Course Description
Race on the Stage: The Social Construction of Identity Through Drama and the Arts, is a Race/Theater Arts Course designed to introduce and engage students in discussions based on complicated, but critical issues of race, ethnicity, culture, gender and sexuality. By using the prism of dramatic texts and live performances, Theater becomes an example of “aesthetic ethnography”.

Contextualizing traditional interdisciplinary content with the rich experience of “live art”, this course allows students an opportunity to problematize and discuss issues like the social construction of race, class, gender and sexuality that is so often a result of the archetypes and stereotypes presented to us from theaters early beginnings to the present.

Reading examples of classic and contemporary dramatic texts and attending selected cross-disciplinary arts performances, students will critically analyze and experience race, gender, class, ethnicity, sexuality and disability through “live arts” and drama.

Course Objectives
Race on the Stage offers students a unique and safe way to discuss issues of diversity from multiple perspectives. We will develop a body of knowledge on “difference” and “tolerance” that will help prepare our students to live and work in a global world. Through readings and live arts, students have an opportunity to discuss and question issues surrounding the social structure of race, class, gender and sexuality, as well as the interpretation of archetypes and stereotypes presented to us from theaters early beginnings to the present.

As a Race Course, Race on the Stage encourages students to develop a sophisticated understanding of race and racism as both bonded and fluid terms in social discourse. As a socially constructed concept, students should:

- Develop an understanding of diversity.
- Articulate subjective and objective points of view based on reading and research material.
- Analyze some of the enduring debates about race and social justice.
- Evaluate the role of live arts in a multi-racial, multi-cultural world.
- Explore how various forms of race and racism have been exhibited in theatre arts.
- Identify the social assumptions informing as well as generated by various theatrical practices.
- Develop the ability to discuss race matters constructively in a supportive environment.
Race on the Stage will develop practical skills that give students a foundation necessary in academic discourse. Students will be exposed to dramatic text spanning eras and generations. It allows for peer review of student work; and develops key skills useful beyond the classroom setting:

- Organizing thoughts.
- Oratory skills during class room discussions.
- Communication of sensitive and important ideas.
- Accessing and evaluating sources of information.
- Collaborative-learning and assessment
- Articulating notions of identity in the global marketplace as well as its relationship to dramatic texts and arts production.

**Expectations and Structure**

Students must take responsibility for their own learning by participating in class as an active learner. To take charge of your own education, you must be willing to read and respond. Some reading materials will be provided for you. However, plays must be secured on your own. You will be responsible for reading, analyzing and thinking about key concepts outside classroom hours, as well as expressing personal points of view during classroom discussion. Students will be responsible for writing brief responses to reading assignments, oral presentations, along with group and/or individual projects as well as experiential components. Experiential components (the view of live and recorded performance) are essential to the classroom conversation. Quizzes will be used to measure class participation and learning retention.

**Course Work**

Race on the Stage is taught in a lecture/discussion format. Student presentations and participation contribute significantly to the final grade. As such, class attendance and cooperation is mandatory. By University standards, a minimum of two unexcused absences will be accepted. After two absences, .5 percent of your final grade will be deducted for each absence. (For further explanation of the attendance policy, please see the following.)

http://www.temple.edu/bulletin/Responsibilities_rights/responsibilities/responsibilities.shtml

Students will be given assigned, individual **oral presentations** by group. For identification and record keeping, each group will choose a name to help foster group identity. To further develop oratory skills, students will craft a minimum of 2 salient questions peculiar to the scholarly work or dramatic text under analysis to help facilitate the classroom discussions for their presentations. Each student/team member will be responsible for writing a brief, 500 word assessment of the work that must be turned in to the instructor at the end of class on presentation days and also posted on Blackboard on/or before the day of presentation.

No late assignments will be accepted for any reason! Papers may be assigned at the discretion of the instructor. Papers should adhere to University standards and will be graded on content analysis, spelling and grammar. The purpose of the smaller response papers (approximately 200 words) will be to prepare students for work on a larger, final research project.
Group participation is mandatory in this class and each team member is expected to be a full participant. There are consequences for failing to take group work seriously.

Following discussions of each play performance or dramatic text, quizzes may be given at the beginning of the next scheduled class. There are no make-up exams in this class.

Final Projects:
Final projects are a collaborative group presentation. Students will write a 3 page paper about your final project experience tying it to some concept or theory from our readings. This paper should offer an analysis of some aspect of diversity or inclusion prompted by your final group performance project. These papers, (not including bibliography, footnotes, and or cover) will be due on the last day of class, without exception!

Fair Use: To promote education and scholarship, classes and/or student projects may be used at the instructors discretion to promote the Race on the Stage class and curriculum in accordance with the dictates of the Fair Use Doctrine. (http://www.expertlaw.com/library/intellectual_property/fair_use.html)

PLAGIARISM POLICY
Plagiarism is defined as “intellectual theft”--"Taking ideas from another and passing them off as one's own". This includes but is not limited to incorporating lines and/or whole sections of text without identifying such material in quotations or acknowledging the source (i.e. name, text, page number, and date of publication.) (Note: This also includes material downloaded from the Internet and/or WEB-based searches.) Presenting false documentation, lying about a source or other such indiscretions will not be tolerated!! Students engaging in such practices will receive an F for the course.

TEXT
Uncle Tom’s Cabin- George Aiken
( http://utc.iath.virginia.edu/onstage/scripts/aikenhp.html)
Rachel – Angelina Weld Grimké (Blackboard)
A Raisin in the Sun- Lorraine Hansberry
(www.files.lincolnhigh.net/uploads/files/2968.doc)
Clybourne Park - Bruce Norris
Waiting For Lefty – Clifford Odets (Blackboard)
Yellowface – David Henry Hwang
Eliot, a Soldier’s Fugue - Quiara Alegria Hodes
How I Learned To Drive – Paula Vogel
A Bicycle Country – Nilo Cruz (Blackboard)
Six Degrees of Separation – John Guare (Blackboard)
Take Me Out – Richard Greenberg
Master Harold and The Boys – Athol Fugard (Blackboard)

Additional Suggested Reading: Colorblind Shakespeare; New Perspectives on Race – Ayanna Thompson

All essays, articles and critical theory text will be posted on Blackboard by the Instructor. Some texts are available online at the indicated website. All other text must be purchased or borrowed by the students. All plays are available at Amazon.com. Some are available on iBooks, Kindle or Nook at a much less expensive rate than the book store. Plays may also be available in the Temple Library or Free Library.
Mandatory Live Performances
To Be Announced
*Please note: Student Lab fees pay for all outside performances. Dates TBA. All live performances are mandatory. (10% of Participation grading.) Students will be given 2-3 days they can sign up to attend the production. If the student fails to attend on the day they signed up for they must purchase a ticket and see the show on their own.

ASSIGNMENTS— Students are responsible for:
Attending class
Reading all assigned text
Attending live performances
Response papers and/or pop quizzes
Oral presentation and paper
Midterm Exam
Final Group Project
Final Paper

GRADING

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oral Presentations/Quizzes</td>
<td>30 percent</td>
</tr>
<tr>
<td>Midterm</td>
<td>20 percent</td>
</tr>
<tr>
<td>Final Paper</td>
<td>20 percent</td>
</tr>
<tr>
<td>Group Project</td>
<td>20 percent</td>
</tr>
<tr>
<td>Attendance/Participation</td>
<td>10 percent</td>
</tr>
<tr>
<td>Total</td>
<td>100 percent</td>
</tr>
</tbody>
</table>

Last day: December 12, 2013

GRADING SCALE

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>93 – 100</td>
<td>A</td>
</tr>
<tr>
<td>90 – 92</td>
<td>A-</td>
</tr>
<tr>
<td>87 – 89</td>
<td>B+</td>
</tr>
<tr>
<td>83 – 86</td>
<td>B</td>
</tr>
<tr>
<td>80 – 82</td>
<td>B-</td>
</tr>
<tr>
<td>77 – 79</td>
<td>C+</td>
</tr>
<tr>
<td>73 – 76</td>
<td>C</td>
</tr>
<tr>
<td>70 – 72</td>
<td>C-</td>
</tr>
<tr>
<td>67 – 69</td>
<td>D+</td>
</tr>
<tr>
<td>63 – 66</td>
<td>D</td>
</tr>
<tr>
<td>60 – 62</td>
<td>D-</td>
</tr>
<tr>
<td>59 and below</td>
<td>F</td>
</tr>
</tbody>
</table>
CALENDAR

August

Week #1
27th Intro to the course. Class structure, Expectations, Questions.
   Read: For Whites Only by Mary C. Waters (Blackboard)
29th Class overview/Assign Groups. Watch “Race: The Power Of An Illusion – The Difference Between Us”
   Read: Uncle Tom’s Cabin – George Akin adapted from Harriet Beecher Stowe’s novel. (Online)

September

Week #2
3rd Watch “Race: The Power Of An Illusion – The Story We Tell”
   Read: Black Images In White Media; Michael Parenti (Blackboard)
5th Watch Ethnic Notion
   Read: Rachel – Angelina Weld Grimké (Blackboard)
   Read: An Examination of the Relationship Between Race & Gender (Blackboard)

Week #3
10th Discuss Uncle Tom’s Cabin Team 1: The Mutts
12th Discuss Rachel Team 2: Rachel’s Group
   Read: A Raisin In The Sun (Online)
   Read: Is This A White Country, or What? - Lillian B. Rubin (Blackboard)

Week #4
17th Discuss A Raisin In The Sun Team 3: Temple Ninja Turtles
   Read: Waiting For Lefty – Clifford Odets (Blackboard)
   Read: How Jews Became White Folks (Blackboard)
19th Watch “Race: The Power Of An Illusion – The House We Live In”
   Read: Clybourne Park – Bruce Norris

Week #5
24th Discuss Waiting For Lefty Team 4: The 4ourfront
26th Discuss Clybourne Park Team 5: Colors of the Wind
   Read: Yellowface – David Henry Hwang
   Read: Asian American? by Sonia Shah (Blackboard)

October

Week #6
1st Discuss Yellowface. Team 6: Rainbow Six
   Read: Eliot, a Soldier’s Fugue – Quiara Alegria Hodes
3rd Watch Video
   Read: How I Learned To Drive – Paula Vogel
   Read: New Intersections of Gender Identity and Politics (Blackboard)

Week #7
8th Discuss Eliot, a Soldier’s Fugue Team 7: Blue Barracudas
10th Discuss How I Learned To Drive Team 8: To Be Determined…
   Read: Stickfly – Lydia Diamond
   Read: Colorblind Shakespeare (Blackboard)
Week #8
15th Midterm Review
17th Midterm
   Read: *Six Degrees of Separation* – John Guare

Week #9
22nd Discuss *Six Degrees of Separation*  
   Team 9: Team Awesome
   Read: Homosexuality, Creativity, Dissidence by Reinaldo Arenas
24th Discuss and Video
   Read: *A Bicycle Country* – Nilo Cruz (Blackboard)
   Read: Cuban Refugee Children (Blackboard)

Week #10
29th Discuss *A Bicycle Country*  
   Team 10: Terrific Ten
   Read: The Memoires of a Sissy by Tommy Avicolli (Blackboard)
31st Discuss The Memoires of a Sissy
   Read: *Take Me Out* – Richard Greenberg

November
Week #11
5th Discuss *Take Me Out*  
   Team 11: The Justice League
   Read: *Master Harold and The Boys* – Athol Fugard (Blackboard)
7th Watch Video
   Read: Colorblind Shakespeare (Blackboard)

Week #12
12th Discuss *Master Harold and The Boys*  
   Team 12: A Dime, A Dozen
14th Discuss Group Project Q&A

Week #13
19th Group Project Preparation Day
21st Group Project Preparation Day

Week #14
(Each team will present their final projects on assigned dates.)
26th Group Projects Teams #1-4
28th Thanksgiving Break!

December
Week #15
3rd Group Projects Teams # 5-8
5th Group Projects Teams #9-12

Week #16
10th Final Class
12th Final Class
Final Paper Due between December 9-12.

(Students will be notified of any adjustments to the syllabus no less than one week before the class in question)
**Disability Disclosure**
As per University requirements: “A student who has a need for accommodation based on a disability should contact me privately to discuss the specific situation as soon as possible. Students with documented disabilities should contact Disability Resources and Services at 215-204-1280 in 100 Ritter Annex on Main Campus to coordinate reasonable accommodations on your particular campus.”

**Freedom to teach and freedom to learn are inseparable facets of academic freedom.**
To facilitate both, in this class, in our discussions of theater as social drama, within and throughout time periods, all points of view are valued. The University has adopted a policy on Student and Faculty Academic Rights and Responsibilities (Policy # 03.70.02). If you would like to review the syllabus policy, you can do so at the following URL address/hyperlink:
http://policies.temple.edu/getdoc.asp?policy_no=03.70.02

**THE FOUNDATION OF THE DEPARTMENT**
The Department of Theater embraces the spirit of creative community both in the classroom and on stage. Theater is by nature a uniquely collaborative art form. During your time here as a student, you are in every respect called to be a supportive, contributing member of a large resident ensemble, committed at every level of endeavor, regardless of the task, to achieving artistic excellence in our work as a company.