

THAR 6 Course Outline as of Spring 2015**CATALOG INFORMATION**

Dept and Nbr: THAR 6 Title: MULTICULTURAL THEATRE

Full Title: Multicultural Perspectives in American Theatre

Last Reviewed: 9/22/2014

Units	Course Hours per Week		Nbr of Weeks		Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

Catalog Description:

An introduction to cultural influences and trends in American Theatre through the study of contemporary African American, Asian American, Latino, and Native American drama. The course will focus on script analysis, video presentations, and play productions to gain a deeper understanding of theatrical expression in each culture.

Prerequisites/Corequisites:**Recommended Preparation:**

Eligibility for ENGL 1A or equivalent

Limits on Enrollment:**Schedule of Classes Information:**

Description: An introduction to cultural influences and trends in American Theatre through the study of contemporary African American, Asian American, Latino, and Native American drama. The course will focus on script analysis, video presentations, and play productions to gain a deeper understanding of theatrical expression in each culture. (Grade Only)

Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 1A or equivalent

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area		Effective:	Inactive:
	E	Humanities	Fall 1995	
	G	American Cultures/Ethnic Studies		
CSU GE:	Transfer Area		Effective:	Inactive:
	C1	Arts	Fall 1996	
IGETC:	Transfer Area		Effective:	Inactive:
	3A	Arts	Fall 1997	
CSU Transfer:	Transferable	Effective:	Fall 1995	Inactive:
UC Transfer:	Transferable	Effective:	Fall 1997	Inactive:

CID:

Certificate/Major Applicable:

Major Applicable Course

COURSE CONTENT

Student Learning Outcomes:

Upon completion of the course, students will be able to:

1. Define and articulate the cultural differences of African American, Asian American, Latino, and Native American theatrical traditions.
2. Demonstrate an understanding of the economic, political, and historical forces that shaped these diverse American theatrical traditions.
3. Analyze and interpret the theatrical practices and dramatic literature of these diverse American cultures.

Objectives:

1. Recognize the values, beliefs, and behaviors that define a culture.
2. Define key terms of cultural awareness such as oppression, privilege, racism, ethnocentrism, and classism.
3. Identify the influence of ritual, ceremony, and storytelling on diverse American theatrical traditions.
4. Identify the historical negative stereotypes of African American, Asian American, Latino, and Native American people perpetuated by the entertainment industry and analyze the effect of these negative stereotypes within the framework of American culture.
5. Place a work of contemporary, multicultural theatrical art in its historical and stylistic context.
6. Distinguish among the theatrical conventions of diverse American theatrical traditions.
7. Analyze and interpret works of dramatic literature by key playwrights or performance artists from diverse American cultures.
8. Apply these tools of identification, analysis, and cultural understanding to live theatrical presentations.

Topics and Scope:

- I. Introduction
 - A. Definition of relevant theatrical terminology.
 - B. Key terms of cultural awareness including oppression, privilege, racism, ethnocentrism, and classism.
- II. Overview of Native American, African American, Asian American, and Latino Theatre.
 - A. The use of ritual, dance, music and story-telling in the lives and world view of each group.
 - B. Understanding creative endeavors within a cultural context.
 - C. Diverse methods of theatrical presentations.
 - D. Development of theatrical conventions according to the historical traditions of each group.
 - E. Synthesis of cultural understanding with artistic interpretation of theatrical productions and play readings.
 - F. Negative stereotypes of African, Asian, Latin and Native Americans perpetuated by the entertainment industry.
- III. Native American Theatre
 - A. The influences of colonialism, brutality and oppression.
 - B. Assimilation attempts, treaties, boarding schools, tribal society, the oral tradition, the Civil Rights Movement, American Indian Movement, and a rediscovery of traditional spirituality.
 - C. Possible playwrights include: Hanay Geiogamah, Thomson Highway, William Yellowrobe, Spiderwoman Theatre, Greg Saris, and the theatrical organizations with which they have worked.
- IV. Latino Theatre
 - A. Geography, immigration, labor, and Catholicism.
 - B. Latino literature, magical realism, and poetry.
 - C. History of Latino Theatre and how it continues to be shaped by political, social, and economic issues.
 - D. Possible playwrights include: Luis Valdez, Milcha Sanchez-Scott, Luis Alfaro, and the theatrical organizations with which they have worked.
- V. African American Theatre
 - A. Slavery, minstrel shows, the Civil War and Reconstruction, and the Northern Migration
 - B. Harlem Renaissance, the Depression, and the Federal Theatre Project.
 - C. African American oral tradition and literature, poetry, and the Civil Rights Movement.
 - D. African American playwrights include: August Wilson, Amiri Baraka, Pearl Cleage, Anna Deavere Smith and the theatrical organizations with which they have worked.
- VI. Asian American Theatre
 - A. The influences of immigration, labor and exclusion laws.
 - B. Effects of World War II, the internments camps, the Korean and Vietnam Wars, and the Civil Rights Movement.
 - C. Traditional Asian theatrical conventions.
 - D. Possible playwrights include: Philip Kan Gotanda, David Henry Hwang, Margaret Cho, Diana Son, and the theatrical organizations with which they have worked.
- VII. Units of study may also include other theatrical traditions such as Arab American, gay, Deaf, and religious theatre.

Assignment:

The student will complete:

1. Weekly reading assignments:
10-14 representative plays of varying lengths and related material.

2. Three short 500-word essays
3. 10-15 quizzes on the assigned reading
4. Midterm and Final Exam
5. A creative project, with written documentation, consisting of one of the following:
 - a. An oral presentation on a multicultural performance group.
 - b. An oral presentation on a multicultural theatre artist.
 - c. A costume or set design for one of the plays that are assigned for the course.
 - d. The design and construction of a culturally-specific production element (i.e. a mask, traditional performance garment, etc.).
 - e. A performance of a culturally-specific performance style.
 - f. A ten-minute play written by the student that deals with one of the terms of cultural awareness (oppression, privilege, racism, ethnocentrism, classism, etc.).
6. May include required attendance at Theatre Arts Productions.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written homework, short essays, responses to a productions relevant to the subject area.	Writing 20 - 55%
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Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None	Problem solving 0 - 0%
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Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None	Skill Demonstrations 0 - 0%
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Exams: All forms of formal testing, other than skill performance exams.

Essay exam and quizzes.	Exams 25 - 50%
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Other: Includes any assessment tools that do not logically fit into the above categories.

Oral presentation, performance or creative project	Other Category 10 - 30%
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Representative Textbooks and Materials:

Three Plays. Wilson, August. University of Pittsburgh Press. Copyright 1991. (Classic)

Asian American Playwrights: A Bio-bibliographical Critical Sourcebook. Miles Xian Liu. Greenwood Publishing Group. Westport, Conn. 2002. Ebook <http://www.netlibrary.com/> (Classic text.)

Stories of Our Way: An Anthology of American Indian Plays. Geiogamah, Hanay. (Editor) Jaye T. Darby (Editor). University of California, American Indian Studies Center. 1999. (Classic)

New Native American Drama. Geiogamah, Hanay. University of Oklahoma Press. 1980. (Classic)

The Land Called Morning: Three Plays. Heath, Caroline, ed. Fifth House. 1986. (Classic)

Seventh Generation: An Anthology of Native American Plays. Mimi Gisolfi D'Aponte (Editor), Theatre Communications Group, 1998. (Classic)

On New Ground: Contemporary Hispanic-American Plays. Edited by M. Elizabeth Osborn. Theatre Communication Group, New York, 1987. (Classic)

The Creative Spirit: An Introduction to Theatre, 6th Edition. Stephanie Arnold. Lewis and Clark College: 2014.

Instructor prepared materials