

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 subgroup(s) for this course

Foundations of the Arts and Humanities

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

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) _____

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

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. 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. These historical and societal issues will be examined through the lens of numerous specific pieces of dramatic literature and their authors.

This course will provide students with a basic grounding in social analysis as historical information and techniques intersect with analytical approaches to understanding society through the political-cultural performance practices of minority US groups. As so many theatres of "diversity" were founded specifically as vehicles of political protest and social change, our survey of both the last century of social minority theatres and contemporary performance practices both on stage and street is fundamentally concerned with both historical and social analysis of American society, from the perspective of those who have been deemed "minor." More to the point, diversity theatre has itself been deeply and primarily concerned with performing analysis of history and society.

The course will also examine minoritarian drama for its literary and cultural significance. Students will read, analyze and quote from the texts of numerous plays, and consider the plays both as literary objects and as pieces that are translated into live performance. Students will also consider the role of the playwright generally and specific playwrights as well as the texts they authored.

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

Michelle 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 2

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

2016-17	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2017-18	Fall	100	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2018-19	Fall	100	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____

**The intention is to offer this course once per academic year starting Fall 2017, as well as in the summer, starting Summer 2017.*

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes 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 faculty are updating the course content to reflect more recent trends and developments in the notion of diversity. Nothing is changing with regard to the title, units, etc. There is a CIMS course action to add discussion sections and P/NP as a grading option.

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

This course is designed to augment the student's knowledge of the performing arts, minoritarian dramatic literature, and analysis of society and social movement: not only the historical data surrounding selected works within the repertoire of American drama and performance from minority groups, but also the philosophy, political context, and cultural systems informing these works. The syllabus will combine introductory lessons on the history and current state of American diversity initiatives, and work on dealing with delicate subject matter and personal discomfort in discussing social justice issues like diversity, privilege, fragility, and so forth. 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. These issues will be examined through the lens of a series of plays and other dramatic pieces, which will be read in their entirety as literary pieces in their own right.

□ Integrative Learning

The topics of the plays in the course require understanding of a wide range of disciplines: theater history, dramatic literature, social analysis, historiography, major events in history and how they were portrayed in theater, gender and race studies, major intellectual and artistic movements, as well as artistic principles employed by theater practitioners. As students examine these plays, they will employ a variety of methodologies to approach the material, including social/cultural analysis and an understanding of both performance fundamentals and technical/theatrical aspects of the work. The students will also practice a range of response forms and analytical and creative writing outputs, with options including a polemic, a position paper, blog posts, and a video diary or audio podcast.

□ Ethical Implications

This course will grapple directly with the concept of diversity, its importance in the academy and the arts, and the ethical implications of diversity initiatives. A central component of the course will be the interchange of ideas between fellow students, as they tackle difficult questions regarding multiculturalism and diversity. Students will be challenged to address delicate subject matter and issues of personal discomfort in ethical, respectful, and productive exchanges with each other.

□ Cultural Diversity

This course enfold the survey examination of written and performed texts within a structure that seeks to articulate what "diversity" means in contemporary U.S. society and the academy and also how it became such an important tenet of education and political interests. Toward that end, a portion of course material will be focused on understanding the current political, social, and educational context of the US (and the world) and establishing some historical understanding of the movements and events that helped to create this moment. Students will be introduced to range of ethical arguments and theories about anti-racism, structural discrimination and unconscious bias in conjunction with the course content on various theatre and performance forms. The course employs a survey format rather than a depth-model to establish a broad understanding of a range of groups, including Asian-Americans, African-Americans, Latinx people, Native Americans, LGBTQA performance, performers with disabilities, women, and more who have sought to use drama and performance as a mode of addressing and redressing society and their place within it.

□ Critical Thinking

Students are required to take the analytical skills used in their assigned readings,

filter them through their knowledge gained of various critical interpretations and relevant contextual events, and apply them to their assignments—including written works, and filmed/recorded/compiled ones. They are asked to synthesize what they have learned from the lectures, the readings of plays and theorists, and from exchanges with their fellow students and come up their own point of view that they bring to their reading/seeing of plays.

❑ Rhetorical Effectiveness

This course is writing-intensive, and requires upper division writing and verbal skills. Students will be required to write short essays each week, either as papers or discussion board topics, as well as long-form papers. The course will also require other forms of rhetorical engagement, including verbal and multimedia responses. Students will interpret and analyze the ideas and themes in the plays they have read and watched, and provide critique the development of ideas or movements across plays, time periods, or genres.

❑ Problem-solving

❑ Library & Information Literacy

Students will be required to identify and utilize several outside sources and use proper citation in their papers and multimedia assignments.

(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: | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (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>4</u> | (hours) |
| 3. Group Projects: | _____ | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>3</u> | (hours) |
| 5. Information Literacy Exercises: | _____ | (hours) |
| 6. Written Assignments: | <u>3</u> | (hours) |
| 7. Research Activity: | _____ | (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
mcarriger@tft.ucla.edu

UCLA Department of Theater

NOTE AS OF SEPTEMBER 2016: This is a preliminary syllabus for Theater 107. The course is undergoing significant revision with input from many members of the Theater faculty. This syllabus will be expanded upon, and the assignments given more specificity, as that revision process progresses.

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. 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 will draw upon the UCLA Department of Theater's wealth of expert practitioners and scholars for guest lectures that diversify the typical structure of a university course, introducing students to not only a range of approaches but 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 will encompass play texts, theory, and history.

This course will provide students with a basic grounding in social analysis as historical information and techniques intersect with analytical approaches to understanding society through the political-cultural performance practices of minority US groups. As so many theatres of "diversity" were founded specifically as vehicles of political protest and social change, our survey of both the last century of social minority theatres and contemporary performance practices both on stage and street is fundamentally concerned with both historical and social analysis of American society, from the perspective of those who have been deemed "minor." More to the point, diversity theatre has itself been deeply and primarily concerned with performing analysis of history and society.

In this class, students will be expected to engage each other and the material respectfully and

bravely. The midterm assignment will be a prompt specifically geared toward student self-assessment of their position, behavior, and evolution of understanding. The response assignments will emphasize a low-stakes, regular and ongoing personal engagement with the concepts of the class and keep all students in close contact with the instructors to monitor their understanding and dispositions. Through an intensive personal engagement with students in the class in the previously described ways, we hope to be able to foster respect and care amongst the class members, despite the likelihood of personal discomfort.

Format and Assessments

This course is a “hybrid” or “blended” course. Lecturers are pre-recorded, high-quality video lectures, and can be viewed from the course website. Discussion sections are held once per week for one hour with a Teaching Assistant, in-person in a classroom.

In addition to the recorded lectures and live discussion sections, students will be assigned readings, weekly response papers, a midterm paper, and a final paper. These are all found on the course website, and papers 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, with options including a polemic, a position paper, blog posts, and a video diary or audio podcast.

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

The midterm paper is a longer self-assessment and reflection due at the quarter’s midway point.

In the final paper, each student will examine a performance or playtext (either one we studied or another one, with the instructor’s approval) in greater depth, explicating how drama and performance aim to create social change, either in the contemporary moment or in the past.

Grading

Grades will be based on the following distribution:

Weekly Response Papers	25%
Participation in Weekly Discussion Sections	15%
Midterm Paper	25%
Final Paper	35%

Academic Accommodations

To request an accommodation due to a suspected or documented disability, please inform the instructor and contact the Center for Accessible Education, A-255 Murphy Hall, (310) 825-1501.

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.

UCLA's policies on academic integrity and student conduct may be found at:

<http://www.deanofstudents.ucla.edu/Academic-Integrity>

<http://www.deanofstudents.ucla.edu/Student-Conduct>

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

SCHEDULE

**Readings are suggested and will be supplemented with criticism and additional scholarly articles, introductions, etc.

Week One

Lesson 1

Lecture: **Introduction: What is Diversity? Why Theater?**

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

Reading: TBD

Lesson 2

Lecture: **Discomfort and Diversity: Internet, Trolls, and Virtual Engagement**

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

Reading: Selection of contemporary news articles

Week Two

Lesson 3

Lecture: **A brief history of U.S. liberation movements, “multiculturalism,” and diversity**

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

Reading: TBD

Lesson 4

Lecture: **Jewish Theater**

Presenter: David Gorshein, Lecturer, Dept. of Theater

Reading: *A Shayna Maidel* by Barbara Lebow

Week ThreeLesson 5Lecture: **Feminist Theater**

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

Reading: *Votes for Women!*, 1907, by Elizabeth Robins
Additional historical articleLesson 6Lecture: **Native American Theater**

Presenter: Hanay Geiogamah, Professor, Dept. of Theater

Reading: *Threads: Ethel Nickel's Little Acre* by Bruce King**Week Four**Lesson 7Lecture: **Chicano Theater**

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

Reading: *Zoot Suit* by Luis ValdezLesson 8Lecture: **Black Theater**

Presenter: Dominic Taylor, Professor, Dept. of Theater

Reading: *Blues for Mister Charlie* by James Baldwin**Week Five**Lesson 9Lecture: **Asian-American Theater**

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

Reading: *Yankee Dawg You Die* by Philip Kan GotandaLesson 10Lecture: **Midterm review and check-in***Midterm Paper due by Sunday at 11:59 pm PDT.***Week Six**

Lesson 11

Lecture: **Asian-American Theater Today**
 Presenter: Sean Metzger, Associate Professor, Dept. of Theater
 Reading: TBD

Lesson 12

Lecture: **Queer Theater**
 Presenter: Sylvan Oswald, Assistant Professor, Dept. of Theater
 Reading: Excerpts from *Memories of a Revolution: The First Ten Years of the WOW Café Theater*

Week SevenLesson 13

Lecture: **Disability and Theater**
 Presenter: TBD
 Reading: *Disability: A Comedy* by Ron Whyte;
The Tyranny of Neutral: Disability and Actor Training by Carrie Sandahl

Lesson 14

Lecture: ***Hamilton* and contemporary casting controversies**
 Presenter: TBD
 Reading: *Hamilton* collected articles and reviews
 Media: *Hamilton* soundtrack

Week EightLesson 15

Lecture: **Mainstream Radical Pop Protest: Beyoncé's *Lemonade* Feminism**
 Presenter: TBD
 Reading: *Lemonade*, and associated articles

Lesson 16

Lecture: **Protest as performance and #BlackLivesMatter**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
 Reading: Collected essays and articles

Week NineLesson 17

Lecture: **Rimini Protokoll and Documentary Theatre**
 Presenter: Marike Splint Assistant Professor, Dept. of Theater
 Reading: Excerpts from Malzacher, Florian and Miriam Dreysse. *Experts of the Eyeryday: The Theatre of Rimini Protokoll*.

Lesson 18

Lecture: **Refugee Greek Tragedy**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
 Reading: *Hecuba* by Euripides and associated articles about Delos theater production of *Hecuba, A Refugee*, 2016.

Week Ten

Lesson 19

Lecture: **So what is the theatre's political and social role?**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
 Reading: *Class choice readings in contemporary performance

Lesson 20

Lecture: **Conclusion**

Final Paper due by Sunday of week 10 at 11:59 pm.



UCLA Course Inventory Management System

[Main Menu](#)

[Inventory](#)

[Reports](#)

[Help](#)

[Exit](#)

Revise a Course

Required fields are marked with a red letter **R**.

THEATER 107 Drama of Diversity

Check all 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

PROPOSED

Department R 7-character code
THEATER

7-character code
THEATER

Requested Course Number R 7-character code
THEATER
Course Number
107

7-character code
THEATER
Course Number

prefix number suffix

[Check box if Multiple Listed](#)

[Check box if Concurrent](#)

Multiple Listed Course

Concurrent Course

Course R **Drama of Diversity**
Catalog Title

Short Title **DRAMA OF DIVERSITY**

(19 character limit)

Units R Fixed: **5**

Fixed:
 Variable: Minimum Maximum
 Alternate: or

Grading Basis R **Letter grade only**

Instructional Format R Primary Format
Lecture

Primary Format

Hours per week

Secondary Format
None

Secondary Format

Hours per week
 [Next](#)

TIE Code R **SEMT - Seminar (Topical) [T]**

GE Requirement R **No**

Yes No

If yes, submit a proposal to the GE Governance Committee.

Requisites

Include enforcement level (enforcement, warning, none).

Course Description **R** Lecture, three hours. Investigation of diversity in American society as manifested in dramatic works and theatrical presentations. Letter grading.

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

887 characters remaining

Justification **R**

Justify the need and state the objectives for this course revision. Identify effects on other courses in your department or on courses or curriculum in other departments. List departments and chairs consulted and summarize responses.

A discussion section component has been added to accommodate Summer Online Offerings with TAs. The change to add P/NP will assist the Department and the University with its

864 characters remaining

Syllabus

A syllabus and/or reading list is required for new courses.

Upload syllabus file.
Read the [upload instructions](#) for help.

Supplemental Information

Effective Date **R** **Spring 2006**
Contact

Select Term

Name

E-mail

Routing Help

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at cims@registrar.ucla.edu or (310) 206-7045

From: [Wilkinson, Brooke](#)
To: [Carriger, Michelle](#)
Cc: [Nason, Kerry Schutt](#)
Subject: Theater 107 - GE Reviewed
Date: Monday, November 14, 2016 7:13:39 PM

Hello Michelle,

The GE Governance Committee reviewed your proposal to have Theater 107 satisfy the Literary Cultural Analysis, Visual Performing Arts and Social Analysis GEs. The committee agreed that it is a great course but feels this upper division course may be more suitable for College diversity credit. At this time the course is denied for any GE credit, but they recommends that you submit to the Diversity Committee if you haven't done so already.

Please let me know if you have any questions.

Sincerely,

Brooke Wilkinson
Director, Academic Initiatives
Undergraduate Education Initiatives
A265 Murphy Hall
P: 310.825.4307
Pronouns: she/her/hers
<http://www.uei.ucla.edu/>

THEATER 107 – Drama of Diversity (5 units)

Michelle Liu Carriger, Assistant Professor of Critical Studies

mcarriger@tft.ucla.eduUCLA Department of Theater

NOTE AS OF JANUARY 2017: This is a working syllabus for Theater 107. The course is coalescing with input from many members of the Theater faculty. This syllabus will be expanded upon, and the assignments given more specificity, as that process progresses.

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. 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 will draw upon the UCLA Department of Theater's wealth of expert practitioners and scholars for guest lectures that diversify the typical structure of a university course, introducing students to not only a range of approaches but 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 will encompass play texts, theory, and history.

This course will provide students with a basic grounding in social analysis as historical information and techniques intersect with analytical approaches to understanding society through the political-cultural performance practices of minority US groups. As so many theatres of "diversity" were founded specifically as vehicles of political protest and social change, our survey of both the last century of social minority theatres and contemporary performance practices both on stage and street is fundamentally concerned with both historical and social analysis of American society, from the perspective of those who have been deemed "minor." More to the point, diversity theatre has itself been deeply and primarily concerned with performing analysis of history and society.

In this class, students will be expected to engage each other and the material respectfully and bravely. The midterm assignment will be a prompt specifically geared toward student self-assessment of their position, behavior, and evolution of understanding. The response assignments will emphasize a low-stakes, regular and ongoing personal engagement with the concepts of the class and keep all students in close contact with the instructor and TAs to

monitor their understanding and dispositions. Through an intensive personal engagement with students in the class in the previously described ways, we hope to be able to foster respect and care amongst the class members, despite the likelihood of personal discomfort.

Format and Assessments

In addition to the recorded lectures and online discussion sections, students will be assigned readings, weekly response papers, a midterm paper, and a final paper. These are all found on the course website, and papers 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, with options including a polemic or manifesto, a position paper, blog posts, video blog (vlog), or audio podcast.

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

The midterm paper is a longer self-assessment and reflection due at the quarter's midway point.

In the final paper, each student will examine a performance or playtext (either one we studied or another one, with the instructor's approval) in greater depth, explicating how drama and performance contribute to movements for social change, either in the contemporary moment or in the past.

Grading

Grades will be based on the following distribution:

Weekly Response Papers	25%
Participation in Weekly Discussion Sections	15%
Midterm Paper	25%
Final Paper	35%

Academic Accommodations

To request an accommodation due to a suspected or documented disability, please inform the instructor and contact the Center for Accessible Education, A-255 Murphy Hall, (310) 825-1501.

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.

UCLA's policies on academic integrity and student conduct may be found at:

<http://www.deanofstudents.ucla.edu/Academic-Integrity>

<http://www.deanofstudents.ucla.edu/Student-Conduct>

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

SCHEDULE

**Readings are suggested and will be supplemented with criticism and additional scholarly articles, introductions, etc.

Week One

Lesson 1

Lecture: **Introduction: What is Diversity? Why Theater?**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
 Reading: Under Our Skin project site (The Seattle Times)
 "From Singapore, To Cambridge, To Duke University" by Michelle K

Lesson 2

Lecture: **Discomfort and Diversity: Internet, Trolls, and Virtual Engagement**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
 Reading: The Whiteness Project <http://whitenessproject.org/>

Week Two

Lesson 3

Lecture: **A brief history of U.S. liberation movements, “multiculturalism,” and diversity**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
 Viewing: *In America* (2002)

Lesson 4

Lecture: **Jewish Theater**
 Presenter: David Gorshein, Lecturer, Dept. of Theater
 Reading: *Fiddler on the Roof*

Week Three

Lesson 5

Lecture: **Feminist Theater**

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

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

Lesson 6

Lecture: **Native American Theater**

Presenter: Hanay Geiogamah, Professor, Dept. of Theater

Reading: *Evening at the War Bonnet* by Bruce King

Week FourLesson 7

Lecture: **Chicano Theater**

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

Reading: *Mexican Trilogy: I* by Evelina Fernández

Lesson 8

Lecture: **Black Theater**

Presenter: Dominic Taylor, Professor, Dept. of Theater

Reading: *Trouble in Mind* by Alice Childress

Week FiveLesson 9

Lecture: **Asian-American Theater**

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

Reading: *Yankee Dawg You Die* by Philip Kan Gotanda

Lesson 10

Midterm review and check-in

Midterm Paper due by Sunday at 11:59 pm PDT.

Week SixLesson 11

Lecture: **Contemporary Asian-American Theater**
 Presenter: Sean Metzger, Associate Professor, Dept. of Theater
 Reading: *Vietgone* by Qui Nguyen

Lesson 12

Lecture: **Queer Theater 1: Drag Underground and ‘Over’ground**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
 Viewing: *Paris is Burning* (1990)
Kiki (2017)

Week SevenLesson 13

Lecture: **Queer Theater 2: WOW Cafe and Downtown Performance**
 Presenter: Sylvan Oswald, Assistant Professor, Dept. of Theater
 Reading: Excerpts from *Memories of a Revolution: The First Ten Years of the WOW Café Theater*

Lesson 14

Lecture: **Disability and Theater**
 Presenter: Patrick McKelvey, Assistant Professor, Florida State University
 Reading: *The Tyranny of Neutral: Disability and Actor Training* by Carrie Sandahl
 Additional recent articles.

Week EightLesson 15

Lecture: ***Hamilton* and contemporary casting controversies**
 Presenter: Donatella Galella, Assistant Professor, UC Riverside
 Reading: "Why Hamilton is not the Revolution You Think It Is" howlround.com
 Recent stats on Broadway casting Asian American Performers Action Coalition
 Media: *Hamilton* soundtrack

Lesson 16

Lecture: **Mainstream Radical Pop Protest: Beyoncé’s *Lemonade* Feminism**
 Presenter: Uri McMillan, Associate Professor, Dept. of English
 Reading: Associated articles

Media: *Lemonade* visual album by Beyoncé
Super Bowl 2016 halftime performance

Week Nine

Lesson 17

Lecture: **Protest as Performance/Performance as Protest and #BlackLivesMatter**
 Presenter: selected panel of UCLA professors, roundtable discussion
 Reading: *Facing Our Truth: 10 minute Plays on Trayvon, Race, and Privilege*
The New Black Fest's Hands Up: 7 Playwrights, 7 Testaments

Lesson 18

Lecture: **World Refugee Crisis on Stage**
 Presenter: Marike Splint Assistant Professor, Dept. of Theater
 Reading: Excerpts from Malzacher, Florian and Miriam Dreysse. *Experts of the Eyeryday: The Theatre of Rimini Protokoll.*

Week Ten

Lesson 19

Lecture: **Refugee Greek Tragedy**
 Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
 Reading: *Hecuba* and *Trojan Women* by Euripides
 associated articles about Delos theater production of *Hecuba, A Refugee*, 2016.
 Media: *Queens of Syria* documentary about Syrian refugee production of Euripides' *Trojan Women*

Lesson 20

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

Final Paper due by Sunday of week 10 at 11:59 pm.