This syllabus and schedule are subject to change in extenuating circumstances. If you are absent from class, it is your responsibility to check Blackboard for announcements made in your absence.

ENGL/TH 333  
Multicultural Drama in Performance/Production  
Meeting Time: T 7-9:50 pm  
Office Hours: Tu 3-5; Th 3-4  

Catalogue Description  
America is a country of many cultures, and each has brought legacies of its roots to the American stage. In this course we will read plays written by African Americans, Asian Americans, Hispanic Americans, Native Americans and others. We will also stage miniproductions of one or more of those plays, perhaps including elements of cultural dance and music. Fulfills Gen Ed C2, C3b, and Interdisciplinary.

Principles of Learning  
You will learn only as much, or little, as you choose to learn. Each of you has a unique learning style, so not every assignment will appeal to everyone—but the variety should enable you to show what you’re capable of. The more often you collaborate with your classmates—in discussion, in study groups, in rehearsal, and on papers—the richer the experience will be for you. Writing, like theatre, is always a collaborative process. Performance, like writing, teaches us about ourselves. You will teach yourself more than I teach you. You will learn more from each other than you do from me. All of you are capable of succeeding in this class; my job is to help you succeed.

Requirements  
Collaborative work with other students  
Writing and reading assignments, both in and out of class  
Word-processed drafts for papers written outside class  
Documentation of all sources  
Campus email account and access to Blackboard via the internet  
Attendance at a local theatre production  

Required Texts  

Disabilities Statement  
Students with disabilities or special needs who require accommodations in order to have equal access to classrooms must register with the designated staff member in Student Affairs in order to serve their needs.

Additional Expenses  
Copies of your papers for workshops and portfolio  
Folder for portfolio  
Floppy disks or portable disk drive to save drafts  
Tickets to a local theatre production
Expected Student Outcomes
You will:
read, analyze and discuss representative works by Native American, African American, Asian American and Hispanic American playwrights; identify the uniqueness and commonality of these writers’ accomplishments; locate your place in your own and in the wider theatrical and cultural landscape; analyze formal, contextual and thematic issues in works written for the theater; demonstrate performing and production skills; analyze scripts for acting, directorial and production values.

Policies
Attendance--"An instructor may drop a student who does not attend class and has not made prior arrangements with the instructor. This may occur as early as the first class meeting" (CSUCI, Schedule of Classes, p.12). It is your responsibility to notify me, in advance if possible, about any absences. If you are absent, you must check on announcements and assignments made while you were away and be caught up with the work when you return to class.

Late Papers--If you keep up with the work, this class is not difficult. If you get behind, the workload may bury you. Although you won't assemble a final portfolio of your work until late in the semester, you will nonetheless need to submit completed drafts of assigned papers on the dates in the schedule below, in order to receive timely and helpful feedback from me and your peers.

Plagiarism--All work that students submit as their own work must, in fact, be their own work. If a paper presents ideas of others, it must clearly indicate the source. Information or ideas quoted or paraphrased from other sources must be cited. Papers with plagiarized ideas or language will fail. In cases where the cheating or plagiarism was premeditated or planned, students will receive an “F” for the course and, in accordance with the CSUCI policy on academic dishonesty, be reported to the appropriate dean. If you have questions about what might constitute an act of plagiarism or cheating, please consult with me. I want you all to succeed.

Grading--Your final grade will be based on a combination of your response papers, your research project, your group performance, and your contribution to class, as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>4 Response papers, 10% ea.</td>
<td>40%</td>
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<tr>
<td>Written response to local production</td>
<td>10%</td>
</tr>
<tr>
<td>Research project</td>
<td>30%</td>
</tr>
<tr>
<td>Your contribution to group performance</td>
<td>10%</td>
</tr>
<tr>
<td>Your contribution to class</td>
<td>10%</td>
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</table>

You must complete all assignments to get credit for the course.
At the end of the semester, you will submit a portfolio with all your written work in the course, plus a self-evaluation (see Blackboard for details). Any revised response papers should be included, both the original and your final draft. Two drafts of the research project must be included, the early draft you submit for feedback and your revised final draft. There will be no tests or quizzes. Your self-evaluation and my evaluation of you will be based on the same criteria, which we will develop as the course proceeds. Independently, you and I will grade the items listed above, using the percentages to determine your final grade in the course. If our evaluations coincide, that’s your final grade. If we disagree, then we will meet to discuss why we disagree and either persuade the other of our evaluation or come to a compromise grade we both believe to be fair.

To simplify the evaluation process, we’ll use letter grades with no plusses or minuses for each assignment. However, we may use plusses or minuses on the final grade.

A grade of C will indicate satisfactory work fulfilling all requirements. A grade of B will indicate work that exceeds the course requirements and typical expectations. Only exceptional work, well above and beyond the requirements and expectations, will be rewarded a grade of A, indicating a truly outstanding
performance in all areas. No D's will be given. If you complete the course and submit a complete portfolio, you assure yourself of a C. Grades of F are reserved for those who don’t complete the work.

**Resources**
Trained student consultants are available in the Writing Center to assist you with developing, revising, and polishing your papers. Check the display in front of the Advising Center in BT 1301 for current schedules, call 437.8409 for appointments, or contact the Writing Center Coordinator, Anne Kellenberger (437.2762).

**Conferences** can be arranged ahead of time by contacting me after class, during office hours, or by email. Do yourself a favor and arrange a conference early in the semester. You’ll be glad you did.

**Important Deadlines**
- 1 Feb  Decision about which local play to attend as a class
- 8 Feb  *Indian Radio Days* response paper due
- 22 Feb  *Zoot Suit* response paper due
- 8 Mar  *Song for a Nisei Fisherman* response paper due
- 22 Mar  No class—Spring Break
- 29 Mar  *Topdog/Underdog* response paper due
- 12 Apr  1st draft of research project due
- 26 Apr  Class performance of *Indian Radio Days*
- 3 May  Group performances & research presentations begin
- 10 May  **PORTFOLIOS DUE**; Group performances & presentations conclude
- 17 May  Portfolios returned, final grades negotiated

**Assignments**
**Response papers** are due every other week. They are personal responses to the assigned play for that week. You are each invited to generate your own topic for response to the readings, but suggested questions will be provided on Blackboard. As the assignment name suggests, this paper is your personal response to reading the play. The intent is to get you thinking about the play: how some element of the play (characters, structure, language, etc.) affects you. It is not intended to be a literary analysis, nor is it a research paper, though you may certainly make use of outside readings. A more detailed discussion with examples can be found on Blackboard.

You will read your papers aloud in class, usually to a small group, in order to share ideas, discover other points of view, consider alternative interpretations, and get feedback in order to revise the papers for your final portfolio. I will also provide oral feedback and suggestions a week later, after I’ve read them all, and, of course, I will grade them, but I won’t be marking your papers individually. If you wish to receive individual feedback on a response paper, make arrangements for a conference and we’ll discuss your paper over tea or sodas. You are encouraged to revise as many papers as you can.

**Research projects** are opportunities for you to explore some facet of theatre or a cultural influence on theatre which you want to know more about. We will brainstorm possible questions and topics early in the semester, and then you are invited to confer with me on the topic you wish to work on. The only criteria are that your question or topic be related to the kinds of theatre we are studying in this class, that you can locate more information about your topic, and that it be something you genuinely want to know more about. You may choose to write a paper or make an oral presentation to class.

A completed draft of your project (written or oral) is due April 12th; it must include your list of sources. The revised version of your project report will be due in the final portfolio or presented to the class one of the last weeks of the semester.

The **group performance** is an integral part of this course. Small groups of students will choose a scene from the plays we study to produce and perform in front of the class. The process of rehearsing and performing your scene will teach you more about the theatre (and the roles we all play) than any exam or
assigned reading. You will have a deeper understanding and appreciation for the myriad decisions actors and directors make to bring a play to life. With a little effort on your part, and a little help from your group, this should be the richest learning experience in the entire course.

Your **contribution to class** is essential for the success of this course. Without your participation, class discussions will drag, small group work won’t be very helpful, and the performances will suck. So a crucial part of your self-evaluation, and of my evaluation of you, is contribution to class, including attendance, participation in readings and discussions, willingness to share your work with others and to offer your responses to their work, as well as your contribution to your group’s performance. Finally, included in class contribution is your attendance at a local production. I will try to arrange for a group of us to attend a show together, but if you can’t make that performance you’ll be expected to locate a professional or college-level production you can attend. The play cannot be a musical, since musicals—unlike other plays—are typically written around the songs, rather than characters. You will write a response paper to the play you see.

The **portfolio** you submit the last week of class will include all your written work during the semester, especially the five required response papers (including the play you attend), an early and final draft of your research project, and your self-evaluation.

**Tentative Schedule**  
(Subject to change)

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>1/25</td>
<td>Overview of course and assignments; changes in syllabus</td>
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<tr>
<td>2/1</td>
<td>Read <em>Catechism of Patty Reed</em> for class; decide which local play to attend</td>
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<tr>
<td>2/8</td>
<td><em>Indian Radio Days</em> response paper due</td>
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<tr>
<td>2/15</td>
<td>Read <em>Only Drunks &amp; Children</em>; feedback on <em>Indian Radio Days</em> response papers</td>
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<tr>
<td>2/22</td>
<td><em>Zoot Suit</em> response paper due; form performance groups</td>
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<tr>
<td>3/1</td>
<td>Feedback on <em>Zoot Suit</em> response papers</td>
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<tr>
<td>3/8</td>
<td><em>A Song for a Nisei Fisherman</em> response paper due</td>
</tr>
<tr>
<td>3/15</td>
<td>Feedback on <em>Song for a Nisei Fisherman</em> response papers</td>
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<tr>
<td>3/22</td>
<td><strong>Spring Break</strong></td>
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<td>3/29</td>
<td><em>Topdog/Underdog</em> response paper due</td>
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<tr>
<td>4/5</td>
<td>Feedback on <em>Topdog/Underdog</em> response papers</td>
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<td>4/12</td>
<td>Drafts of research projects due</td>
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<tr>
<td>4/19</td>
<td>Reading TBA; feedback on research projects</td>
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<tr>
<td>4/26</td>
<td>Class performance of <em>Indian Radio Days</em></td>
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<tr>
<td>5/3</td>
<td>Group performances &amp; research presentations begin</td>
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<tr>
<td>5/10</td>
<td>Performances continue; <strong>Final portfolio with self-evaluation due</strong></td>
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<tr>
<td>5/17</td>
<td>Finals: Portfolios returned, additional performances if necessary</td>
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