

THEATER 4001-001/ENGLISH4050-004  
RACE AND AMERICAN DRAMA

Spring 2007  
TTH 9:30-10:45  
Robinson 308

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Office Hours (Robinson 378): TTH 11:00 – 12:00 and by appointment

A. Course Description

Race and American Drama is a 4001/4050 advanced and intensive study of the contemporary American multicultural repertory (that's the euphemistic phrase for underrepresented plays and performance in the theater), including African-American, Native American, Hispanic/Latino, Asian, gay and lesbian and women's perspectives on race, culture, and gender. Students will be required to master an extensive reading list, participate in group projects, and actively engage the ideas and concepts discovered in class, all culminating in a final project.

Students should ideally possess a background and coursework in theater and/or dramatic literature and performance.

B. Required Textbooks (available at Gray's College Bookstore)

Alexander, Robert, *I Ain't Yo Uncle*  
Dove, Rita, *The Darker Face of the Earth*  
Kaufman, Moises, *The Laramie Project*  
Rivera, Jose *Marisol*  
Smith, Anna Deavere, *Twilight: Los Angeles*  
Wolfe, George C., *The Colored Museum*

There are several textbooks required for this class. In addition, readings will be placed on reserve and e-reserve either in the library or through my website. It is expected that you will make photocopies of these readings and any other materials necessary for class presentations and assignments or at the very least take careful notes for use in class.

C. Requirements and Grading Procedure

Class Participation - 25%

Full and consistent oral and written participation in exercises, discussions, and group play readings. You will also be asked to lead at least one discussion.

### Written Responses – 25%

One or two page written responses to selected plays.

### Midterm – 25%

In-class or take home essay exam.

### Final Project – 25%

Completion of a term paper (length to be determined) on a person, movement, or theme explored in class or related to the multicultural repertory. Guidelines for the paper will be provided during the semester. This requirement *may* be substituted by a performance project during the semester in which the entire class will participate.

## Department of Dance and Theatre Studio Class and Performance Protocol

In a studio class or seminar most of the work is “in-class” and “hands-on.” Attendance and full participation are therefore essential. Preparation and focus should guide your work as well; your demeanor in class should reflect this at all times. It is important for everyone to work cooperatively and collaboratively, and to create an environment of openness and trust.

### Attendance

Two absences are permitted. After two absences, the instructor reserves the right to lower your grade one full letter for each additional absence. Only under special circumstances will a student be allowed to miss additional classes, and then only with advanced notice and appropriate documentation, subject to the rules and regulations of the University and the discretion of the instructor. Exceptions may include but are not limited to the following: religious holidays, medical emergencies, university athletic events, family emergencies, professional opportunities.

### Tardiness

Tardiness is defined as arriving late once class has begun. *If the door to the classroom is closed at the beginning of class you may not enter late.* If the door remains open you may enter but will be considered tardy. 3 tardy arrivals constitute 1 absence. If you are tardy by more than 15 minutes and choose to come to class it will still result in 1 absence.

## Coursework

You may not use one of your 2 absences as an excuse for missing a class presentation. If you are absent from class on a day of a presentation or written assignment, the assignment, when presented or turned in, will be graded without prejudice and then lowered by one full letter grade. If an assignment is one week late it will not be accepted. In the case of presentations - you are not guaranteed the chance to present your assignment late (if going back causes a scheduling problem).

You are expected to spend a time outside of class working in small groups when necessary. Failure to honor schedules and time commitments is unacceptable, and will result in a lower grade for the assignment.

## Course Materials

It is expected that you will use the textbooks and materials recommended for this course. Otherwise, you run the risk of inconsistency among translations and adaptations, dissimilar pagination, and all of the other inconveniences to classmates that follow from different versions of the same play or text.

Great effort has been extended to save you the expense of books and materials for this course. Under the fair use laws, the library will make most of the reading materials for this course available in both hard copy and electronic reserve. You are permitted to download and photocopy these materials for your personal use. If you choose not to, it is still expected that you will be able to actively participate in class discussions, using notes or photographic memory.

## Guests

Visitors to class are allowed with permission of the instructor only.

## Additional Information

The best way to contact me is by email generally during the day. Phone messages are helpful but I can't always guarantee a response. Be sure your email address is accurate and active. And, I strongly discourage you from using my classroom as a youth hostel. Sleeping in class is at the very least most annoying!

## Online Access:

[jamesvesce.com/Courses.htm](http://jamesvesce.com/Courses.htm)

Theater 4001 Race & American Drama

user name: **student** password: **THEA4001**

## Department of Dance and Theatre Mission and Purpose Statement

Majors and minors in the Department are encouraged to explore the theoretical foundations and aesthetics of both dance and theatre through a required series of cross-disciplinary courses as well as discipline-specific courses. While receiving a foundation in dance and theatre, all students in both our lecture and studio courses gain knowledge and skills that allow them to achieve career goals, commit to life-long learning, and enrich their quality of life. In addition, all students may gain practical experience through performance and technical assignments in the Department's production season.

Faculty members are committed to the teaching and practice of dance and theatre, as they foster academic progress and artistic expression in an environment that respects cultural and artistic diversity (note that "cultural diversity" refers to issues of race, ethnicity, color, national origin, religion, gender, sexual orientation, age, and disability). In addition, they contribute to the University, the community, and their professions through scholarly and creative endeavors and through service activities.

To conclude: in all its endeavors the Department strives to emphasize 1., interdisciplinary interaction between dance and theatre, and 2., interactions that promote cultural diversity.

### Disability Services

*If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Office of Disability Services, Fretwell 230, 704/687-4355, as early as possible in the term. It is your responsibility to make your special needs known so that we may be of assistance.*

### The UNC Charlotte Code of Student Academic Integrity Student Guidelines

As a student at UNC Charlotte, you have certain rights and responsibilities under the UNC Charlotte Code of Student Academic Integrity (the Code). The Code defines these responsibilities and guarantees you certain rights that ensure your protection from improper accusations of academic integrity violations. You should familiarize yourself with the provisions and procedures of the Code.

*These guidelines provide a brief summary of the Code and are intended to be used as a quick reference for UNC Charlotte students. Please refer to the full Code, available online at <http://www.legal.uncc.edu/policies/ps-105.html> for complete policies and procedures.*

#### RESPONSIBILITIES

To promote a positive academic environment that encourages excellence, leadership, honesty, and potential, you have an obligation to uphold the standards of academic integrity at UNC Charlotte. Your responsibilities include being aware of and not engaging in the following activities:

##### Cheating

- Copying from another student's paper or course work.
- Receiving unauthorized assistance during an exam, test, or quiz.

- Using books, notes, or other materials or devices (such as calculators) when they are prohibited.
- Obtaining or viewing a copy of an exam, test, or quiz before it is given.

#### Plagiarism

- Submitting the work of another as your own.
- Directly quoting from a source without proper citation.
- Paraphrasing or summarizing another's work without acknowledging the source.
- Using facts, figures, graphs, charts, or information without acknowledging the source.
- Purchasing and/or copying commercial term papers or other course work and submitting it as your own.

*(See the Appendix to the Code for helpful examples of plagiarism.)*

#### Fabrication or Falsification

- Altering, inventing, or counterfeiting information.
- Counterfeiting a record of internship or practicum experience.
- Falsely citing a source of information.
- Altering grade reports or other academic records.
- Submitting a fraudulent excuse for missing a class or other academic exercise.

#### Multiple Submissions

- Submitting the same academic work more than once for credit in one or more courses.
- Making minor revisions in credited papers, reports, or presentations (including oral presentations), and submitting them as new work.

#### Abuse of Academic Materials

- Destroying, stealing, or making inaccessible any academic resource material.
- Destroying or damaging computer programs or files needed by others for academic work.

#### Complicity in Academic Dishonesty

- Helping or attempting to help another person commit an act of academic dishonesty.

*Note: Transient students (students from other universities enrolled in UNC Charlotte courses) are bound by the rules, and responsibilities of the Code. If a transient student is convicted of violating the Code, UNC Charlotte may notify his/her permanent university.*

#### RIGHTS

If a faculty member accuses you of an academic integrity violation, the Code guarantees you certain rights:

- To require that the University handle alleged violations according to the procedures set forth in the Code.
- To refuse any faculty-imposed punishment not provided in the Code.
- To seek advice and receive help from the Dean of Students, the Student Defense Counsel, or the Chair of the Academic Integrity Board (AIB).
- To consider a settlement offer for at least 72 hours.
- To appeal an AIB ruling within three days of the hearing. (Appeal procedures are outlined in Section V.D of the Code.)

#### PROCEDURES

You are protected from improper accusations of academic integrity violations by the following procedures:

- A faculty member must follow the procedures provided in the Code (see reverse of this brochure) to accuse you of a Code violation.
- For first-time offenses of a less serious nature, the Code provides a settlement procedure (see Section V.A of the Code).
- For more serious violations, OR if you refuse to sign a settlement offer, OR if you have a prior academic integrity offense, the case must be referred to the Chair of the AIB, who will determine if a hearing before the AIB is appropriate.
- The Code provides detailed procedures for AIB hearings and appeals.

THEATER 4001-005/ENGLISH 4040-004  
RACE AND AMERICAN DRAMA  
Schedule

January	9	<b>Introduction/Syllabus</b>
	11	<b>Course Overview and Methodology</b>
	16	<b><u>PART I: IDENTITY IN THE DIASPORA</u></b> Read: <i>The Purple Flower</i> * Read: <i>Who's Passing For Who?</i> *
	18	Read and Respond: <i>The Darker Face of the Earth</i>
	23	Read and Respond: <i>The Colored Museum</i>
	25	Video: <i>The Colored Museum</i>
	30	Read and Respond: <i>Bondage</i> *
February	1	Read and Respond: <i>Bondage</i> *
	6	<b><u>PART II: COMING HOME</u></b> Read and Respond: <i>When Santo Domingo Isn't Enough</i> *
	8	Read and Respond: <i>When Santo Domingo Isn't Enough</i> *
	13	Read and Respond: <i>Letters To A Student Revolutionary</i> *
	15	Read and Respond: <i>Letters To A Student Revolutionary</i> *
	20	Read and Respond: <i>Coyote Gets Sober</i> *
	22	Read and Respond: <i>Coyote Gets Sober</i> *
	27	Read and Respond: <i>Rowing To America</i> *
March	1	Read and Respond: <i>Rowing To America</i> *

	6	Spring Break (No Class)
	8	Spring Break (No Class)
	13	<b><u>PART III: VIOLENCE, CONFLICT, FAMILY</u></b> Read and Respond: <i>Dutchman</i> and <i>The Toilet</i> *
	15	Read and Respond: <i>In The Master's House There Are Many Mansions</i> *
	20	Read and Respond: <i>Parting</i> *
	22	Read and Respond: <i>Roosters</i> *
	27	Read and Respond: <i>Only Drunks and Children Tell The Truth</i> *
	29	Read and Respond: <i>Twilight: Los Angeles</i>
April	3	Video: <i>Twilight: Los Angeles</i>
	5	Read and Respond: <i>The Laramie Project</i>
	10	<b><u>ALTERNATIVE VOICES: BACKWARDS OR FORWARDS?</u></b> Read and Respond: <i>Marisol</i>
	12	Read and Respond: <i>Marisol</i>
	17	Read and Respond: <i>I Ain't Yo Uncle</i>
	19	Read and Respond: <i>I Ain't Yo Uncle</i>
	24	<b><u>PART V: FUTURE VISIONS</u></b> Read: <i>...empty</i> * Read: <i>Borderstasis</i> *
	26	Read: <i>...empty</i> * Read: <i>Borderstasis</i> *
May	1	Postmortem