



NORTHERN ARIZONA  
UNIVERSITY  
*College of Arts & Letters*

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**Department of Theatre**

**TH 451**  
**Modern and Contemporary**  
**Drama**

3 Units; Fall, 2021; 1729  
Mode of Instruction: In-person  
MW 2:20-3:35, PAC 125  
Christina Gutierrez-Dennehy  
**Virtual Office Hours:**  
W 11:30-12:30 or by appointment  
Christina.Dennehy@nau.edu

**Course Prerequisites:** Admission to Theatre plan (BA, BS, or Minor); Completion of TH 130 (Script Analysis) with a grade of C or better; Senior level standing

**Course Purpose:** This course is an intensive, actively anti-racist, discussion-based study of modern and contemporary theater written by authors of color. Throughout the semester, we will examine shifts in theatrical form and content, focusing our analysis on the texts of critically recognized plays as well as on the plays' relationships to the contexts from which they came. In addition, we will continually consider the ways in which the plays we read continue to resonate with our own social, political, cultural, aesthetic, and media-based concerns. Students will hone their skills as critical readers and consider plays both as texts and as blueprints for performance. Students will also practice text analysis through writing and group projects.

**Course Learning Outcomes:**

Students will:

- Analyze a variety of play texts from the modern and contemporary eras, evaluating, analyzing, and applying a depth and breadth of knowledge about the global impact of theatre history, literature, and practices to the scholarship and practice of theatre.
- Explore the relationship between theatrical text and context, considering cultural history and the history of human ideas.
- Develop and practice a personal anti-racist theatre ethos.
- Articulately develop and defend ideas about the themes, structures, language, and dramaturgy of modern and contemporary plays.
- Productively connect play texts to current concerns, practices, events, and beliefs.
- Practice effective writing practices when analyzing texts
  - Practice methods of historical research, written expression, and assimilation of ideas appropriate to the discipline and to a liberal arts education
- Work collaboratively to imagine the plays studied in performance, and to develop critical thinking skills.

### **Assessment of Learning Outcomes:**

Methods include (see descriptions below):

- Lecture
- Discussion
- Participation
- Completion of required reading
- Analysis Papers
- Current Event Discussions
- Final Presentations and accompanying documentation

**NOTE: Masks are VERY STRONGLY SUGGESTED to be worn at ALL in-person sessions, for the safety of all, including those of us with sensitive medical conditions. In the spirit of our collaborative work together in both this class and the Theatre Department, I urge you to take the needs of your fellow students and your faculty into account in making your own choices.**

#### ***Lecture and Discussions***

Assuming that we are able to remain in-person for the entirety of the Fall, 2021 semester, class sessions will feature a mixture of whole class discussions and lectures on the historical and social contexts of the plays we read.

*Of special note considering our current political climate, and the “HOLD” function:*

I understand (and applaud) the fact that you all have very strong opinions. I will require, however, that our discussions remain **actively** anti-racist and that all students feel free to share their views without fear of persecution or ridicule. However. This is an actively anti-racist space. Learning and growth is expected. If you are corrected or disagreed with, or made aware of the bias or privilege behind a statement you make, please accept the correction with grace and generosity. Similarly, if you disagree with another student’s opinion or would like to share another perspective, work from a place of generosity rather than anger or hatred. Do not tokenize (i.e. ask a student of color to speak for all students of color, or call out a student of color to respond to something because of their racial presentation). Do not expect others to take on the emotional labor of your own learning. Be open to change, to adaptation, and to true learning. This may indeed be painful, particularly for those who have not examined their own sense of privilege. I do not want these discussions to be easy. I want them to be substantive. Get rid of the notion that the classroom is a safe space. ***Growth begins when you are uncomfortable.***

Confronting our own biases is difficult work. If, however, **for any reason** you feel unsafe (again, **unsafe NOT uncomfortable**) call a “HOLD” to the conversation just as you would a rehearsal in which you were unsafe. You may also chose to leave the classroom. I simply ask that you follow up with me afterward, in person or virtually.

After each class session, I will open a discussion board forum for questions and comments that we did not address or for which we ran out of class. I will answer any queries on these forums within one (business) day. In addition, I **highly** suggest opening discussions amongst your peers. Contributions to these posts **will count** toward daily participation points, as long as your posts are substantive and do not simply consist of statements such as “I agree.”

## ***Participation***

Given the truly bizarre nature of this semester, I have re-imagined attendance and participation. (We will still adhere to the Department attendance policy, outlined below, but your primary way of earning points for participation/attendance is as follows.) For each class day, you have the opportunity to earn 5 points of participation, for a total of 140 points (note that there are 30 class days, but only points for 28 of those days, allowing you two “life happens” days). These points may be earned in a number of ways including, but not limited, to:

Contribution to in-class discussion

Asking substantive and thoughtful questions (asking “what year was that” does not count, but asking “how does Solis’ own gender contribute to his construction of femininity?” does)

Responding to another student’s current event discussion

Responding to an in-class prompt created by me or one of your classmates (occasionally I may begin class with a “one-minute essay” prompt written by me or one of your peers).

Posting a substantive question, comment, or link to a news article etc. (with a sentence or two of commentary) to our post-class discussion boards ***within 24 hours of the end of class.***

Responding substantively (i.e. more than just “I agree”) to another student’s discussion board post or answering another student’s discussion board question ***within 24 hours of the post’s time.***

***Note:*** Your **own** current event discussion contribution does **not** count as daily participation, as it is its own graded assignment and I will keep track of these separately.

This participation system means that you **must** remain engaged with class to be successful. If you do not respond well to being asked to speak in class, make use of the post-class discussion boards. Your contributions need not be lengthy; they must simply demonstrate your engagement and commitment to further inquiry. We will not fix the world in class, but we’ll open discussions.

## ***(Revised) Theatre Department Attendance Policy***

### ***University Policy:***

1. Departmental policies and/or individual faculty will determine the approach they wish to take for attendance.
2. Individual faculty will determine how attendance will be assessed (i.e., points, number of absence thresholds, etc) and the impact of attendance on course grades.
3. Individual faculty will determine if certain absences are excepted on a case by case basis.
4. When a student meets an absence threshold, s/he will be advised by the faculty member to seek advisement or the faculty member may choose to place the student on an improvement plan.

### ***Department of Theatre Policy:***

1. Students should not attend class when they are ill. They must notify their professor of their absence due to illness, preferably before or as soon as possible after the class/absence. Alternative/online attendance may be possible, please contact the professor before class for possible accommodation.

2. Students are allowed the following days of “life happens” absences in a class: In a once-a-week class, one absence is allowed; in a two day-a-week class, two absences are allowed; in a three day-a-week class, three absences are allowed. Students are responsible for all quizzes, tests, exams, papers, projects, and presentations that are due on a day they may choose to miss, and therefore students should avoid being absent for reasons other than illness when tests or work is due as listed in the course schedule.
3. In a once-a-week class, three absences will result in failure of the class. In a twice-a-week class, six absences will result in a failure of the class. In a three times-a-week class, nine absences will result in a failure of the class.
4. Additional course specific attendance policies will be established by the instructor and will be included in the course syllabus.

### ***Readings: This is a reading intensive course***

Play readings comprise the majority of our work together. Success in this class depends directly on your thorough and thoughtful reading of assigned texts. Readings are due to be completed on the first day on which they are listed on your syllabus. You should bring your text or a copy of provided PDF documents each day there are readings due so that you will be able to engage directly with the text(s) in class discussion. As you read, take critical notes on the world of the play as presented in the text, as well as on the dramatic form and structure of the play and what about it you find interesting, innovative, disturbing, and/or provocative. Also think about how each play connects to others we have read, or to the issues and concerns of the world around you.

Many of the plays I’ve selected are quite challenging, so don’t worry if you find them difficult at first. Instead, give yourself time to read each assignment more than once, noting where you find that you have difficulty. Ask yourself where this difficulty comes from—is it in the author’s assumption of the knowledge that you have? Does the piece present a viewpoint that you disagree with? These questions open productive moments of engagement with the texts that I have selected, so I encourage you to ask questions and to challenge what you read. You do not have to agree with or like the readings, but you are required to attempt to understand and critically engage with them

**A note about sensitive/triggering topics:** Many of the plays we will read this semester are direct responses to events/beliefs/etc. in the playwrights’ personal lives. All of the plays deal with race to some extent, and may include descriptions of violence. As such, many deal with topics that might be difficult for readers (including, but not limited to, discussions of hate/prejudice, questions of gender and sexual identity, and mental health issues). I will do my best to provide a warning before we read each play, but, depending on when you read each week’s text, I may not have given the warning before you begin. Do know that I have selected each piece for its immense theatrical importance/worth, and try to meet it with the resources at your disposal. If, however, you find a work to be damaging, please see me privately for an alternative assignment.

### ***Analysis Papers***

Throughout the semester, you will turn in eight 1-2 page responses to the plays of your choice. (Remember that we will read fourteen plays.) These short responses will help you to develop the analytical and close-reading skills that will serve you throughout your time as a theatre scholar and, indeed, as a scholar in general. You have two prompt options, either of which may be used

of any of your papers. I encourage, but do not require, you to attempt both kinds of prompts over the semester. Depending on your choice of prompt, papers will be due on either the first or second day we discuss each play.

All papers must be turned in through BBLearn. I will not accept paper copies of any assignments. Credit for these assignments will be given on an “all or nothing” scale. If you complete the requirements of the assignment, you will earn the full 15 points per analysis paper. If you do not complete the requirements as outlined below, you will earn 0 points. You may choose to revise 2 of your papers throughout the semester, but only 2. Revisions are due the class period following the one in which you receive your grade (or I announce that grades are posted). You are responsible for keeping track of the number of responses you have turned in, although you may email me at any time to check on your progress.

**Prompt option 1 (due the first day we discuss a play, i.e. *before* we have discussed the play as a class):** Ask yourself the question “what problem is this play attempting to address or solve?” All of the plays I have suggested will deal with race, so your answer needs to be more specific than “racism.” Perhaps the play is challenging a particular (*specific*) stereotype. Perhaps it is attempting to show the joy of a particular racial identity, rather than the struggle. Each play that we read this semester is a reflection of or direct response to changing social, political, or cultural contexts. The playwrights we will encounter often think of themselves as activists or social influencers. How do these plays reflect that notion? What is the problem the play poses, AND what might be the solution? You *must* directly quote the text and use proper MLA citation (although you do not need a Works Cited page). Your analysis must be direct and specific, and, ultimately, brief. Do not give a summary of the plot of your play. Rather, use quotations from the play to demonstrate what problem the author wants to solve AND what they suggest as the solution. Assume that your reader has an intimate knowledge of the play. You are encouraged to make references to other plays we have discussed in class in your analysis, although this is not required.

**Prompt option 2 (due the second day we discuss a play, i.e. *after* we have discussed the play as a class):** Choose one quotation from the play (i.e. one line, one exchange between characters, or one stage direction) and analyze how that quotation reflects our discussion in the previous class period. For example, how does your quotation reflect the history or context of the play as presented in class? How does that specific line tie back to a current event or question we discussed? How does it challenge, contradict, expand upon, or call into question a specific idea we discussed together? You *must* directly quote the text and use proper MLA citation (although you do not need a Works Cited page). Your analysis must be direct and specific, and, ultimately, brief. Do not give a summary of the plot of your play. Assume that your reader has an intimate knowledge of the play. You are encouraged to make references to other plays we have discussed in class in your analysis, although this is not required.

### ***Current Event Discussions***

The plays we will read are direct reflections of their social, cultural, political, and aesthetic contexts. Our job is not to consider these plays in a vacuum, but to investigate how they intersect with the world around us. In addition, as artists it is your job to remain engaged with the world around you. As such, over the course of the semester, you are required to bring to discussion AT

LEAST one current event or cultural/social/political concern to our beginning of class sessions. You may **also** post one to our end-of-class discussion boards. Rather than simply bringing up a topic, however, your job is to connect your event/idea/etc. to the plays and our in-class discussions. You may do so either by making an argument (i.e. a new study on post-recession data as related to the world of *Dreamlandia*) or by asking a question (i.e. “how might we relate this editorial on voter representation to *Oedipus El Rey*?) While we do not need to restrict discussion to the plays themselves, our discussions should be grounded in them. I will also present issues/questions at the beginning of class from time to time to get us started. The question to ask yourselves is simply this: what is going on in my world, and how does Modern/Contemporary Drama help me to understand it or vice versa?

### ***Anti-Racist Theatre Ethos Presentation and Documentation***

Working in groups of four, you will read *We See You, White American Theatre* as well as the Diversity, Equity, and Inclusion statements of 3-4 professional American theatres (examples and more information will be given in class). You will work to critically examine these statements and to judge their effect on actual production seasons. Then, working together, you will write a one-sentence ethos identifying the relationship your group sees between live theatre and underrepresented or communities of color. In other words, you will write your anti-racist theatre ethos. Ask yourself what community you hope to serve, and how you plan to do it.

Once you have written your ethos, you will choose a play we have not read in class that demonstrates the values behind your ethos, and would give you an opportunity to put that ethos into action.

You will then prepare a 15 minute presentation introducing your play, and describing your ideal production. Your presentations must include the elements listed below, but its structure is up to you. Cite your sources (MLA please), but make this come from you and your own aesthetic/experience/activism/learning.

A 1-sentence anti-racist theatre ethos

A slide or more explaining your ethos (expanding on it, giving background, laying out values, demands, etc).

A brief summary of and introduction to your play (including production history, if appropriate, as well as contextual information—when and why was it written, where was it developed, etc.

A short introduction to the author, including any activist or non-theatrical work

A description of how you propose producing the play. This should be the bulk of your presentation.

Assume an unlimited budget and the use of any space necessary. Ask yourself if the play wants to happen in a theatre or on a street corner. Who is in the cast? Who is in the audience? Why this play and why now? What are the risks and the rewards? Are there problematic issues in the text that you would need to address?

Along with your presentation, each member of your team must turn in an *individually written* 4-5 page paper explaining how the group's work intersects with their own learning throughout the semester. This need not be a formal academic paper, and may take the form of a manifesto. It should, however, reflect both on the group's work toward the presentation AND on the student's individual learning throughout the semester.

I expect that these presentations will incorporate a semester's worth of work, not 1-2 weeks of rushed preparation. You will have time throughout the term to begin work, and I expect that you use these sessions to your greatest advantage. Two thirds of your grade on the project will be based on the presentation as a whole, and here the whole team will receive the same grade (although I reserve the right to alter this in cases where a team member's participation has been dramatically insufficient). The final third will be assigned individually based on your individual paper.

### **GRADING**

Analysis papers (8 at 30 points each)	240 points
Final presentation	120 points
Participation (28 days at 5 points each)	140 points
Current Event Discussion	100 points
Total	600 points

### **GRADE BREAKDOWN:**

A = 540-600 points

B = 480-539 points

C = 420-479 points

D = 360-419 points

F = 359 points and below

### **Textbook and Required Materials**

Part of the work of anti-racism includes literal financial investments in artists of color. To that end, you will need to purchase the materials for this class (with a few exceptions for either non-published work or work that we read early in the semester, although I *very strongly* encourage you to buy copies of both *Topdog/Underdog* and *Pass Over*). You may purchase these through the University bookstore, Amazon, or (recommended) an independent bookseller. Some may be sold as individual plays, and some may only appear in anthologies of the author's work. Know

that a portion of all copies of plays sold go directly to the authors. Please purchase ASAP to ensure that you have materials when you need them. You may purchase any edition of the plays listed below, although some have common names, so do ensure that the authors are correct. Plays you will need to purchase include:

*Dutchman* by Amiri Baraka  
*Twilight: Los Angeles* by Anna Deavere Smith  
*Heroes and Saints* by Cherrie Moraga  
*Yellowface* by David Henry Hwang  
*Dreamlandia* by Octavio Solis  
*Water by the Spoonful* by Quiara Alegria Hudes  
*Ching Chong Chinaman* by Lauren Yee  
*Desdemona* by Toni Morrison  
*Oedipus El Rey* by Lusi Alfaro  
*Disgraced* by Ayad Akhtar  
*The Thanksgiving Play* by Larissa FastHorse

### **Course Policies**

#### ***Guidelines for Written Work***

Unless otherwise noted, all work is due to be uploaded to BBLearn ***as attachments, not text posts*** by the start of class on the date listed on this syllabus. No physical submissions of pieces of paper will be accepted. All written work should be attached in Word or PDF form, double spaced and typed in Times New Roman font, size 12. Margins should be between 1” and 1.25”. Analysis papers and presentation points posts may not be turned in late. Late work for all other assignments will receive one full letter grade off for every day (*not every class day*) that it is late.

Proper MLA style headings ***must*** be used on each written assignment in order to receive full credit. MLA headings are as follows, placed in the top left corner:

Your Name  
Name of the Course (Modern and Contemporary Drama)  
My Name (Dr. Christina Gutierrez-Dennehy)  
Date (i.e. 30 November, 2021)

All in-paragraph citations and works cited pages ***must*** adhere to MLA guidelines. If you are unfamiliar with this citation style, reference the latest edition of the MLA Handbook or see <http://www2.liu.edu/cwis/cwp/library/workshop/citmla.htm> for online guidelines.

#### ***Makeup/Late work:***

All assignments are due on the days listed on the syllabus. If you have extenuating circumstances (including illness, employment, etc.) that will affect your ability to turn in work on time, please set up a meeting with me to create a new, personalized due date calendar. This revised calendar will be a formal contract, but it can be altered if necessary, provided you meet with me to



discuss. Outside of a new due date contract, I do not accept late work without prior approval (email me to discuss necessary extensions) except in cases of emergency.

***On academic dishonesty:*** I take academic honesty very seriously, and infractions will not be tolerated. As such, any instances of academic dishonesty may result in course failure and involvement of appropriate university officials. I will be more than happy to meet with you in office hours to help with specific questions and concerns. As such, however, I am extremely unlikely to accept the ignorance of policy or procedure as an excuse for plagiarized work.

NAU's Academic Integrity Policy is as follows:

NAU expects every student to firmly adhere to a strong ethical code of academic integrity in all their scholarly pursuits. The primary attributes of academic integrity are honesty, trustworthiness, fairness, and responsibility. As a student, you are expected to submit original work while giving proper credit to other people's ideas or contributions. Acting with academic integrity means completing your assignments independently while truthfully acknowledging all sources of information, or collaboration with others when appropriate. When you submit your work, you are implicitly declaring that the work is your own. Academic integrity is expected not only during formal coursework, but in all your relationships or interactions that are connected to the educational enterprise. All forms of academic deceit such as plagiarism, cheating, collusion, falsification or fabrication of results or records, permitting your work to be submitted by another, or inappropriately recycling your own work from one class to another, constitute academic misconduct that may result in serious disciplinary consequences. All students and faculty members are responsible for reporting suspected instances of academic misconduct. All students are encouraged to complete NAU's online academic integrity workshop available in the E-Learning Center and should review the full *Academic Integrity* policy available at <https://policy.nau.edu/policy/policy.aspx?num=100601>.

## **UNIVERSITY POLICIES**

### **COVID-19 REQUIREMENTS AND INFORMATION**

**Additional information about the University's response to COVID-19 is available from the **Jacks are Back!** web page located at <https://nau.edu/jacks-are-back>.**

#### **COURSE TIME COMMITMENT**

Pursuant to Arizona Board of Regents guidance (ABOR Policy 2-224, *Academic Credit*), each unit of credit requires a minimum of 45 hours of work by students, including but not limited to, class time, preparation, homework, and studying. For example, for a 3-credit course a student should expect to work at least 8.5 hours each week in a 16-week session and a minimum of 33 hours per week for a 3-credit course in a 4-week session.

#### **DISRUPTIVE BEHAVIOR**

Membership in NAU's academic community entails a special obligation to maintain class environments that are conducive to learning, whether instruction is taking place in the classroom, a laboratory or clinical setting, during course-related fieldwork, or online. Students have the obligation to engage in the educational process in a manner that does not interfere with normal class activities or violate the rights of others. Instructors have the authority and responsibility to address disruptive behavior that interferes with

student learning, which can include the involuntary withdrawal of a student from a course with a grade of “W”. For additional information, see NAU’s *Disruptive Behavior in an Instructional Setting* policy at <https://nau.edu/university-policy-library/disruptive-behavior>.

### **NONDISCRIMINATION AND ANTI-HARASSMENT**

NAU prohibits discrimination and harassment based on sex, gender, gender identity, race, color, age, national origin, religion, sexual orientation, disability, or veteran status. Due to potentially unethical consequences, certain consensual amorous or sexual relationships between faculty and students are also prohibited as set forth in the *Consensual Romantic and Sexual Relationships* policy. The Equity and Access Office (EAO) responds to complaints regarding discrimination and harassment that fall under NAU’s *Nondiscrimination and Anti-Harassment* policy. EAO also assists with religious accommodations. For additional information about nondiscrimination or anti-harassment or to file a complaint, contact EAO located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011, or by phone at 928-523-3312 (TTY: 928-523-1006), fax at 928-523-9977, email at [equityandaccess@nau.edu](mailto:equityandaccess@nau.edu), or visit the EAO website at <https://nau.edu/equity-and-access>.

### **TITLE IX**

Title IX is the primary federal law that prohibits discrimination on the basis of sex or gender in educational programs or activities. Sex discrimination for this purpose includes sexual harassment, sexual assault or relationship violence, and stalking (including cyber-stalking). Title IX requires that universities appoint a “Title IX Coordinator” to monitor the institution’s compliance with this important civil rights law. NAU’s Title IX Coordinator is Elyce C. Morris. The Title IX Coordinator is available to meet with any student to discuss any Title IX issue or concern. You may contact the Title IX Coordinator by phone at 928-523-3515, by fax at 928-523-0640, or by email at [elyce.morris@nau.edu](mailto:elyce.morris@nau.edu). In furtherance of its Title IX obligations, NAU will promptly investigate and equitably resolve all reports of sex or gender-based discrimination, harassment, or sexual misconduct and will eliminate any hostile environment as defined by law. Additional important information about Title IX and related student resources, including how to request immediate help or confidential support following an act of sexual violence, is available at <https://in.nau.edu/title-ix>.

### **ACCESSIBILITY**

Professional disability specialists are available at Disability Resources to facilitate a range of academic support services and accommodations for students with disabilities. If you have a documented disability, you can request assistance by contacting Disability Resources at 928-523-8773 (voice), 928-523-6906 (TTY), 928-523-8747 (fax), or [dr@nau.edu](mailto:dr@nau.edu) (e-mail). Once eligibility has been determined, students register with Disability Resources every semester to activate their approved accommodations. Although a student may request an accommodation at any time, it is best to initiate the application process at least four weeks before a student wishes to receive an accommodation. Students may begin the accommodation process by submitting a self-identification form online at <https://nau.edu/disability-resources/student-eligibility-process> or by contacting Disability Resources. The Director of Disability Resources, Jamie Axelrod, serves as NAU’s Americans with Disabilities Act Coordinator and Section 504 Compliance Officer. He can be reached at [jamie.axelrod@nau.edu](mailto:jamie.axelrod@nau.edu).

### **RESPONSIBLE CONDUCT OF RESEARCH**

Students who engage in research at NAU must receive appropriate Responsible Conduct of Research (RCR) training. This instruction is designed to help ensure proper awareness and application of well-established professional norms and ethical principles related to the performance of all scientific research activities. More information regarding RCR training is available at <https://nau.edu/research/compliance/research-integrity>.

### **MISCONDUCT IN RESEARCH**

As noted, NAU expects every student to firmly adhere to a strong code of academic integrity in all their scholarly pursuits. This includes avoiding fabrication, falsification, or plagiarism when conducting research or reporting research results. Engaging in research misconduct may result in serious disciplinary consequences. Students must also report any suspected or actual instances of research

misconduct of which they become aware. Allegations of research misconduct should be reported to your instructor or the University's Research Integrity Officer, Dr. David Faguy, who can be reached at [david.faguy@nau.edu](mailto:david.faguy@nau.edu) or 928-523-6117. More information about misconduct in research is available at <https://nau.edu/university-policy-library/misconduct-in-research>.

### **SENSITIVE COURSE MATERIALS**

University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In their college studies, students can expect to encounter and to critically appraise materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.

## **COURSE SCHEDULE**

*Subject to change with notice*

### **WEEK 1**

Mon (Aug 23)                   Introducing Anti-Racist Modern and Contemporary Theatre  
Wed (Aug 25)                   Introducing Modernism and the Brechtian Aesthetic

### **WEEK 2**

Mon (Aug 30)                   Suzan Lori Parks' *Topdog/Underdog*—PDF on BBLearn (both versions  
of analysis paper due)  
Wed (Sept 1)                   Antionette Nwandu's *Pass Over*—PDF on BBLearn

### **WEEK 3**

Mon (Sept 6)                   Veterans Day—no class  
Wed (Sept 8)                   *Pass Over*

### **WEEK 4**

Mon (Sept 13)                   Christina out of town—no class

Wed (Sept 15)	Amiri Baraka's <i>Dutchman</i> (both versions of paper due)
<b>WEEK 5</b>	
Mon (Sept 20)	Anna Deavere Smith's <i>Twilight Los Angeles</i>
Wed (Sept 22)	<i>Twilight Los Angeles</i>
<b>WEEK 6</b>	
Mon (Sept 27)	Cherrie Moraga's <i>Heroes and Saints</i>
Wed Sept 29	<i>Heroes and Saints</i>
<b>WEEK 7</b>	
Mon (Oct 4)	David Henry Hwang's <i>Yellowface</i>
Wed (Oct 6)	<i>Yellowface</i>
<b>WEEK 8</b>	
Mon (Oct 11)	Ifa Bayeza's <i>The Ballad of Emmett Till</i> (PDF on BBLearn)
Wed (Oct 13)	<i>Ballad of Emmett Till</i>
<b>WEEK 9</b>	
Mon (Oct 18)	Octavio Solis' <i>Dreamlandia</i>
Wed (Oct 20)	Dr. Christina at a conference—no class ( <i>Dreamlandia</i> paper prompt 2 due)
<b>WEEK 10</b>	
Mon (Oct 25)	Quiara Alegria Hudes' <i>Water by the Spoonful</i>
Wed (Oct 27)	<i>Water by the Spoonfull</i>
<b>WEEK 11</b>	
Mon (Nov 1)	Lauren Yee's <i>Ching Chong Chinaman</i>
Wed (Nov 3)	<i>Ching Chong Chinaman</i>
<b>WEEK 12</b>	
Mon (Nov 8)	Toni Morrison's <i>Desdemona</i>
Wed (Nov 10)	<i>Desdemona</i>
<b>WEEK 13</b>	
Mon (Nov 15)	Luis Alfaro's <i>Oedipus El Rey</i>
Wed (Nov 17)	<i>Oedipus El Rey</i>
<b>WEEK 14</b>	
Mon (Nov 22)	Ayad Akhtar's <i>Disgraced</i> (Both versions of analysis paper due)
Wed (Nov 24)	Thanksgiving Break—no class
<b>WEEK 15</b>	
Mon (Nov 29)	Larissa FastHorse's <i>The Thanksgiving Play</i>
Wed (Dec 1)	<i>The Thanksgiving Play</i>

**WEEK 16**

Mon (Dec 6)

Anti-Racist theatre presentations

Wed (Dec 8)

Anti-Racist theatre presentations

*There will be no final exam.*