



THE 513: SURVEY OF MARGINALIZED THEATRE
COURSE SYLLABUS: SPRING 2024
MONDAY 4:30 p.m. - 7:10 p.m.
PAC 112/Zoom

Instructor: Rebecca Worley, MFA, Associate Professor of Theatre
Office Location: Performing Arts Center #105
Office Hours: M 2-4 p.m., T/R 11:30 a.m.-1:30 p.m.; W 2-3 p.m. or by appointment
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Communication Response Time: M-F within 24 hours

COURSE INFORMATION

Required Reading:

The Loa for the Auto Sacramental of the Divine Narcissus – Sor Juana Inés de la Cruz (.pdf)
Fuente Ovejuna – Federico Garcia Lorca (.pdf)
The House of Bernarda Alba - Federico Garcia Lorca
Simply Maria or The American Dream – Josefina Lopez (.pdf)
The Panza Monologues – Virginia Grise and Irma Mayorga
Oedipus El Rey – Luis Alfaro (.pdf)
The Escape or A Leap for Freedom - William Wells Brown (.pdf)
Rachel - Angelina Weld Grimke (.pdf)
They That Sit in Darkness – Mary Burrill (.pdf)
Soul Gone Home – Langston Hughes (online via Waters Library)
Dutchman - Amiri Baraka
Twilight: Los Angeles, 1992 - Anna Deavere Smith
The Mountain Top – Katori Hall (.pdf)
Pipeline – Dominique Morisseau
The Rez Sisters – Tomson Highway (.pdf)
Grandchildren of the Buffalo Soldiers – William S. Yellow Robe, Jr. (.pdf)
Winnetou's Snake Oil Show from Wigwam City – Spiderwoman Theater (.pdf)
Thanksgiving Play – Larissa Fasthorse
Wings of Night Sky, Wings of Morning Light – Joy Harjo (online via Waters Library)
The Little Clay Cart – Shúdraka (online with gutenberg.org)
Dōjiō-ji (.pdf)
Love Letter from the Licensed Quarter – Anonymous (.pdf)
Letters to a Student Revolutionary – Elizabeth Wong (.pdf)
Yellow Face – David Henry Hwang (online via Waters Library)
Asiamnesia – Sun Mee Chomet (.pdf)
4.48 Psychosis – Sarah Kane (.pdf)
*P.H. *reaks* – Doris Baizley and Victoria Ann Lewis (.pdf)

Cost of Living – Martyna Majok
Distracted – Lisa Loomer (.pdf)
The Children’s Hour – Lillian Hellman (.pdf)
The Normal Heart – Larry Kramer (.pdf)
Belle Reprise – Split Britches (.pdf)
Vampire Lesbians of Sodom - Charles Busch (.pdf)
The Laramie Project – Moises Kaufman
Indecent – Paula Vogel
I am My Own Wife – Doug Wright (.pdf)
Hand-outs, journal articles, scripts, etc. provided via D2L

Recommended Texts/Sources:

MLA Handbook for Writers of Research Papers, 9th ed.
Theatre History, Brockett and Hildy
Life is a Dream and Other Spanish Classics, ed. Eric Bentley
Chicanas/Latinas in American Theatre A History of Performance, Elizabeth C. Ramirez
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
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
Black Theater U.S.A.: 45 Plays by Black Americans, 1847-1974, James V. Hatch, ed.
Beyond Victims and Villains, Victoria Ann Lewis, ed.
Asian American Plays for a New Generation, Josephine Lee, Don Eitel, and R.A. Shiomi, eds.
Keepers of the Morning Star: An Anthology of Native Women’s Theater, Jaye T. Darby and Stephanie Fitzgerald, eds.
Weseeyouwat.com
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. 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 (Best 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). You will need to both email me the handout, as well as upload it into our course

Google folder. 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 topic(s) 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 our Google folder prior to your presentation). Plan on actively engaging us for about **ten-fifteen minutes**.

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 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.

Possibilities (this is far from an exhaustive list) for research presentations:

THEATRE COMPANIES

- National Black Theatre
- Jubilee Theatre
- Billie Holiday Theatre Company
- 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
- American Indian Theater Ensemble
- Coatlicue Theater Company
- Red Eagle Soaring Theatre Group
- New Native Theatre
- Puerto Rican Traveling Theatre
- Borderlands Theater
- Teatro Campesino
- Silk Road Rising
- Rasaka Theatre Company

INDIVIDUAL ARTISTS

- Ntozake Shange
- Tawfiq Al-Hakim
- Qui Nguyen
- Yussef El Guindi
- Zona Gale
- Vinnette Carroll
- Wakako Yamauchi
- Ayad Akhtar
- Philip Kan Gotanda

- Guillermo Gomez-Pena/Coco Fusco
- Rajiv Joseph
- Jose Torres-Tama (Taco Truck Theater)
- Milcha Sanchez-Scott
- Quiara Alegria Hudes
- Ira Aldridge
- James Baldwin
- Lynn Nottage
- Alice Childress
- Mart Crowley
- Taylor Mac
- Tony Kushner
- Sholom Asch
- Jeremy O. Harris
- Adrienne Kennedy
- Lorraine Hansberry
- Wole Soyinka
- Cherrie Moraga
- Nilo Cruz
- Octavio Solis
- Tanya Saracho
- Rollie Lynn Riggs
- Hanay Geiogamah
- Mary Kathryn Nagle
- Lynn Manning
- Susan Nussbaum
- 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

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements:

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

Zoom Video Conferencing Tool

https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here: <https://community.brightspace.com/support/s/contactsupport>

COMMUNICATION AND SUPPORT

Contacting Me:

Please feel free to visit me during my office hours at any time during the semester. Scheduling an appointment in advance, however, is preferred, whether it be during or out of my office hours. Virtual meetings via Zoom are available, as well. To schedule an appointment, scan the QR code below or go to: <https://forms.gle/vLrQNDV6nZDxg3cv8>.



Outside of appointments, the easiest and most reliable way to contact me is **via email**.

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.

COURSE AND UNIVERSITY PROCEDURES/POLICIES
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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). Of course, if you have a prolonged illness or injury, or if a family emergency arises, speak with your instructor ASAP. **Students should not attend class (in person) when ill or after exposure to anyone with a communicable illness. Communicate such instances directly with your instructor. I will work to support you getting access to missed content or completing missed assignments.**

Late Arrivals:

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. 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 while in class. Please do not check messages or engage in text messaging during class. Laptops should only be used for class purposes.

Late Work:

Under normal circumstances, 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.

Syllabus Change Policy:

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

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>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: <https://www.britannica.com/topic/netiquette>

TAMUC Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

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](#)
[Undergraduate Student Academic Dishonesty Form](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/documents/13.99.99.R0.03UndergraduateStudentAcademicDishonestyForm.pdf>

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

Velma K. Waters Library Rm 162

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

Fax (903) 468-8148

Email: 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.

For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web

url: <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

A&M-Commerce Supports Students' Mental Health

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel

AI Use in Courses (Draft)

Texas A&M University-Commerce acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

13.99.99.R0.10 Graduate Student Academic Dishonesty

COURSE OUTLINE / CALENDAR

Reading and assignments are due on the days on which they are listed below. All written assignments are due via email in either a Word doc attachment or shared as a Google Doc. DO NOT send .pdfs & make sure you make me an editor if submitting Google Docs. Bring all appropriate texts to class!

WEEK ONE

Jan 29 **Reading (all .pdf):** Derrida, "Note," *Archive Fever*; Roxanne Schroeder-Arce, "Toward Culturally Responsive Artistry"; Karina Assad, "The Importance of Story"; and Regina Victor, "Can I Come? Envisioning the Future of Inclusion on Broadway and Beyond"
Introduction to course & assignments
Introductory Discussion: Problems of the canon and the importance of visibility and accessibility
**Determine Reading Presentation assignments

WEEK TWO – LATINIDAD/SPANISH THEATRE

Feb 5 **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); Federico Garcia Lorca, *The House of Bernarda Alba*
Talking Points #1 due
Reading Facilitators: _____

WEEK THREE – LATINIDAD THEATRE

Feb 12 **Reading:** Josefina Lopez, *Simply Maria or The American Dream* (.pdf); Virginia Grise and Irma Mayorga, *The Panza Monologues*; Luis Alfaro, *Oedipus El Rey* (.pdf)
Article #1 presentation due
Talking Points #2 due
Reading Facilitators: _____

WEEK FOUR – BLACK THEATRE

Feb 19 **Reading:** William Wells Brown, *The Escape or A Leap for Freedom* (.pdf); Angelina Weld Grimke, *Rachel* (.pdf); Mary Burrill, *They That Sit in Darkness* (.pdf); Langston Hughes, *Soul Gone Home* (Waters Library)
Talking Points #3 due
Reading Facilitators: _____

WEEK FIVE – BLACK THEATRE
DoT Production . . . 99 Minutes Feb. 27 – Mar. 3

Feb 26 **Reading:** Amiri Baraka, *Dutchman*; Anna Deavere Smith, *Twilight: Los Angeles*; Katori Hall, *The Mountaintop* (.pdf); Dominique Morisseau, *Pipeline*
Talking Points #4 due
Reading Facilitators: _____

WEEK SIX – INDIGENOUS THEATRE

Mar 4 **Reading:** Sidoni Lopez and Hanane Benali, “Native American Theater: A Concise History” (.pdf); Tomson Highway, *The Rez Sisters* (.pdf); William S. Yellow Robe Jr., *Grandchildren of the Buffalo Soldiers* (.pdf);
Article #2 presentation due
Talking Points #5 due
Reading Facilitators: _____

SPRING BREAK March 11-15

WEEK SEVEN – INDIGENOUS THEATRE

Mar 18 **Reading:** Spiderwoman Theater, *Winnetou’s Snake Oil Show from Wigwam City* (.pdf); Larissa Fasthorse, *Thanksgiving Play*; Mary Kathryn Nagle, “Joy Harjo’s *Wings: A Revolution on the American Stage*” (Waters Library); Joy Harjo, *Wings of Night Sky*, *Wings of Morning Light* (Waters Library)
Talking Points #6 due
Reading Facilitators _____

WEEK EIGHT – ASIAN/MIDDLE EASTERN THEATRE

Mar 25 **Reading:** "The Theatre of Asia" (.pdf); Shúdraka, *The Little Clay Cart* (online with gutenber.org); *Dōjjiō-ji* (.pdf); Anonymous, *Love Letter from the Licensed Quarter* (.pdf)
Talking Points #7 due
Reading Facilitators: _____

WEEK NINE – ASIAN AMERICAN THEATRE

Apr 1 **Reading:** Elizabeth Wong; *Letters to a Student Revolutionary* (.pdf); David Henry Hwang, *Yellow Face* (Waters Library); Sun Mee Chomet, *Asiamnesia* (.pdf)
Article #3 presentation due
Talking Points #8 due
Reading Facilitators: _____

WEEK TEN – DISABILITY THEATRE

Apr 8 **Reading:** Sarah Kane, *4.48 Psychosis* (.pdf); Doris Baizley and Victoria Ann Lewis, *P.H. *reaks* (.pdf); Martyna Majok, *Cost of Living*; Lisa Loomer, *Distracted* (.pdf)
Talking Points #9 due
Reading Facilitators: _____

WEEK ELEVEN – LGBTQ+ THEATRE

Apr 15 **Reading:** Lillian Hellman, *The Children's Hour* (.pdf); Larry Kramer, *The Normal Heart* (.pdf); Split Britches, *Belle Reprieve* (.pdf); Charles Busch, *Vampire Lesbians of Sodom* (.pdf)
Talking Points #10 due
Reading Facilitators _____

WEEK TWELVE – LGBTQ+ THEATRE

DoT Production *The Moors* April 23-28

Apr 22 **Reading:** Moises Kaufman, *The Laramie Project*; Paula Vogel, *Indecent*; Doug Wright, *I am My Own Wife* (.pdf)
Article #4 presentation due
Talking Points #11 due
Reading Facilitators: _____

WEEK THIRTEEN

Apr 29 **Discuss Final/Begin final presentations**
Wrap-up: Problems of the canon and the importance of visibility and accessibility

WEEK FOURTEEN

FINAL EXAM: Monday, May 6, 4:30 p.m. – 7:10 p.m.