

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Theater 98T
 Course Title Prisons on Stage: From Antebellum United States to the Era of Beyoncé
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis X
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis X
- Social Analysis X

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Students will study theory and primary texts from different time periods ranging from the late 19th century to the present to analyze sociopolitical theatrical performances and the context for said performances.

3. List faculty member(s) who will serve as instructor (give academic rank):

Kimberly Welch, Teaching Fellow; Sean Metzger, Faculty Mentor

Do you intend to use graduate student instructors (TAs) in this course? Yes _____ No X

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course:

2017-2018 Fall Enrollment _____ Winter Enrollment _____ Spring Enrollment X

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes ___ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____ Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

<input type="checkbox"/> General Knowledge	<p>This course will provide an overview of a specific trajectory of twentieth and twenty-first century theatrical and site-specific performance around prison spaces.</p>
<input type="checkbox"/> Integrative Learning	<p>Understanding that archives—whose stories are remembered/told, how they're told, and to whom—are directly related to institutional power structures, the course explores diverse methodologies including ethnography and creative approaches to the archive.</p>
<input type="checkbox"/> Ethical Implications	<p>Through course readings, embodied learning, and their seminar papers, students will explore facets common to sites of oppression and marginalization located within hegemonic, carceral states and global systems. These facets include bondage and dehumanization as well as community-making, resistance, and fugitivity, just to name a few. Over the course of the quarter, students will explore a diverse array of methodological approaches to explore said sites.</p>
<input type="checkbox"/> Cultural Diversity	<p>Course will explore performances and theory by primarily people of color from the United States as well as performances by minoritarian communities outside of the United States.</p>
<input type="checkbox"/> Critical Thinking	<p>Course will introduce students to ways to utilize theory to analyze/discuss performance. Course will also introduce students to embodied learning and how to critically engage with performance text.</p>
<input type="checkbox"/> Rhetorical Effectiveness	<p>Throughout the quarter, students will perform excerpts from plays covered in the course. This embodied practice will allow them to see and feel things that are hard to discern through a simple reading of the text. Each student will also present on their seminar paper and receive in-class from their peers and instructor.</p>
<input type="checkbox"/> Problem-solving	<p>Course will provide students with the tools to analyze the relationship(s) between race, gender, and sexuality in diverse forms of performance.</p>
<input type="checkbox"/> Library & Information Literacy	<p>Links to all course material will be available on the course website or are available via the Instructional Media Lab. Students will submit a 10-12 page academic paper on a subject of their choosing. While paper topics are open, they should relate to the subject matter of the course and students must use at least one of the course readings as source material. In preparation for the final paper, the students will complete smaller in class assignments throughout the quarter to help them think through potential paper topics. The students will also submit an annotated bibliography and receive in class feedback on their paper (via their presentations) prior to submitting the final draft of their seminar paper. The paper and annotated bibliography will follow MLA guidelines</p>

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. Labs:	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)

5. Field Trips: N/A (hours)

(A) TOTAL Student Contact Per Week 3 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u> 1.5 </u>	(hours)
2. Reading	<u> 6 </u>	(hours)
3. Group Projects:	<u> N/A </u>	(hours)
4. Preparation for Quizzes & Exams:	<u> N/A </u>	(hours)
5. Information Literacy Exercises:	<u> 1 </u>	(hours)
6. Written Assignments:	<u> 1.5 </u>	(hours)
7. Research Activity:	<u> 2 </u>	(hours)

(B) TOTAL Out-of-class time per week 12 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 15 **(HOURS)**

Prisons on Stage: From Antebellum United States to the Era of Beyoncé

Spring Quarter 2018 Syllabus and Schedule

Instructor: Kimberly Welch

Class Time: TR 1:15-2:30 pm

Room: Macgowan 1330

E-mail: kcw10@ucla.edu

Instructor Office Hours: TR 2:45-3:45 pm; other times available by appointment

Description

This course is designed to provide an overview of a specific trajectory of twentieth and twenty-first century theatrical and site-specific performance around prison spaces. With the increasing criminalization, deportation, and incarceration of people of color in our current political climate, it is important to not only understand and analyze prison spaces, but also to locate the ways in which artists disrupt said spaces. Through their attention to race, gender, sexuality, and class, artists use performance to tease out inconsistencies between national/government rhetoric and the daily lived experiences of people of color in America. While the literature for the course emphasizes contemporary work, the time periods explored by the artists and scholars of interest range from antebellum United States to the era of Beyoncé. Following an introduction to the class, the course is divided into five core themes: students will read about or watch a performance that correlates with each individual theme. Links to all course material will be available on the course website or are available via the Instructional Media Lab. For their final paper, students will analyze a performance not covered in class that corresponds with one of the course themes. Through course readings, embodied learning, and their seminar papers, students will explore facets common to sites of oppression and marginalization located within hegemonic, carceral states and global systems. These facets include bondage and dehumanization as well as community-making, resistance, and fugitivity, just to name a few. Over the course of the quarter, students will explore a diverse array of methodological approaches to explore said sites. Understanding that archives—whose stories are remembered/told, how they're told, and to whom—are directly related to institutional power structures, the course explores diverse methodologies including ethnography and creative approaches to the archive.

Schedule

Introduction

4/3: Introduction to Course

4/5: Selections from Hartman, Saidiya. *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*. Oxford: Oxford University Press, 1997. **Chapters 1-2.**

Slavery/Jim Crow: Bondage and Dissident Spatial Practices

4/10: Selections from Brooks, Daphne A. *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910*. Durham: Duke University Press, 2007. **Chapter 5. AND**

WATCH Josephine Baker: 1926 Banana Skirt

4/12: Selections from Haley, Sarah. *No Mercy Here: Gender, Punishment, and the Making of Jim Crow Modernity*. Chapel Hill: University of North Carolina Press, 2016. **Chapter 5.**

Guest Speaker: Assistant Professor Sarah Haley

4/17: PLAY *Venus* by Suzan-Lori Parks

Disrupting Prison Spaces

4/19: Selection from McKittrick, Katherine. *Demonic Grounds: Black Women and the Cartographies of Struggle*. Minneapolis: University of Minnesota Press, 2006. **Chapter 2.**

4/24: Listen to *Hamilton* soundtrack and complete preliminary background research on play

Race, Gender, and Juridical Space

4/26: Harris, Cheryl. "Whiteness as Property." *Harvard Law Review* 106 (1993).

5/1: Crenshaw, Kimberlé. "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color." *Stanford Law Review* 43 (1991).

5/3: Watch [State of Incarceration](#) by the Los Angeles Poverty Department (LAPD)

Guest Speaker: John Malpede, Founder and Artistic Director of the LAPD

Race, Gender, and Incarceration

5/8: Davis, Angela. "Race and Criminalization: Black Americans and the Punishment Industry." In *The House that Race Built*. New York: Vintage Books, 1997.

5/10: Selections from Gilmore, Ruth Wilson. *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California*. Berkeley: University of California Press, 2007. **Chapters 2-3.**

Annotated Bibliography Due

5/15: WATCH *Medea* by Rhodessa Jones (on hold in Instructional Media Lab)

5/17: Selections from Sudbury, Julia. *Global Lockdown: Race, Gender, and the Prison-Industrial Complex*. New York: Routledge, 2005. **Part II.**

5/22: Solinger, Rickie et. al. "Part I: Defining the Problem." In *Interrupted Life: Experiences of Incarcerated Women in the United States*. Berkeley: University of California Press, 2010.

Feminist Art

5/24: McMillan, Uri. *Embodied Avatars: Genealogies of Black Feminist Art and Performance*. New York: New York University Press, 2015. **Chapter 3.**

Guest Speaker: Associate Professor Uri McMillian

5/29: Browne, Simone. *Dark Matters: On the Surveillance of Blackness*. Durham: Duke University Press, 2015. **Chapter 4.**

5/31: WATCH [“No Angel”](#), [“Formation”](#), and [“Sorry”](#) by Beyoncé

Final Assignments

6/5: Group 1 Student Presentations

6/7: Group 2 Student Presentations

6/14: Seminar Paper Due

Assignments

Participation: At the end of each class, students will spend the last ten minutes completing a written response to a prompt provided by the instructor. The goal of the short writing assignment is threefold: 1) to help students synthesize the topics discussed in the day’s seminar, 2) to help students think through potential seminar paper topics, and 3) to help the instructor assess students’ progress and mastery of material covered. Throughout the quarter, students will also perform sections of the assigned plays during class in order to facilitate embodied learning.

Annotated Bibliography: During Week 6, students must submit a hardcopy of an annotated bibliography for their seminar paper. Students must use at least six scholarly sources, one of which should be drawn from course material. Citations should be in MLA format.

Presentations: During Week 10, students will present on their seminar paper. The presentation should be 15-20 minutes long and provide a strong overview of their paper that addresses methodological concerns and how the topic chosen relates to the course.

Paper: Students are required to submit a 10-12 page academic paper on a subject of their choosing. While paper topics are open, they should relate to the subject matter of the course and students must use at least one of the course readings as source material. In preparation for the final paper, the students will complete smaller in class assignments throughout the quarter to help them think through potential paper topics. The students will also submit an annotated bibliography and receive in class feedback on their paper (via their presentations) prior to submitting the final draft of their seminar paper. The paper and annotated bibliography should follow MLA guidelines.

Grading

Participation 15%

Paper Presentation	25%
Annotated Bibliography	20%
Seminar Paper	40%

Course Policies

- Regular reading of assigned material, attendance and participation in discussions—(15% of final grade). Please be in class on time. Pagers and cell phones must be turned off before class begins and remain off through the duration of class. Classroom courtesy includes the full participation of every student. If you must leave the room during class, do so quietly and unobtrusively. Note: missing more than 2 classes will cause a 5% reduction to your final grade for every subsequent class missed (so if you miss 3 classes, you will lose 5% from your final grade; 4 classes missed will result in a 10% deduction, etc.). Participation is graded as follows: A student who receives an “A” enlivens the classroom with her/his engaging questions and discussions. Her/his remarks are very insightful encouraging people to think (comes to class with information gleaned from other classes, newspapers, experience, etc.). A “B” grade for participation is accorded to a student who participates but does so in a passive fashion: raises questions but sometimes may not be attentive to the participation of others. Or she or he waits for others to start the ball rolling. A “C” is given to a student who may attend classes regularly, but who, for whatever reason, refrains from participation.
- Laptops should NOT be used in class unless specifically requested by the professor.
- Late papers: Paper grades drop 1 letter for each day late.
- Submissions of seminar papers must be in hard-copy form. They must be typed, double-spaced and written in acceptable style with normative spelling and grammar. Facsimile or email transmissions are unacceptable.
- Grades: 100-94 A, 90-93 A-, 87-89 B+, 84-86 B, 80-83 B-, 77-79 C+ . . . 59 and below is failing.
- Students who wish to request an accommodation due to a suspected or documented disability, please inform the instructor and contact the Center for Accessible Education (formerly the Office for Students with Disabilities), A-255 Murphy Hall, (310) 825 1501.
- A final note: Plagiarism will not be tolerated in this class and may be grounds for failing the course.



New Course Proposal

Theater 98T Prisons on Stage: From Antebellum Era to Era of Beyoncé

Course Number	Theater 98T
Title	Prisons on Stage: From Antebellum Era to Era of Beyoncé
Short Title	PRISONS ON STAGE
Units	Fixed: 5
Grading Basis	Letter grade only
Instructional Format	Seminar - 3 hours per week
TIE Code	SEMT - Seminar (Topical) [T]
GE Requirement	Yes
Major or Minor Requirement	No
Requisites	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.
Course Description	Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Overview of theatrical and site-specific performance around prison spaces. Emphasis on contemporary work, with time periods explored by artists and scholars of interest ranging from antebellum era to era of Beyoncé. Letter grading.
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows
Syllabus	File Welch_Syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.
Supplemental Information	Instructor (Kimberly Welch) UID: 004379818 Professor Sean Metzger is the faculty mentor for this course.
Grading Structure	Participation 15% Paper Presentation 25% Annotated Bibliography 20% Seminar Paper 40%
Effective Date	Spring 2018
Discontinue Date	Summer 1 2018
Instructor	Name: Kimberly Welch Title: Teaching Fellow
Quarters Taught	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer
Department	Theater
Contact	Name: MICHELLE CHEN E-mail: mchen@oid.ucla.edu
Routing Help	

ROUTING STATUS

Role: Registrar's Office

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Role: Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590

Status: Added to SRS on 8/31/2017 11:30:37 AM**Changes:** Title, Description, Supplemental Info**Comments:** Course description and title edited into official version.**Role:** Registrar's Scheduling Office - Hiatt, Michelle N (MHIATT@REGISTRAR.UCLA.EDU) - 310-825-12**Status:** Added to SRS on 8/30/2017 12:33:37 PM**Changes:** Short Title**Comments:** No Comments**Role:** Registrar's Scheduling Office - Hiatt, Michelle N (MHIATT@REGISTRAR.UCLA.EDU) - 310-825-12**Status:** Added to SRS on 8/30/2017 12:29:41 PM**Changes:** Short Title**Comments:** No Comments**Role:** FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Approved on 8/25/2017 4:17:39 PM**Changes:** No Changes Made**Comments:** Approved by College FEC Chair, Joe Bristow. Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173**Status:** Approved on 8/20/2017 8:08:32 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/4/2017 4:42:03 PM**Changes:** No Changes Made**Comments:** Routing to Joe Bristow for FEC approval.**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Approved on 7/14/2017 6:09:31 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Submitted on 7/14/2017 5:59:48 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

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cims@registrar.ucla.edu or (310) 825-6704