

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number Theater 107
 Course Title Drama of Diversity
 Indicate if Seminar and/or Writing II course _____

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

Foundations of the Arts and Humanities

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

Foundations of Society and Culture

- Historical Analysis _____
- 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) _____

[NOTE: THE COURSE WAS PREVIOUSLY APPROVED FOR LITERARY & CULTURAL AND VISUAL & PERFORMING ARTS. THIS APPLICATION IS FOR AN ADDITIONAL CATEGORY.]

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

This course was designed to bridge the study of literary and theatrical arts with the pressing social and political concerns of the 20th and 21st centuries that are activated under the umbrella term “diversity.” Analysis of popular and artistic representations and attention to the ethics and politics of *who* makes and consumes representations of “diversity” fundamentally require us to employ methods of social and cultural analysis in our academic approach to the topic(s).

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

Michelle Liu Carriger, Assistant Professor

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

If yes, please indicate the number of TAs 3

4. Indicate when do you anticipate teaching this course over the next three years:

2017-18	Fall	_____	Winter	<u>80</u>	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2018-19	Fall	_____	Winter	<u>80</u>	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2019-20	Fall	_____	Winter	<u>80</u>	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____

5. GE Course Units

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

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

This is an existing course, and the official UCLA Catalog course description has not changed. The course underwent a major departmental review and revision in 2016-2017, and now features a much more specific focus on social analysis.

Present Number of Units: 5

Proposed Number of Units: 5

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

 General Knowledge

Theater 107 integrates analysis of US society's (and UCLA's) current emphasis on the term 'diversity' with a survey of performances that attempt to embody those social and political values. We use interdisciplinary readings from sociological, information science, and ethnographic disciplines to understand more about minoritarian literary and artistic endeavors over the last century.

 Integrative Learning

The performing arts are never separate from the societies that foster them and minority performance groups in particular draw on both social and cultural norms and imperatives in the making of their arts—in turn, we are seeking to demonstrate to students how all cultural representations are enmeshed in the politics and cultures that produce them and offer ripe locations for analysis by social scientific means.

 Ethical Implications

The social and cultural analysis of diversity and representation has massive and immediate ethical implications for the student body and the course structure encourages students to consider how our received and negotiated ideas about identity and 'diversity' affect and are *effected by* our everyday lives, our consumption of culture, our social and political actions and standing, and our technological and personal systems of self-fashioning and communication. In both written assignments and discussion sections, students are encouraged to cultivate rules of respectful engagement with each other and consider whether our practice in the class should also model alternative modes of engagement for discussions of these sorts in the 'wider world' of social media and journalism.

 Cultural Diversity

This course is not merely about cataloguing forms of diversity and introducing students to categories they haven't considered before (students remarked in evaluations that they never realized we might think of disability as a diversity issue) but also about instilling critical understandings about how and why categories of diversity have come to matter in our present U.S. and global society and asking why do **some** forms of human difference seem to register and others are ignored or considered not salient to determinations of how and why people fit into social structures.

 Critical Thinking

One of my primary objectives in this GE class is to teach students to be reflexive about what 'diversity' even means and why it's a current buzzword and recent requirement for UCLA students of the College of Letters and Science. I'm working to move students from consumers of "information" provided in classes to creators of knowledge through, as in this example, understanding why we might decide to study what we are studying, and what societal ramifications one term like diversity is having today.

 Rhetorical Effectiveness

In consideration of the contemporary concerns over the concept of 'diversity' we explore in this class, we include a variety of writing and response forms especially calibrated to the increasingly mediatized ways students are interacting and communicating their ideas about identity and social belonging including blogging, video blogging (vlogging), podcasts, GIFs, tweets, and reddit posts. Part of assessment concerns understanding the different rhetorical and communicative ramifications these different formats have on our communications.

 Problem-solving

□ Library & Information Literacy

The independent research requirements for this class are minimal, with an emphasis on interpretation of materials and interdisciplinary application of sociological concepts and concerns to artistic representations. We are seeking here to expand our notions of 'information' and even 'library' to consider how a wide variety of sources inform contemporary notions of 'identity' and 'diversity' and therefore go into the creation of individual and group identifications.

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

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

(A) TOTAL Student Contact Per Week **4** **(HOURS)**

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

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

(B) TOTAL Out-of-class time per week **11** **(HOURS)**

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



THEATER 107 – Drama of Diversity (5 units)

Michelle Liu Carriger, Assistant Professor of Critical Studies
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UCLA Department of Theater

Winter Quarter 2018

**This syllabus is subject to change:
always listen in class and pay attention to additional email communications.**

Course website: <https://ccle.ucla.edu/course/view/18W-THEATER107-1>

Discussion Sections

Section 1A: Wednesdays, 12-12:50 pm, Macgowan 2310C – Beth Lane, bethlane01@gmail.com

Section 1B: Wednesdays, 1-1:50 pm, Macgowan 2310C – Oscar Fabela, fabelao@gmail.com

Section 1C: Mondays, 12-12:50 pm, Macgowan 2310C – Sara Murdock, sara.murdock@gmail.com

Section 1D: Mondays, 1-1:50 pm, Macgowan 2310C – Sara Murdock, sara.murdock@gmail.com

Course Overview

Diversity is a major buzzword in the U.S. and especially the university today, but what IS diversity anyway? Why do people use it in so many ways? And, why is diversity important in the theater? In this course, students will establish a working understanding of the contemporary U.S. use of diversity and how the concept of diversity became so important in the academy, the theater, and the larger U.S. context while also gaining a thorough grounding in the key diversity movements within the American theater (and just a bit beyond). The course will survey both some historical shifts in notions of multiculturalism, diversity, civil rights and protest over the 20th and 21st centuries, as well as contemporary issues.

The course draws upon the UCLA Department of Theater's wealth of expert practitioners and scholars (and beyond) for guest lectures that diversify the typical structure of a university course, introducing students to a range of approaches and experts and also requiring them to respond and synthesize their work in a variety of ways, including through new media platforms like blogging and video response. Readings encompass play texts, theory, and history.

Format and Assessments

In addition to the lectures, students are assigned readings, viewings, and weekly response assignments. These are all found on the course website, and assignments are submitted to Turnitin using the links on the course website. Students will practice a range of response forms and analytical and creative writing outputs.

Weekly assignments are based on the provided prompts, readings, and lectures.

Books and Course Reader

The following are required:

- Fernandez, Evelina. *Mexican Trilogy*. Samuel French, ISBN: 9780573702280
- Gotanda, Philip Kan. *Yankee Dawg You Die*. Dramatists Play Service.
- Nguyen, Qui. *Vietgone*. ISBN: 978-0573706479
- Williams, Tennessee. *The Glass Menagerie*. ISBN: 978-0141190266
- Course Reader

Required books are available through the LuValle Bookstore at UCLA, or through the UCLA bookstore's website (https://shop.uclastore.com/t-textbooks_homepage.aspx). Many are also available through online retailers.

The Course Reader will be available as hard copy or PDF via UCLA Course Reader Solutions at the start of the quarter.

A selection of other readings will be available through the course website.

Film Screenings

Required films can be streamed at low resolution from the Class Website. Films chosen for assignments or papers should be viewed at full quality on DVD or via web services such as *iTunes* or *Netflix*.

Grading

- 20% - Discussion section attendance and participation
- 40% - Mini writing assignments: 1) self-introduction video; 2) social media project; 3) production review; 4) Pop and Protest video presentation
- 20% - Quizzes
- 20% - Final Paper (production pitch)

Attendance

There are 8 in-person discussion section meetings with your Teaching Assistant. You can miss **ONE** section meeting for any reason (including illness) without penalty, however additional absences will negatively impact your section grade. If extremely serious issues arise that will

cause you to miss more than one section meeting, contact your TA and instructor immediately so that we can work out an alternative arrangement for you.

Communication

We love to hear from you! To ensure the highest quality of communication, first check the website and syllabus to make sure your question isn't already addressed. Then, for questions about grades and grading, contact your TA; contact your TA or Professor Carriger for questions about course materials and themes. Their email addresses can be found on the **Site Info** page. Contact the course administrators at online@tft.ucla.edu if you are having technical difficulties.

Academic Accommodations for Students with Disabilities

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu. Disability accommodations needs should be communicated to the instructor and/or Teaching Assistant before assignments are due unless there are extenuating circumstances. These policies apply to both matriculated UCLA students and visitors in Summer Session.

Academic Integrity

Any written assignment must be solely the work of the student who turns it in. Compiling a written assignment by pasting together extracts from websites is unacceptable and is a form of plagiarism. **EVERY PAPER MUST BE SUBMITTED THROUGH TURNITIN.** The course website will explain how to do this. Ignorance of UCLA policy is not an excuse for academic dishonesty, so always ask if you have concerns. UCLA's policies on academic integrity and student conduct may be found at: <http://www.deanofstudents.ucla.edu/Student-Conduct-Code>

Submissions are screened for improper citations and potential plagiarism. Quotes or ideas paraphrased from other work must be properly cited.

SCHEDULE**PART ONE: INTRODUCING****Week One – January 8-14**Lesson 1

Lecture: Introduction: **What is Diversity? Why Theater?**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
 Reading: “From Singapore, To Cambridge, To Duke University” by Michelle K *online
<http://waltermignolo.com/decolonial-aesthesis-from-singapore-to-cambridge-to-duke-university/>

Lesson 2

Lecture: **Discomfort and Diversity: Course Rules of Engagement**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
 Peruse: 1. The Whiteness Project *online <http://whitenessproject.org/>
 2. Under Our Skin project *online
<https://projects.seattletimes.com/2016/under-our-skin/#>

ASSIGNMENT: 1 to 2 page response paper (double-spaced) due Sunday, January 14 at 11:59 PM PDT via Turnitin link on course website.

Prompt: Who are you? How do you think of yourself, your identity, and your relationship to the notion of “diversity”? What does diversity mean to you? Your writing will be private between yourself, your TA and your instructor. [Credit/No Credit grading--counts as a quiz

Week Two – January 15-21

DISCUSSION SECTIONS CANCELED DUE TO MARTIN LUTHER KING, JR. HOLIDAY

Lesson 3

Lecture: **A brief history of U.S. liberation movements, “multiculturalism,” and diversity**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
 Reading: 1. "Diversity is a Euphemism." Noah Berlatsky, LA Times. *online
<http://www.latimes.com/opinion/op-ed/la-oe-berlatsky-diversity-20170710-story.html>
 2. “Identity” and “Race” from *Keywords for American Cultural Studies*
 *READER

Lesson 4

Lecture: A Case Study: **Hamilton and contemporary casting controversies**
 Presenter: Donatella Galella, Assistant Professor, UC Riverside
 Reading: 1. “Why Hamilton is not the Revolution You Think It Is” *online
<http://howlround.com/why-hamilton-is-not-the-revolution-you-think-it-is>
 2. Recent stats on Broadway casting Asian American Performers Action Coalition
 *online <http://www.aapacnyc.org/stats-report.html>
 Media: *Hamilton* soundtrack *online

ASSIGNMENT: Video self-introduction and key term discussion. Due Sunday, January 21 at 11:59 PM PDT via discussion board on course website.

PART TWO: BRIEF HISTORIES

Week Three - January 22-28

Lesson 5

Lecture: **Native American Theater**

Presenter: Kimberly Norris Guerrero, Assistant Professor, Dept. of Theater, UC Riverside and Michelle Liu Carriger, Assistant Professor, Dept. of Theater

Reading: *Manahatta* by Mary Kathryn Nagle *READER

Lesson 6

Lecture: **Suffragette Theater**

Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater

Reading: 1. *Votes for Women!* (1907) by Elizabeth Robins *READER
2. "The New Woman" (1896) by George Rugg *READER
3. "A Very New Woman" (1896) by Alice E. Ives *READER

ASSIGNMENT: Quiz due Sunday, January 28 at 11:59 PM PDT via quiz tool on course website.

Week Four – January 29-February 4

Lesson 7

Lecture: **Black Theater**

Presenter: Dominic Taylor, Professor, Dept. of Theater

Reading: *Trouble in Mind* by Alice Childress *READER

Lesson 8

Topic: **Social Media**

Reading: 1. "Why Women Aren't Welcome on the Internet" by Amanda Hess
<https://psmag.com/social-justice/women-arent-welcome-internet-72170>
2. "Social Media and Race" by Noble & Senft, from *Social Media Handbook*

ASSIGNMENT: Social Media Project due Sunday, February 4 at 11:59 PM PDT. Complete instructions available on CCLE page.

Week Five – February 5-11Lesson 9Lecture: **Jewish Theater**

Presenter: David Gorshein, Lecturer, Dept. of Theater

Reading: Alisa Solomon: “Balancing Act: *Fiddler’s* Bottle Dance and the Transformation of Tradition.” *READERViewing: *Fiddler on the Roof* (1971) *onlineLesson 10Lecture: **Chicano Theater**

Presenter: Jose Luis Valenzuela, Professor, Dept. of Theater

Reading: *Mexican Trilogy: I* by Evelina Fernández *\$ASSIGNMENT: Quiz due Sunday, February 11 at 11:59 PM PDT via course website.**Week Six – February 12-18**Lesson 11Lecture: **Asian-American Theater I**

Presenter: Sean Metzger, Associate Professor, Dept. of Theater

Reading: *Yankee Dawg You Die* by Philip Kan Gotanda *\$**PART THREE: CONTEMPORARY ISSUES IN DIVERSITY AND DRAMA**Lesson 12Lecture: **Asian-American Theater 2**

Presenter: Sean Metzger, Associate Professor, Dept. of Theater

Reading: *Vietgone* by Qui Nguyen *onlineASSIGNMENT: Quiz due Sunday, February 18 at 11:59 PM PDT via course website.**Week Seven - February 19-25**

DISCUSSION SECTIONS CANCELED THIS WEEK DUE TO PRESIDENTS’ DAY HOLIDAY

Lesson 13Lecture: **Queer Theater 1: Drag Underground and ‘Over’ground**

Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater

Viewing: *Paris is Burning* (1990) *onlineLesson 14Lecture: **Queer Theater 2: WOW Cafe and Downtown Performance**

Presenter: Sylvan Oswald, Assistant Professor, Dept. of Theater

Reading: *Belle Reprieve* by Split Britches *READERASSIGNMENT: Quiz due Sunday, February 25 at 11:59 PM PDT via course website.

Week Eight – February 26 – March 4Lesson 15

Lecture: **Pop and Protest - #BlackLivesMatter and Beyoncé**
 [Complete listing and description of this week's assignment on CCLE]

ASSIGNMENT: Video Response due Sunday, March 4 at 11:59 PM PDT.

Week Nine – March 5 - 11Lesson 16

Lecture: **Self-Representation and Documentary Theater**
 Presenter: Marike Splint Assistant Professor, Dept. of Theater
 Reading: "Specialists in their own lives" by Eva Behrendt. *Rimini Protokoll. Experts of the Everyday. the Theatre of Rimini Protokoll.* Ed. Dreysse, Miriam & Malzacher, Florian. Berlin: Alexander Verlag, 2008. 64-73. *READER

Lesson 17

Lecture: **Refugee Theater**
 Presenter: Michelle Liu Carriger and Marike Splint, Assistant Professors, Dept. of Theater
 Media: *Queens of Syria* documentary *online
 Recommended: "On Stitches" by Balfour and Woodrow from *Refugee Performance*. *PDF

ASSIGNMENT: Quiz due Sunday, March 11 at 11:59 PM PDT via course website.

Week Ten – March 12 - 18Lesson 18

Lecture: **Disability and Theater**
 Presenter: Patrick McKelvey, Assistant Professor, Florida State University
 Reading: 1. *The Glass Menagerie* by Tennessee Williams *\$
 2. Recommended: "The Tyranny of Neutral" by Carrie Sandahl *PDF

Lesson 19

Lecture: **Conclusion and Wrap Up**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater

ASSIGNMENT (Final Deadline): Production Review **due March 18 (Sun) 11:59pm PDT**

ASSIGNMENT: Final Paper – Production Pitch **due March 18 (Sun), 11:59pm PDT**

ASSIGNMENT: Course Evaluations **due Saturday, March 17 at 8 AM PDT**

ADDITIONAL ASSIGNMENT INFORMATION:**Mini-assignment #1: Self-introduction and key term video assignment**

Due week 2

4-7 minutes

Make a short video introducing yourself to the class and talking a little about your take on the key terms of the course (like ‘diversity,’ ‘identity,’ and so on). You may recap questions and ideas from your response paper if you like: *Who are you? How do you think of yourself, your identity, and your relationship to the notion of “diversity”?* *What does diversity mean to you?* It would be a good idea to consider the ideas presented in the readings of weeks 1 and 2 in your discussion (especially “Identity” and “Race” from lesson 3). If you do not have the ability to record and upload a video, consult your TA and you can complete an audio or written self-introduction instead. Credit/No Credit grading

Mini-assignment #2: Social Media Assignment

Due week 4

In the early days of the internet, people were excited and scared about the seemingly limitless possibilities for who you might be when you were untethered from your physical body and hence your ‘identity’: people adopted handles and usernames, and ‘avatar’ thumbnail images of anything they wanted. While some people felt liberated to be whoever they wanted—or their ‘true selves’--others cautioned that no one was who they seemed. While your daughter thought she was talking to another teenage girl in a chatroom, perhaps she was really falling under the influence of an adult pedophile man *posing* as a girl. Or you could join Second Life or another MMO (massively multiplayer online) game and create an entirely new persona to inhabit—an elf, an orb, or a purple flying animaloid. Then, in let’s say 2006, Facebook was opened to anyone with an email address, helping to recalibrate our internet presence with something called your “real name.” Combined with the explosion of cybercrime and identity theft, “catfishing” and the simple fact that more and more of our socializing takes place on the web, the internet and social media platforms have become a major, perhaps one of the most important, venues for the working out of ‘identity’ issues today.

In this project, we want to think critically about how we perform our identities (and, possibly, thus create them) on the internet and in social media. We want to also consider how perceptions of personal identities shape our experiences of the internet, how identity shades into political affiliation and how politics and identity alter our perceptions of truth, the world, and the internet. Furthermore, this very class is taking place largely on the internet—in what ways might we want to consider how we communicate online vs ‘IRL’ and do we want to try to rewrite the rules for internet communication about identity and diversity?

Our project will proceed in three parts:

1. Read through the following articles (two required, shorter ones recommended)

- Gamergate <https://psmag.com/social-justice/women-arent-welcome-internet-72170> •
- SocialMediaandrace/identity-Noble&Senft, “SocialMediaandRace” *Social Media Handbook*

RECOMMENDED:

- Digital Blackface: <https://www.teenvogue.com/story/digital-blackface-reaction-gifs> • MemesandMisogynoir: <https://www.theawl.com/2014/08/memes-and-misogynoir/> • Undercover Social Media: https://www.washingtonpost.com/news/the-switch/wp/2017/08/24/a-black-man-went-undercover-as-a-digital-white-supremacist-this-is-what-he-learned/?utm_term=.b6f0845b0dca
- Tumblr Identities: <http://gawker.com/5940947/from-otherkin-to-transethnicity-your-field-guide-to-the-weird-world-of-tumblr-identity-politics>

2. Head over the giphy.com/search/ or <https://www.tumblr.com/search/> (or a similar site of your own choice—) where you can search for a few key terms and see what comes up. Try words like “identity politics,” “diversity,” races or ethnicities, and so on. [Warning: this is open internet waters, there’s no telling what kinds of things will come up— I think you already know that you are likely to come across objectionable, offensive, and/or stupid content. That’s what we want to think through right now.]

3. **Synthesize your findings in three mediums:** long, shorter, shortest. ***ONE of your formats must include at least 2 paragraphs written or spoken, minimum.** For example, you might write a blog post or record a vlog post or podcast about the issue you investigated most closely, then reduce your message to a GIF (you can make your own at giphy.com), and/or reduce your statement again to 140 characters for a tweet, with or without image (yes, I know Twitter recently increased their character limit, but what has 10 years of 140 characters done to discourse?). Some issues you may want to consider in completing this assignment and in discussion around this project: how do the very structures of these applications affect our message? How do we understand these messages and their senders differently in different mediums (and versus face-to-face discussion)? What kinds of guidelines might we want to see followed more often in these discussions online and what purposes to these discussions serve?

*You may choose to upload all three of your three media responses directly to the CCLE response board for your section, or you may upload them to your preferred platform and ***LINK THEM*** to the response board—use the hashtag **#Theater107** in addition to any other hashtags if you post in ‘open waters.’

A LIST OF APPROVED MEDIA YOU MIGHT USE:

*if you would like to make one of your posts in a medium that’s not listed, drop a line to TA and instructor for prior approval.

- Tumblr, Blogspot, Wordpress, livejournal, facebook, reddit post.
- YouTubeorVimeovlog
- podcast/audio format: iTunes, soundcloud
- Instagrampictureorstory
- GIF, animatedorstatic, preferablywithtext
- Tweet

Mini-assignment #3: Production Review

Due two weeks after performance, final deadline, March 18 (Sun) 11:59pm PDT
3-4 pages, double-spaced, 12-pt font.

At any time in the quarter, you need to review a performance that you see live somewhere around Los Angeles. See the list of eligible performances on CCLE page or choose your own with prior instructor approval. **Your ticket stub and 3-4 page (double-spaced) review are due two weeks after you see the show.** We are committed to helping you find low-cost and accessible theater to see to ensure that everyone can complete this assignment. See CCLE page for complete information.

WRITING GUIDELINES:

A review, like an academic paper, should make an argument— it is not a list of what you liked and what you didn't like, but rather should assess the effects of the performance (not its *intentions*, which, without specific information from its creators, we couldn't necessarily know). Performance effects could be both material (like arousing physical and emotional feelings, eliciting audience responses, or creating impacts on the performers and environment) or intellectual (eliciting thought, ideas, new understandings, or activating old patterns, like stereotypes).

Suggestions for a strong performance review:

1. Have a thesis about the effect the performance had on audience/you,
2. Consider the questions/ideas of the class in shaping your argument, for example, who was the performance created by, who was it for? Insiders, outsiders, mixed groups? What messages did it send about different kinds of group identity?
3. Your feelings and experience of the performance are a good starting point— but consider them as evidence to be used in your reasoning, not the argument itself.
4. Attach your claims about the performance's effects to specific examples: lines or scenes from the text, stage effects, actor behaviors, gestures, speech, even the theater space itself.

Mini-assignment #4: Pop & Protest Video

Due week 8
5-8 minutes

In mini-assignment 4, make a video or a podcast using what we've been discussing all quarter to make your own short response video in the manner of the video lectures you've seen already. The video presentation should be between 5 and 8 minutes long. [If you have technical constraints that make it impossible for you to record and upload a video file, let your TA and instructor know, and we will be prepared for audio files or written texts, 3-5 paragraphs instead.]

Week 8's lesson consists of a portfolio of materials about contemporary pop (particularly Beyoncé) and protest (particularly Black Lives Matter) for you to consult. You may want to focus on just Black Lives Matter or on contemporary pop protest, or on discussing the links between them. Try to survey all the materials assigned, but then of course you can't cover everything in 5-8 minutes: you may want to focus on one music video or song, using the additional readings to help your analysis. You may need to do some additional research to

present your point.

Reading

1. "Hands Up! Don't Shoot!" by Anusha Kedhar
2. Pop and Protest by Daphne Brooks
3. "Beyoncé's *Lemonade*: She Dreams in Both Worlds" by Perrott, Rodgers, & Vernalis
4. NPR interview with Solange Knowles

Recommended Additional Readings

1. Keeanga-Yamahtta Taylor "Black Lives Matter: A Movement Not a Moment" from *From #blacklivesmatter to Black Liberation*(Course Reader)
2. bell hooks "Moving Beyond Pain: Beyoncé's *Lemonade*"

Screenings

1. *Lemonade* visual album by Beyoncé (2016)
2. *A Seat at the Table* album on Youtube by Solange Knowles (2016); full album lyrics (optional)
3. "Hell You Talmbout" video by Janelle Monáe and Wondaland Records Artists (2016); song lyrics (optional)
4. *Black Lives Matter* VPro documentary (2016)

FINAL PAPER: Production Pitch paper

DUE MARCH 18 (Sun) 11:59pm

1500-2000 words, double-spaced, via TurnItIn.
Chicago style references and works cited page.

In the final paper, propose a production of one of any of the plays we read during our course, or another play text, with instructor permission. You should consider what kind of audience you wish to reach, what kind of effect you hope to have on them, where you want to stage this show (cities, but also neighborhoods, what kind of performance space, etc), who you would cast, and why the play should be staged now in these conditions.

This assignment is arranged to allow you to be creative while also synthesizing both course material and the course themes — for maximum points, you'll want to demonstrate your grasp of the nuances of the terminology in your explanations as well as incorporate strong reading and analysis skills of a text from the class or of your choice.

Remember: these are issues that, as we've tried to demonstrate over the term, have many answers. They're not "black and white" "right and wrong" type issues, so your project will focus on the issues you find pressing. You can't address everything, and many terms and ideas are slippery and complicated. The prompt here is a guide and set of expectations, not rules, a recipe,

or a blueprint. We want to see you demonstrate your thinking and ideas in action.

Each paper should contain a pitch: why this play, why now, why this audience, what effect are you hoping to have on your audience (and who is your audience)? We will be looking to see your own developed notions of what theater/performance is and can do, as well as explanations that demonstrate a complex and nuanced understanding of ‘diversity’ and how it might work in performance.

The form of the paper should be a proposal to a prospective company, theatre, or group (be specific about who this is! It could be a real organization, theatre, or group—like The UCLA Afrikan Student Union, Getty Museum, or East-West Players—or a hypothetical one, like say the “Sesame Street Latino Muppets Alliance”). You will want the following parts: 1) Introduction, explaining the proposal and its import. 2) Casting and other concerns of making the production itself, including location of performance. 3) Impact on audience

RUBRIC:

50 base points for grammar, punctuation, writing mechanics

10 points for clarity and quality of pitch (thesis/premise of paper)

20 points for clarity of analysis/use of terms, including “diversity”

10 points for analysis of performance conditions, concrete ideas for creation of performance, including casting, direction, performance space and location.

10 points for analysis of audience impact, clarity on what theater can and can’t be expected to do

+up to 10 bonus points at the discretion of the instructors for special engagement with the topic.

***You are encouraged to take advantage of the UCLA writing center resources at any time <http://wp.ucla.edu/wc/>**

***Your instructor and TA can review thesis statements and up to one paragraph for feedback up until 48 hours before the deadline.**

***Check out the special discussion board for writing help and assignment clarification if you have questions you want help with.**

External references on writing and referencing:

Purdue OWL Writing Center pages: <https://owl.english.purdue.edu/owl/section/1/>

Chicago Style: http://www.chicagomanualofstyle.org/tools_citationguide.html



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Course Revision Proposal

Theater 107 Drama of Diversity

Requested revisions that apply:

 Renumbering Title Format Requisites Units Grading Description

 Multiple Listing: Add New Change Number Delete

 Concurrent Listing: Add New Change Number Delete

CURRENT

Course Number Theater 107

Title Drama of Diversity

Short Title DRAMA OF DIVERSITY

Units Fixed: 5

Grading Basis Letter grade or Passed/Not Passed

Instructional Format Primary Format
Lecture
Secondary Format
Discussion

TIE Code LECS - Lecture (Plus Supplementary Activity) [T]

GE No

Requisites None

Description Lecture, three hours; discussion, one hour (when scheduled). Investigation of diversity in American society as manifested in dramatic works and theatrical presentations. P/NP or Letter grading.

Justification

Syllabus

Supplemental Information

Effective Date Summer 1 2017

Department Theater

Contact

PROPOSED

Theater 107

Drama of Diversity

DRAMA OF DIVERSITY

Fixed: 5

Letter grade or Passed/Not Passed

Primary Format
Lecture - 3 hours per week

Secondary Format
Discussion - 1 hours per week

LECS - Lecture (Plus Supplementary Activity) [T]

Yes

None

Lecture, three hours; discussion, one hour (when scheduled). Investigation of diversity in American society as manifested in dramatic works and theatrical presentations. P/NP or Letter grading.

This revision is to add this course to the GE offer to broaden availability for and increase attractiveness of important Theater History courses to all students at UCLA. The change to a GE course will assist the University with its mission to increase the student population and the ability to graduate each student within 4 years.

File [Theater 107 Syllabus-2018.docx](#) was previously uploaded. You may view the file by clicking on the file name.

Summer 1 2018

Theater

Name
INGA JOHNSTON

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[Routing Help](#)

ROUTING STATUS

Role: Registrar's Scheduling Office

Status: Pending Action

Role: TFT FEC Coordinator - Billings, Noell Ethel (NBILLINGS@TFT.UCLA.EDU) - 3107948812

Status: Approved on 4/5/2018 2:49:08 PM

Changes: TIE Code

Comments: FEC approved on 4/5/18 6 Yes, 0 No, 0 Abstain

Role: Department Chair or Designee - Kite, Brian Edward (BKITE@TFT.UCLA.EDU) - 57008

Status: Approved on 4/5/2018 2:47:17 PM

Changes: TIE Code

Comments: No Comments

Role: Department Chair or Designee - Johnston, Inga (IJOHNSTON@TFT.UCLA.EDU) - 62458

Status: Approved on 4/5/2018 2:38:31 PM

Changes: TIE Code

Comments: Theater Department Faculty vote on 1/31/18: 15 yes, 0 no, 0 abstain

Role: Initiator/Submitter - Johnston, Inga (IJOHNSTON@TFT.UCLA.EDU) - 62458

Status: Submitted on 4/5/2018 2:14:35 PM

Comments: Initiated a Course Revision Proposal

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