THEATER 107 – Drama of Diversity (5 units)

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UCLA Department of Theater

Summer Session 2019

This syllabus is subject to change:
always read the course website and pay attention to additional email communications.

Course website:
Session A: https://ccle.ucla.edu/course/view/191A-THEATER107-1
Session C: https://ccle.ucla.edu/course/view/191C-THEATER107-2

THIS IS A FULLY ONLINE, ASYNCHRONOUS COURSE
- Lectures are all online, to be streamed from the CCLE site. Most assignments will be submitted online through the CCLE course site.
- You may complete all activities and assignments online at your own pace, with weekly due dates.

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, you 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 you to a range of approaches and experts and asking you to respond and synthesize your work in a variety of ways, including through new media platforms like blogging and video response. Readings encompass play texts, theory, and history.
Our shared goal is to explore the import of these ‘hot-button’ issues and movements—not to demonstrate a ‘correct’ viewpoint or political orientation; all students regardless of political viewpoint or personal background are welcomed and encouraged to participate.

Books and Course Reader

The following are required:

- 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

- 40% - final exam
- 50% - discussion board assignments
- 10% - quizzes

Format and Assessments

In addition to the recorded lectures, readings, viewings, and weekly response assignments and quizzes are required. These are all found on the course website, and assignments are submitted to Turnitin using the links on the course website. Weekly discussion boards and quizzes are based on the provided prompts, readings, and lectures.

This course is designed to stimulate thought and discussion without undue anxiety about grades. Weekly quizzes and discussion boards will be graded primarily on a credit/no credit scale after they are checked for honest engagement with the questions. (You will not be awarded credit for answers with no relation to the question!) You should think of the quizzes and discussion
assignments as opportunities to practice for the week 6 final exam, ensuring that you can avoid cycles of cramming and forgetting by steadily moving forward through the course materials.

**Late Work**

Half credit for work received up to one week late. No credit for work completed more than one week after the due date, unless there are severe extenuating circumstances and prior arrangements are made with TA and instructor. You are responsible for enrolling in the class at a time when you have sufficient time to complete it. There is no making up the final exam. There are no extensions or late submissions on quizzes.

**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; for questions about course materials and themes, contact your TA or Professor Carriger. 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 suspected or documented 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 or other sources is unacceptable and is a form of plagiarism. 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](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. If you ever have questions about appropriate citation, contact your TA or professor, or work with one of the many campus outlets for writing assistance. For more information on the Undergraduate Writing Center: [http://wp.ucla.edu/wc/](http://wp.ucla.edu/wc/)
SCHEDULE

PART ONE: INTRODUCING

Week One

Lesson 1
Lecture: Introduction 1: 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

Lecture: Introduction 2: Discomfort and Diversity
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/#

Lesson 2
Lecture: A brief history of U.S. liberation movements, “multiculturalism,” and diversity
Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
2. “Identity” and “Race” from Keywords for American Cultural Studies *READER

Lesson 3
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

Media: Hamilton original Broadway cast recording *online

ASSIGNMENTS: Due Sunday at 11:59 PM PDT.

1. Video self-introduction and key term discussion via discussion board on course website. See CCLE page for complete prompt and information about uploading video.
2. Week 1 Quiz
3. Watch at least 3 classmates’ self-intro videos and post a comment by Tuesday of Week 2 at 11:59 pm PDT.
PART TWO: BRIEF HISTORIES

Week Two

Lesson 4
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 5
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

Lesson 6
Presenter: Dominic Taylor, Professor, Dept. of Theater
Reading: Trouble in Mind by Alice Childress *READER

ASSIGNMENTS: due Sunday at 11:59 PM PDT

1. Discussion board (see board for prompt) and minimum 2 replies to fellow students’ posts.
   [Comments due Tuesday of Week 3 at 11:59 pm PDT.]
2. Week 2 quiz

Week Three

Lesson 7
Lecture: “Cultural Appropriation”
Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater

Lesson 8
Lecture: Jewish Theater
Presenter: David Gorshein, Lecturer, Dept. of Theater
Reading: Alisa Solomon: “Balancing Act: Fiddler’s Bottle Dance and the Transformation of Tradition.” (Recommended) *online
Optional Viewing: Fiddler on the Roof (1971) *online

Lesson 9
Topic: Social Media
Reading: “From Geek Masculinity to Gamergate” by Michael Salter *READER
ASSIGNMENTS: due Sunday at 11:59 PM PDT.

1. Discussion Board (Social Media project) Complete instructions available on CCLE page.
2. Minimum 2 replies to fellow students’ posts. Replies due Tuesday of Week 4 at 11:59 pm PDT.
3. Week 3 quiz

Week Four
Lesson 10
Lecture: Chicano Theater
Presenter: Jose Luis Valenzuela, Professor, Dept. of Theater
Reading: Mexican Trilogy: 1 by Evelina Fernández *$

Lesson 11
Lecture: Asian-American Theater 1
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 12
Lecture: Asian-American Theater 2
Presenter: Sean Metzger, Associate Professor, Dept. of Theater
Reading: Vietgone by Qui Nguyen *$

ASSIGNMENTS: due Sunday at 11:59 PM PDT
1. Discussion Board (production pitch) – full instructions on CCLE page
2. Week 4 quiz
3. Feedback to at least two fellow students’ discussion board pitches. Feedback due Tuesday of Week 5 at 11:59 pm PDT.

Week Five
Lesson 13
Lecture: Queer Theater 1: Drag Underground and ‘Over’ground
Presenter: Michelle Liu Carriger, Assistant Professor, Dept. of Theater
Viewing: Paris is Burning (1990) *online

Lesson 14
Lecture: Queer Theater 2: WOW Cafe and Downtown Performance
Presenter: Sylvan Oswald, Assistant Professor, Dept. of Theater
Reading: Belle Reprieve by Split Britches *READER
Lesson 15
Lecture:  Pop and Protest - #BlackLivesMatter and Beyoncé
[Complete listing and description of this week's assignment on CCLE]

ASSIGNMENTS: due Sunday at 11:59 PM PDT
1. Discussion Board ‘Pop and Protest’ – full instructions on CCLE page
2. Week 5 quiz
3. Replies to minimum two fellow students’ posts. Replies due Tuesday of Week 6 at 11:59 pm PDT.

Week Six
Lesson 16
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 17
Lecture: Self-Representation and Documentary Theater
Presenter: Marike Splint Assistant Professor, Dept. of Theater

Lesson 18
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

ASSIGNMENTS:
1. Course Evaluation – 1 point extra credit added to overall grade upon completion. (Evals are anonymous, but we will receive a list of everyone who completed one.)
2. Discussion board (see board for prompt), due Friday at 11:59 pm PDT.
3. FINAL EXAM – 4-hour window for completion after opening exam page. The exam will open on Wednesday at 12:01 am PDT and will close on Friday at 11:59 pm PDT. This means you should plan to start it no later than 7:00 pm PDT on Friday.