, eds. William W. Demastes and Iris Smith Fischer

*The Archive and the Repertoire*, Diana Taylor

*Negotiating Performance: Gender, Sexuality, & Theatricality in Latin/o America*, eds. Diana Taylor and Juan Villegas

*HowlRound.com*

*TheIntervalNY.com*

*AmericanTheatre.org*

### **Course Description:**

An historical survey of influential theatre practitioners - playwrights, designers, directors, producers, theorists, and performers - whose work falls outside of the canon. Particular attention will be given to issues of visibility and accessibility of the diversification of theatre in a contemporary context.

The organizing principle of this course will be the question of the canon and what it means to be marginalized. We will study plays and other theatre documents across history, paying particular attention to issues of visibility and accessibility.

**Student Learning Outcomes:** By the end of this course, the student will be able to:

1. To examine and appreciate the legacy of influential, yet marginalized, practitioners in theatre history.
2. To gain a more complete understanding of the ways in which the Westernized theatrical canon generally causes erasure of marginalized peoples.
3. To develop a working knowledge of the diverse history of theatre practitioners that will assist students in thinking critically regarding visibility and accessibility of artistic work.

## **COURSE REQUIREMENTS**

### **Instructional / Methods / Activities Assessments:**

**Active Participation (10 pts):** Your active participation will play a substantial role in acquiring your final grade – for good reason! This graduate course is structured to support a “community of learners.” In order to contribute to the community, you must come to class fully alert, prepared, and ready to actively participate in discussions of assigned readings or engagement in determined activities, etc. Be aware that the “participation” aspect of your grade requires more than simply being present or arriving to class on time (although absences and late arrivals/early departures will significantly reduce your active participation grade). *Please keep in mind that you must be present in order to participate.* Lack of demonstrable preparation will have a substantial negative impact on your course grade.

As graduate students you should realize the importance of acquiring skill in voicing your opinions during discussion in positive and respectful ways. Realize that sometimes you will have to agree to disagree with other members of the class. As I know that you all can do: avoid “knee-jerk reactions” and frame your comments respectfully, with scholarly intelligence, and as a point of academic discourse. *Disrespect, rudeness, or offensive language of any kind has no*

*place in the classroom. If such an instance occurs (either toward another student or the instructor), I will ask the student to leave and/or substantial points will be reduced from the student's Active Participation grade.*

Participation grades will be calculated daily and reflected upon/tabulated at the end of the semester. *Each student will begin with a mid-passing Participation grade of 8 points.* Strong effort or lack of effort during each class and over the course of the semester as a whole will either raise or lower that grade.

**Talking Points (10 @ 1 pt = 10 pts.):** Each student will complete lucid and cogent talking points for each class meeting. These can be in whatever format you choose (bullet points usually work best) but should be questions and/or comments (anything that can assist with a class discussion) that struck you while reading.

**Article Presentations (4 @ 5 pts = 20 pts total):** Each presentation will summarize two articles found in either a) peer-reviewed theatre journals or b) book chapters. Presentations can be informal. Students will also provide a short (one-page, front and back) handout outlining the main ideas of two articles for myself and their classmates (please include article citations in MLA format). The articles can relate to anything we are covering in class, including the organizing principle of what it means to be marginalized and our other questions but, they should be about the period at hand.

**Reading Presentations (2 @ 10 pts = 20 pts.):** Over the course of the semester, you will lead two discussions over assigned readings, as well as provide supplementary material in the form of visual aids or activities. Each presentation/discussion should last approximately fifteen minutes. You are responsible for leading and facilitating the class discussion – not just summarizing points and lecturing to the class. You should plan your presentation very carefully as you are developing a short lesson plan (shorter presentations will receive substantial grade deductions.) You should provide the class with a handout or study guide (uploaded to eCollege prior to your presentation).

You must also come prepared with questions and topics to stimulate class discussion. One of the goals of this assignment is to give you an opportunity to hone your teaching and presentation skills. Be imaginative in your presentational strategies, including audiovisual material, activities, etc. You will be graded on the content of your presentation/handout, the structure/construction of your presentation/handout, ability to lead class discussion effectively, ability to field your peers' questions, and the overall professionalism/preparedness exhibited.

**Final Research Paper (20 pts.):** Each student will turn in a SHORT paper (8-10 pages) through which you research a theatre practitioner/theatre company of your own selection that intersects with the topic of this course. This paper should give the biographical history of your topic, as well as analyze the ways in which *one or two* of their projects elucidates/troubles the concepts of this course (marginalization, visibility, and/or accessibility).

**Research Presentation (20 pts.):** You will be required to facilitate a well-researched, detailed presentation based on your above research paper. This includes: 1) reading and relating scripts or other foundational materials/documents to the concepts at hand; 2) identifying subsequent theatrical practitioners who were influenced by the person(s) you research; 3) finding

appropriate sources to share with the class; 4) conducting hands-on activities and sharing visual aids and leading the class discussion. **Your presentation must be assembled and provided to the class via our Google Drive.** This presentation must include web addresses and bibliographical material for sources utilized in preparing it so each of us may benefit later. Plan on actively engaging us for about **twenty-thirty minutes.**

Please plan all elements of your presentation carefully and offer it to the class in a formal, well-rehearsed manner. You will be graded on the content and construction of your material, your preparedness, your ability to knowledgeably respond to questions from the audience, and the professionalism exhibited in your formal presentation and as an audience member. We will have additional in-depth discussion about the requirements of this assignment during class sessions.

**Options** (this is far from an exhaustive list) for research presentations

#### THEATRE COMPANIES

- National Black Theatre
- Jubilee Theatre
- Billie Holiday Theatre Company
- Wooster Group
- Mabou Mines
- WOW Cafe Theatre
- Pan Asian Repertory Theatre
- Golden Thread
- Thalia Spanish Theatre
- Deaf West Theatre
- National Theatre of the Deaf
- Detour Company Theatre
- Identity Theater
- Semicolon Theatre Company
- The Kilroys
- New Native Theatre
- Puerto Rican Traveling Theatre
- Borderlands Theater
- Silk Road Rising
- Rasaka Theatre Company

#### WOMEN DESIGNERS

- Jean Rosenthal (lighting designer)
- Willa Kim (costume designer)
- Aline Bernstein (set/costume designer)
- Elisheba Ittoop (sound designer)
- Carolyn Mrasz (set designer)

- Barbara Samuels (lighting designer)

#### PLAYWRIGHTS/PERFORMERS

- Kobina Sekyi (Africa)
- Ntozake Shange
- David Henry Hwang
- Tawfiq Al-Hakim
- Qui Nguyen
- Ayad Akhtar
- Yussef El Guindi
- Zona Gale
- Vinnette Carroll
- Wakako Yamauchi
- Guillermo Gomez-Pena/Coco Fusco
- Tomson Highway
- Rajiv Joseph
- Katori Hall
- Jose Torres-Tama (Taco Truck Theater)

#### PRODUCERS/DIRECTORS

- Hallie Flanagan
- Margo Jones
- Zelda Fichandler
- Nina Vance
- Ping Chong
- George C. Wolfe
- Jorge Huerta

### **Grading:**

The following grading scale will be used to determine all individual grades as well as the student's overall grade in the course:

90-100 =	A
80-89=	B
70-79=	C
60-69=	D
59 and below=	F

**Please note: A grade of "A" will not be assigned to an individual who has not completed ALL outside of class assignments, regardless of average.**

## **TECHNOLOGY REQUIREMENTS**

**WORKING EMAIL REQUIREMENT:** It is a course expectation that you have a working email address that you check daily. If you have not already acquired an email address through the university or otherwise, please make arrangements to do so before the next class meeting. There WILL be times that I need to contact you with important information and email is often the speediest and easiest way of doing so. Additionally, I may provide electronic copies of the plays and supplemental reading through email.

**WRITTEN WORK:** Unfortunately, papers/projects do occasionally get lost. Please, for your sanity, save your work on a flash drive, the cloud, etc. Do not depend on your paper staying on the hard drive of any university computer, as it will be deleted, altered, or worse – turned in by someone else as their work! Be aware that it is a course expectation that you keep copies of your assignments until you receive your final grade for the semester.

## **COMMUNICATION AND SUPPORT**

### **Contacting Me:**

Please feel free to visit me during my office hours at any time during the semester. I am here to help! If you can't make my office hours due to a scheduling conflict, please set up an appointment with me. Communicate, communicate, communicate! The easiest and most reliable way to contact me is **via email**. Please do not leave a message for me in the main department office.

### **Email Policy:**

Before sending me an email with a general course-specific question, **review your syllabus/look at the handouts/check D2L/ask a classmate first**. If your question has already been addressed in one of those places, then you will have the answer you need. If your question does not exist, please feel free to email me.

**When emailing me:** Please make your emails clear and concise, written with proper grammar in order to assure my earliest attention. In addition, please follow some common “email etiquette” procedures in order to keep our electronic communication effective and efficient. Specifically:

- Write a relevant subject line (e.g., “Marginalized Theatre question,” or “THE 513 meeting request”)
- Address me by name (ie: "Dear Professor Worley" or "Hi Becca" or just "Becca")
- Bonus: "meaningless niceties" are never a bad idea!
- Concisely state what it is you need. If it can't be communicated in a concise manner, perhaps request an appointment. **If requesting an appointment**, give me times that you are available **in the initial email!!!** My office hours are posted above.
- Use a "sign-off" ("Thank you" is always good) and **sign your name**.

**Not following these guidelines potentially puts you at the bottom of my list for response time.**

**Student Resources:**

**Department of Theatre**

Performing Arts Center (PAC) #101

Phone: 903-886-5346 (Main Office)

<http://www.tamu-commerce.edu/mmct/default.asp>

**Communication Skills Center**

Hall of Languages #103

<http://www.tamu-commerce.edu/litlang/CSC/index.htm>

<b>COURSE AND UNIVERSITY PROCEDURES/POLICIES</b>
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**Attendance Policy:**

**Attendance is mandatory and grades will be lowered ½ letter grade per absence.** That being said, I do understand that there are unavoidable, *emergency* situations in life. You are allowed one *emergency* absence in this course with no attendance grading penalty (although you are still responsible for all work during said absences).

**Late Arrivals:**

To further foster a high level of commitment—and because the work we will be doing this semester will involve intensive focus—the class will adopt the following late entry policy. Students must be on time for every class. Entering a class late or leaving early is disruptive to the flow of the class and indicative of a less than disciplined/committed artist. Please be on time out of consideration to your learning process and the processes of others. If you are late for class, your participation grade will reflect this. The class will begin promptly at 4:30 p.m.! If you arrive after 4:40 p.m., please do not enter the classroom (you will be marked absent regardless). If you arrive within the ten minute grace period, please do so discretely in order to avoid disrupting the class activities/discussions. Also, you are expected to stay until you are dismissed from class. An early departure will significantly reduce your participation grade as

well. **Two late arrivals (within the ten-minute grace period) or early departures (or any combination of the two) may be counted as one absence in the class.**

### **Cell Phones and Laptops:**

Please turn off all cell phones upon entering the classroom. Please do not check messages or engage in text messaging during class. This is disruptive to the flow of the course. Further, you are welcome to take class notes on a laptop or other electronic device (other than a cell phone). However, these devices should only be used for taking notes over the current discussions/activities – and you must type very quietly and turn off all sound so as not to disturb other class members. If I suspect that laptops are being used for other purposes, I will ban them from the classroom.

### **Late Work:**

I do not accept late work.

### **Extra Credit:**

As a general rule, there is no extra credit offered in this class – please, do not even ask.

### **Incompletes:**

Under normal circumstances, an Incomplete (I or X) will NOT be given for a final grade in this course. Per University policy, students who **because of circumstances beyond their control** are unable to attend classes will, upon approval of their instructor, receive a mark of X (incomplete) in all courses in which they were ***maintaining passing grades at the time of the request*** for an incomplete.

### **University Specific Policies and Procedures:**

#### **Student Conduct**

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the Student Guidebook.

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

#### **Academic Integrity**

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

Undergraduate Academic Dishonesty 13.99.99.R0.03

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

## Graduate Student Academic Dishonesty 13.99.99.R0.10

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf>

### **ADA Statement**

#### **Students with Disabilities**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

#### ***Office of Student Disability Resources and Services***

Texas A&M University-Commerce

Gee Library- Room 162

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

Email: [studentdisabilityservices@tamuc.edu](mailto:studentdisabilityservices@tamuc.edu)

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

### **Nondiscrimination Notice**

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

### **Campus Concealed Carry Statement**

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.



## COURSE OUTLINE / CALENDAR

Reading and Assignments are due on the days on which they are listed below.

### WEEK ONE

- Feb 3      **Reading (all .pdf):** Derrida, "Note," *Archive Fever*; Roxanne Schroeder-Arce, "Culturally Responsive Artistry"; Anita Gonzalez, "Theatre as Cultural Exchange"; Karina Assad, "The Importance of Story"; and Alex Barron, "Fear and the Representation Problem"  
Introduction to course & assignments  
Introductory Discussion: Problems of the canon and the importance of visibility and accessibility  
\*\*Determine Reading Presentation assignments

### UNIT ONE: PRE-MODERN ERA

#### WEEK TWO

- Feb 10      **Reading:** "The Theatre of Asia" (pp 613-647 in Brockett); Shúdraka, *The Little Clay Cart* (online with gutenber.org); *Dōjiō-ji* (.pdf); and Anonymous, *Love Letter from the Licensed Quarter* (.pdf)  
**Talking Points #1** due  
Facilitator for Pre-Modern Asian Theatre: \_\_\_\_\_

#### WEEK THREE

- Feb 17      **Reading:** Introduction to Hrotsvit of Gandersheim (.pdf); Hrotswitha of Gandersheim, *Dulcitius* (.pdf); Elizabeth Cary, *The Tragedy of Mariam* (.pdf); Mary Griffith Pix, *The Spanish Wives* and Mercy Otis Warren, *The Group* (.pdf)  
**Talking Points #2** due  
Facilitator for Pre-Modern Women Playwrights: \_\_\_\_\_

#### WEEK FOUR

#### DoT Production *Somewhere in Between* Feb. 25-Mar. 1

- Feb 24      **Reading:** Elizabeth C. Ramirez, "Homeland/Sin Fronteras to Borderlands: The Theatre" (.pdf); Sor Juana Inés de la Cruz, *The Loa for the Auto Sacramental of the Divine Narcissus: An Allegory* (.pdf); Lope de Vega, *Fuente Ovejuna* (.pdf)  
**Article #1 presentation due**  
**Talking Points #3** due  
Facilitator for Pre-Modern Latinx/Spanish Theatre: \_\_\_\_\_

## UNIT TWO: MODERN ERA

### WEEK FIVE

Mar 2 **Reading:** Rachel Crothers, *A Man's World* (online through archive.org); Lula Vollmer, *The Dunce Boy* (.pdf); Sarah Bay-Cheng, "Listen to Me': Stein and Avant-Garde Theater" (.pdf); Gertrude Stein, *Doctor Faustus Lights the Lights* (.pdf)

**Talking Points #4** due

Facilitator for Modern American Women Playwrights: \_\_\_\_\_

### SPRING BREAK Mar. 9-13

### WEEK SIX

Mar 16 **Reading:** Angelina Weld Grimké, *Rachel* (.pdf); Mary Burrill, *They That Sit in Darkness* (.pdf); Langston Hughes, *Soul Gone Home* (.pdf); Federico Garcia Lorca, *The House of Bernarda Alba*

**Article #2 presentation** due

**Talking Points #5** due

Facilitator for Modern African-American/Spanish Theatre:  
\_\_\_\_\_

## UNIT THREE: POST-MODERN ERA

### WEEK SEVEN

Mar 23 **Reading:** Elizabeth Wong, *Letters to a Student Revolutionary* (.pdf); Helene Keyssar, "The Dramas of Caryl Churchill: the Politics of Possibility" (.pdf); Caryl Churchill, *Vinegar Tom* (.pdf); Sarah Kane, *4.48 Psychosis* (.pdf)

**Talking Points #6** due

Facilitators for Post-modern Women Playwrights: \_\_\_\_\_

### WEEK EIGHT

Mar 30 **Reading:** Amiri Baraka, *Dutchman*; Susan Lori-Parks, *The Death of the Last Black Man in the Whole Entire World* (.pdf); Anna Deavere Smith, *Fires in the Mirror*

**Article #3 presentation** due

**Talking Points #7** due

Facilitators for Post-Modern African American Theatre:  
\_\_\_\_\_

### WEEK NINE

#### DoT Production *Constellations* April 7-12

Apr 6 **Reading:** Milcha Sánchez-Scott, *Latina* (.pdf); José Rivera, *Marisol*; Larry Abbott, "Spiderwoman Theatre and the Tapestry of Story" (.pdf)

**Talking Points #8** due

Facilitators for Post-Modern Latinx/Indigenous Peoples Theatre:  
\_\_\_\_\_

### WEEK TEN

Apr 13 **Reading:** Wole Soyinka, *Death and the King's Horseman*; Athol Fugard, *Coming Home*; Augusto Boal, "Poetics of the Oppressed" (online .pdf); Václav Havel, "Writing for the Stage" (pp 483-490 in *Theatre/Theory/Theatre*; .pdf)  
**Talking Points #9** due  
Facilitators for Post-modern Global Political Theatre: \_\_\_\_\_

### UIL OAP Apr. 17

### WEEK ELEVEN

Apr 20 **Reading:** Mart Crowley, *Boys in the Band*; Judith Butler, "The Drag Act" (.pdf); Split Britches, *Belle Reprise* (.pdf); Moe Meyer, "Acting Camp" (.pdf); Charles Busch, *Vampire Lesbians of Sodom*  
**Article #4 presentation due**  
**Talking Points #10** due  
Facilitators for Post-modern LGBTQ+ Theatre: \_\_\_\_\_

### WEEK TWELVE

Apr 27 **Discuss Final/Begin final presentations**  
**Wrap-up:** Problems of the canon and the importance of visibility and accessibility

### WEEK THIRTEEN

**FINAL EXAM: Monday, May 4 4:30 p.m. – 7:10 p.m.**