Fall 2013 – Thet 293

<table>
<thead>
<tr>
<th>Professor Scot Reese</th>
<th>Thet 293 Black Theatre and Perf. I</th>
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<tr>
<td>Mondays 2:15-4:30</td>
<td>TBA</td>
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<thead>
<tr>
<th>Office</th>
<th>CSPAC Room 2817</th>
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<tr>
<td>Office hours</td>
<td>W 1-2 or by appointment</td>
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<tr>
<td>Phone</td>
<td>301.405.6686</td>
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<tr>
<td>E-mail</td>
<td><a href="mailto:sreese@umd.edu">sreese@umd.edu</a></td>
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<tr>
<th>Classmate</th>
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<tr>
<td>Tel#:</td>
<td>email:</td>
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**Course Objective**
This course offers a survey of the discussion and performance of Black Theatre from the late nineteenth century through the 1960s. Organized primarily around the works of ten playwrights, it aims to identify questions concerning the development of approaches that will advance the scholarly and public receptions of the field.


Students will be expected to: a) participate in discussions and debates of the material; b) perform monologues, poems, and scenes; c) present an oral research project; d) write a final paper that assesses the reception of a specific topic or aspect of a playwright’s œuvre and delineates directions for future inquiry OR present a final project or performance.

**Methodology**
The discussions and activities during each class will focus on three goals: (1) illuminating thematic issues and dramatic or historical influences (2) exploring various performance forms (3) and relating historical contexts to contemporary parallels. The contemporary parallels are very important because, unfortunately, many of the images staged years ago persist today as paradigms.

**Grading and Evaluation**
Evaluation of your work will be individualized and based upon your own demonstrated effort and improvement. Your grade will be based on your in-class discipline and contribution, class projects, performances, quizzes, midterm, and final paper or project/performance.

**Class Participation**
Daily, active participation is required of all students. You will best learn the material by coming to class on a regular basis and being involved in classroom activities.
Attendance and make-up policies
Attendance is extremely important. A leeway of 1 unexcused absence during the semester is permitted, however, without affecting your grade. If the absence is unexcused you will not be permitted to make up the assignments missed. Additional cuts beyond the allotted 1 will result in a drop in grade. It is also important that you get to class on time. Every 2 lates are counted as 1 absence. Arriving to class 10 minutes after the start of class or leaving before class is over counts as an absence.

There will be NO make-ups for unexcused absences during quizzes, exams, research projects, scenes, and in-class assignments. Such absences will result in a grade of 0.

For an absence to be excused a dated doctor's note, hospital bill, or insurance form must be provided on the FIRST day you return to class. I must clear any other causes of absence prior to a missed, project, exam, etc. Students are responsible for informing me of any intended absences for religious observances in advance. Pursuant to university policy, notice should be provided as soon as possible but no later than the end of the schedule adjustment period.

<table>
<thead>
<tr>
<th>Determination of Course Grade</th>
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<tr>
<td>Quizzes (7 @ 25 pts.)</td>
<td>175 pts.</td>
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<tr>
<td>Midterm</td>
<td>200 pts.</td>
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<tr>
<td>Final</td>
<td>200 pts.</td>
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<td>Creativity Projects</td>
<td>20 pts.</td>
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<tr>
<td>Research Project</td>
<td>100 pts.</td>
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<td>Final Proposal</td>
<td>5 pts.</td>
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<tr>
<td>Scene I</td>
<td>100 pts.</td>
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<tr>
<td>Scene II</td>
<td>100 pts.</td>
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<td>Response Papers (4@25pts.)</td>
<td>100 pts.</td>
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<td>Total</td>
<td>1000 pts.</td>
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Grading Scale

<table>
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<tr>
<th>Points Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>896-1000 points</td>
<td>A</td>
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<tr>
<td>796-895 points</td>
<td>B</td>
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<tr>
<td>696-795 points</td>
<td>C</td>
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<tr>
<td>600-695 points</td>
<td>D</td>
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<tr>
<td>0-599 points</td>
<td>F</td>
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A note on the required work:
Scene I-- I will assign a 5 to 10 minute scene from one of the plays before week 7. You will meet with your scene partners and director for at least two 2-hour rehearsals before presenting the scene in class. This scene must be memorized. You will be responsible for setting up the scene and being able to speak about place, character relationship, and event.

Scene II-- You will rehearse and prepare a scene from material we cover in weeks 9-14. Again, this scene must be memorized. You will be working on place, character, relationship, event, and action (motivation, objective, etc.) You will rehearse this scene at least four hours outside of class.

Research Project -- You will research a subject that will help the class to better understand a specific period in the history of Black theatre and performance. You will then give a brief summary of your research. Part of this project includes handing in a paper on what was uncovered or recovered, your analysis of the findings, and how it relates to the play and playwright covered that week.

Final Paper -- You will write a 5-8 page final paper that assesses the reception of a specific topic or aspect of a playwright’s oeuvre and delineates directions for future inquiry. You may write on a topic you propose or from a topic I suggest.

Final Performance -- You will present a memorized performance. A solo piece should be 5-10 minutes in length and a scene should be 10-15 minutes in length.
REQUIRED TEXTS
James V. Hatch, *Black Theatre U.S.A. Volumes I & II*

READING LIST
*(all plays are found in Black Theatre U.S.A.)*

- William Wells Brown, *The Escape; or, A Leap For Freedom*
- Angelina Weld Grimke, *Rachel*
- Georgia Douglas, *A Sunday Morning in the South*
- Marita Bonner, *The Purple Flower*
- Langston Hughes, *Mulatto*
- Zora Neale Hurston, *The First One*
- Lorraine Hansberry, *A Raisin in the Sun*
- Amiri Baraka, *Dutchman*
- Ben Caldwell, *Prayer Meeting: Or, The First Militant Preacher*
- Douglas Turner Ward, *Day of Absence*
- Ed Bullins, *Goin' A Buffalo*

ESSAYS (Response Papers)

- Montgomery Gregory, “The Drama of Negro Life.”
- Margaret B. Wilkerson, "The Sighted Eyes and Feeling Heart of Lorraine Hansberry."
- LeRoi Jones,"The Revolutionary Theatre."
Reese THET 293 Fall 2013
Black Theatre and Performance I
Schedule of Topics and Assignments
(subject to change)

Week 1  9
Overview of the Course
History of Black Theatre & Timeline
Research Project Discussion
Film:  *Ethnic Notions*

Week 2
AGE OF THE ABOLITIONIST
Readings: William Wells Brown, *The Escape; or, A Leap For Freedom*
Film:  *Color Adjustment* (Pt. 1)*
Slave narrative - Interviews

Week 3
Readings: Angelina Weld Grimke, *Rachel*
Films: Two *Dollars and a Dream, Jefferson in Paris, Paul Lawrence Dunbar*
Assignment: Bring in a News Clipping for next week that informs your reading of
*Sunday Morning or The Purple Flower*
Response Paper on Gregory Article
Scene I assigned
Research: A. Philip Randolph/Ira Aldridge/Bessie Smith

*SPECIAL GUEST: RHODESSA JONES*  Co-Artistic Director of the San Francisco acclaimed performance company Cultural Odyssey. She is an actress, teacher, singer, and writer. Ms. Jones is also the Founder and Director of the award winning "Medea Project: Theater for Incarcerated Women" which is a performance workshop that is designed to achieve personal and social transformation with incarcerated women.
5 BONUS POINTS AWARDED FOR 1 PAGE RESPONSE PAPER ON MS. JONES

Week 4
FOLK PLAYS AND ALLEGORIES
Readings: Georgia Douglas, *A Sunday Morning in the South*  
Marita Bonner, *The Purple Flower*  
Montgomery Gregory, “The Drama of Negro Life.”
Film:  *The Emperor Jones*
Assignments: Present News clipping*  
Turn in Response Paper*
Research: Oscar Micheaux/Paul Robeson/Aaron Douglas
Week 5
THE HARLEM RENAISSANCE
Readings: Langston Hughes, Mulatto
Zora Neale Hurston, The First One
Films: James Baldwin, The Dream Keeper, The Cotton Club, Imitation of Life
Recommended: Langston Hughes, Soul Gone Home, The Scottsboro Limited
Zora Neale Hurston, Colorstruck
Assignment: Response Paper on Wilkerson Article
Research: Alain Locke/Charles S. Johnson/Claude McKay

Week 6
THE AGE OF RICHARD WRIGHT
Readings: Lorraine Hansberry, A Raisin in the Sun
Wilkerson, "The Sighted Eyes and Feeling Heart of Lorraine Hansberry."
Film: A Raisin in the Sun, Lorraine Hansberry, Alvin Ailey, Native Son
Diversity at College Park
Midterm Review
Assignment: Turn in Response Paper
Recommended:
The Sign in Sidney Brustein’s Window, Les Blancs
Research: Richard Wright/Bayard Rustin/Thurgood Marshall

Week 7
Scene I Presentations

Week 8
MIDTERM
Assignments: Response paper on Jones article
Turn in rough draft of Final project or paper – Ideas

Week 9
THE AGE OF THE BLACK MILITANT
Readings: Amiri Baraka, Dutchman
Ben Caldwell, Prayer Meeting: Or, The First Militant Preacher
LeRoi Jones,"The Revolutionary Theatre."
Film: Black Theatre USA, Dutchman
Assignment: Scene 2
Bring in Comic Strip, or Piece of Art that Informs your reading of Day of Absence
Turn in Response Paper

REMINDER - PROPOSALS DUE NEXT WEEK
Recommended: Baraka, The Slave, Slaveship
Research: John H. Johnson/Black Panthers/Dick Gregory
Week 10
SATIRE AND COMEDY
Readings: Douglas Turner Ward, *Day of Absence*
Film: *Negro Ensemble Theatre*
Assignment: Present Comic Strip, or Piece of Art
***PROPOSALS FOR FINAL DUE - Includes a brief research statement and a preliminary bibliography if you are writing a paper or the text for the performance you will be presenting.***

Research: Black Arts Movement/Ossie Davis/Gordon Parks

Week 11
**Scene 2 Presentations**
Assignment: Watch Color Adjustment (Pt. 2)
Response paper on Color Adjustment Part 2.

Week 12
BLACK THEATRE FOR BLACK PEOPLE
Readings: Ed Bullins, *Goin' A Buffalo*
Films: *Color Adjustment* (Pt. 2), *Panther, Straight up Rappin'*
Assignment: Turn in Response Paper

Recommended: Bullins, *Clara’s Ole Man, The Electronic Nigger* in Five Plays
Research: Nikki Giovanni/Endesha Ida Mae Holland/Romare Bearden

Week 13
BLACK MUSICAL THEATRE
Films: *Storme, That Rhythm, Those Blues*
Research: Alvin Ailey/Katherine Dunham/Lena Horne

Week 14 12/10
Performances and Papers presented
Attendance Policy of the Department of Theatre.

Regular attendance and in-class participation are integral components of all theatre classes and seminars. Although instructors are responsible for informing each class of the nature of in-class participation and the effect of absences on the evaluation of a student's work, the Department's general attendance policy on excused absences is consistent with the University's policy, which allows students to be excused for the following causes:

1. Illness of the student or illness of a dependent as defined by the Board of Regents policy on family medical leave
2. Religious observance (where the nature of the observance prevents the student from being present during the class period)
3. Participation in University activities at the request of University authorities
4. Compelling circumstances beyond the student's control

Students claiming an excused absence must apply in writing and furnish documentary evidence for their assertion that the absence resulted from one of these causes. (Undergraduate Catalog, pages 36 & 37)

Whenever possible, instructors will make a reasonable effort to re-schedule in-class presentations for students with an authorized excused absence. Students should check the specific requirements of their courses carefully, however, as such re-scheduling is not always possible.

After the above grades are compiled, any points will be taken off for lateness, absence or attending class in inappropriate clothing (5 points each occurrence).

CONFERENCES:
Feel free to make an appointment with me, or stop by my office during office hours. If you are unclear about your progress at any time in the semester, or about any of the material we are covering, please schedule a conference. The best way to contact me is by email.

RELIGIOUS OBSERVANCE POLICY
The University's policy "Assignments and Attendance on Dates of Religious Observance" provides that students should not be penalized because of observances of their religious beliefs; students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed because of individual participation in religious observances. Students have the responsibility to inform the instructor of any intended absences for religious observances in advance. Notice should be provided as soon as possible, but no later than the end of the schedule adjustment period.

For more information: http://www.faculty.umd.edu/teach/religious.html

ACCOMMODATING INDIVIDUALS WHO HAVE DISABILITIES
The University is committed to making reasonable accommodations for individuals with disabilities that have been documented by Disability Support Services (0126 Shoemaker Hall, 314-7682). A disability should be verified and discussed with Disability Support Services before the student contacts the professor or TA. If you wish to discuss academic accommodations for this class, please contact the professor or TA no later than the end of the schedule adjustment period.

For more information: http://www.counseling.umd.edu/DSS/

HONOR CODE
The University has a nationally recognized Honor Code, administered by the Student Honor Council. The Student Honor Council proposed and the University Senate approved an Honor Pledge. The University of Maryland Honor Pledge reads:
"I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination."

Unless you are specifically advised to the contrary, the Pledge statement should be handwritten and signed on the front cover of all exams, papers, projects, or other academic assignments submitted for evaluation in this course. Students who fail to write and sign the Pledge will be asked to confer with the instructor. Please recognize that all students are subject to the requirements of the University's Code of Academic Integrity whether or not they write and sign the Honor Pledge.

For more information: www.umd.edu/honorpledge and http://www.shec.umd.edu/code.html

ACADEMIC INTEGRITY
The University of Maryland, College Park has a nationally recognized Code of Academic Integrity, administered by the Student Honor Council. This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity or the Student Honor Council, please visit http://www.studenthonor council.umd.edu/whatis.html.

SEXUAL HARASSMENT POLICY
The University is committed to maintaining an academic work environment free of sexual harassment for all faculty, staff and students. Sexual harassment diminishes individual dignity and impedes equal educational and employment opportunities. Sexual harassment will not be tolerated at the University; it is a violation of law and University policy. Individuals who engage in sexual harassment will be subject to disciplinary action. Please be advised that the University has procedures in place to report sexual harassment and correct it when it occurs. Students who have questions about sexual harassment or the University policy and procedures may call the Office of Judicial Programs (2118 Mitchell Building, 314-8204). To read the entire Policy see "Appendix B: Campus Policy and Procedures on Sexual Harassment" in the Undergraduate Catalogue (http://www.umd.edu/catalog/0405/chapter10.pdf).

For more information: http://www.president.umd.edu/legal/policies/sh.html

THEATRE LISTSERVE:
To keep informed about the University Theatre productions, auditions, and theatre news, subscribe to University Theatre listserv List.
To subscribe send email to: LISTSERV@listserv@umd.edu and in the body of the e-mail (not the subject line) type: "subscribe UMOTHET <your name>". Leave the subject line blank and don’t attach a signature.