

**LIT 3043 sec. 91179 Black Drama T 5-6 (11h45 - 1h40), R5 (11h45 - 12h35) MAT 0117
Office 4318 TUR (R 7TH 1h 55-2h 45) by appointment only; Tel: 294-2827; E-MAIL: reid@ufl.edu**

What makes dramas written by Black American playwrights and theater collectives different from those written and or performed by such dramatists and collectives as Arthur Miller, Sam Shepard, Richard Foreman, Laurie Anderson, Judith Malina and Julian Beck's Living Theatre and Peter Brook's International Centre of Theater Research? Using recent theoretical and political debates on performance and the construction of identity, the class will trace the historical trajectory of African American theater from the 1950s to the present.

The course covers representative works from the Theater of the Black Experience, the Black Arts Movement, the Free Southern Theatre, and the African American avant-garde and experimental stage. Assigned readings may include works by Amiri Baraka, Ed Bullins, P. J. Gibson, Lorraine Hansberry, Langston Hughes, Adrienne Kennedy, Lynn Nottage, Suzan-Lori Parks, Stew, August Wilson, Tracey Scott Wilson, George C. Wolfe, and such performance artists as Fred Holland, Robbie McCauley, John O'Neal, Whoppi Goldberg, and Anna Deavere Smith.

In drafting the analytical group-paper and organizing the group-dramatic performance, student-groups must create a gumblike analysis/performance of the lived, imagined, and performed elements found in the assigned dramas.

REQUIRED TEXTS:

Lorraine Hansberry *A Raisin in the Sun* (NY: Signet, 1959)

LeRoi Jones (Amiri Baraka). *Dutchman and The Slave* (NY: William Morrow, 1964)

Lynn Nottage. *Crumbs From the Table of Joy and Other Plays* (NY: Theatre Communications Group, 2004)

Ed Bullins, *The Taking of Miss Janie* (1975) in William B. Branch, *Black Thunder: An Anthology of Contemporary African American Drama* (NY: Penguin, 1992)

Anna Devere Smith. *Fires in the Mirror* (NY: Anchor/Doubleday, 1993)

Anna Devere Smith. *Twilight: Los Angeles 1992* (NY: Anchor/Doubleday, 1994)

Stew. *Passing Strange: The Complete Book and Lyrics of the Broadway Musical* (NY: Applause Books, 2009)

James Baldwin. *Blues for Mister Charlie: A Play* (NY: Signet, 1964)

August Wilson. *The Piano Lesson* (NY: Penguin, 1990)

August Wilson. *Fences* (NY: Penguin, 1986)

COURSE REQUIREMENTS:

1) Ten Pop quizzes on assigned readings as well as film(s) screened in earlier class (20 POINTS)

2) Two 5-minute oral presentation and 5 min Q&A. Instructor assigns each student their oral presentation that covers an assign reading. Due WKS 3 - 12 (18 JAN - 1 APR) @10 points each). (20 POINTS)

3) Students deliver two typed 1-page outline of their 5-minute oral presentation. The outline is due on the day when the student presents their 5-minute oral presentation.

[The Presentation Grade is based on the following criteria]

The student's ability to pose important questions to the class at the end of their oral presentation. Students must introduce the argument/thesis of their oral presentation based on their assigned section. Students must make brief references to primary scenes in a particular literary work (or film) to illustrate critical issues and support their argument. The written and oral submission must reflect intelligent, lucid, and precision in thinking and writing.

4) MIDTERM EXAM Tuesday, 22 February (50 minutes, 20 POINTS)

5) 15-minute Group Dramatic Performance T/R 5, 12, Thurs. 7, 14 April (WK 14-15) (20 POINTS) 5-minute Q&A on the Dramatic Performance.

ATTENDANCE

The only excusable absence is one that results from an illness that a student documents by a written and signed physician report. Two non-excused absences lower the student's cumulative grade by minus 10 points, three non-excused absences give the student an E, a failing grade for the course.

LATE WORK

All written work and oral presentations are due during the class period. Students receive minus 2 points for EACH DAY (INCLUDING WEEKENDS AND HOLIDAYS) when any assignment is late. NOTE: Medical excuses are no accepted to explain a student's late delivery of any written assignment or film/video project.

GRADING SCALE

Cumulative Performance	Midterm	Oral Presentations @10pts.each	Pop Quiz
A 100.00-90.00	20.00-18.00	10.00-09.00	2.00-1.80

A-	89.99-87.00	17.99-17.40	08.90-08.70	1.78-1.74
B+	86.99-84.00	17.20-16.80	08.69-08.40	1.72-1.68
B	83.99-80.00	16.60-16.00	08.39-08.00	1.66-1.60
B-	79.99-77.00	15.99-15.40	07.99-07.70	1.59-1.53
C+	76.99-74.00	15.20-14.80	07.69-07.40	1.52-1.48
C	73.99-70.00	14.79-14.00	07.39-07.00	1.47-1.40
C-	69.99-67.00	13.99-13.40	06.99-06.70	1.39-1.34
D+	66.99-64.00	13.39-12.80	06.69-06.40	1.33-1.28
D	63.99-60.00	12.79-12.00	06.39-06.00	1.27-1.20
D-	59.99-57.00	11.99-11.40	05.99-05.70	1.19-1.14
E	56.00-00.00	11.39-00.00	05.69-05.30	1.13-0.00

COURSE OUTLINE and READINGS:

READINGS LISTED ON A PARTICULAR DAY SHOULD BE READ **BEFORE** THAT CLASS MEETS. POP QUIZZES WILL COVER THESE ASSIGNED READINGS AS WELL AS ANY FILMS SCREENED IN THE LAST CLASS. **ALL READINGS FOR WEEK TWO MUST BE READ BEFORE CLASS MEETS**

* Denotes that Readings are held on **RESERVE IN LIBRARY WEST AT CHECK OUT DESK OR ON ARES E-RESERVE AS DOWNLOADABLE 'PDFs' [ACROBAT READER FILES]**

WK 1 Course Introduction

JAN 6 R-- Samuel A. Hay, *African American Theatre*, introduction, and chap. 1. **ON ELECTRONIC RESERVE IN LIBRARY WEST**

WK 2 INTEGRATIONIST DRAMAS WITH A WOMANIST TWIST

JAN 11 T-- Lorraine Hansberry, *A Raisin in the Sun* (1959); ACT I and ACT II and
-- **SCREEN: A RAISIN IN THE SUN**

JAN 13 R-- Analysis of Play and its screen adaptation. Dramatic Form and Politics of Production and Distribution

WK 3 THE BLACK ARTS MOVEMENT

JAN 18 T-- LeRoi Jones (Amiri Baraka), *Dutchman* (1964), Scenes 1 - 2. and Hay, *African American Theatre*, chap. 2. **ON RESERVE IN LIBRARY WEST** and Leslie Catherine Sanders, *The Development of Black Theater in America*, chap. 3

JAN 20 R-- and Lynn Nottage, *Crumbs from the Table of Joy and Other Plays*, Act 1, sc 1- 6 (**ON ELECTRONIC RESERVE IN LIBRARY WEST**, see ARES PDF file).

-- **SCREEN: Anthony Harvey, *Dutchman* (1967) 55mins ON ELECTRONIC RESERVE IN LIBRARY WEST**

--- Analysis of Play and its screen adaptation. Dramatic Form and Politics of Production and Distribution

WK 4 THEATER OF THE BLACK FEMALE EXPERIENCE

JAN 25 T-- *Crumbs from the Table of Joy and Other Plays*, Act 1, sc. 1- 6

JAN 27 R-- *Crumbs from the Table of Joy and Other Plays*, Act 2, sc. 1- 4 and epilogue. **DISCUSSION:** Lynn Nottage: THEMES, ISSUES AND DRAMATIC FORM

WK 5 MUSICAL DRAMA, AFRICAN AMERICAN EX-PAT & SELF-DISCOVERY

FEB 01 T-- **SCREEN: PASSING STRANGE** (dir. Spike Lee, 2010) 135mins remaining scenes **ON ELECTRONIC RESERVE IN LIBRARY WEST**

J FEB 03 R -- Stew and Heidi Rodewald, *Passing Strange: The Complete Book and Lyrics of The Broadway Musical*

WK 6 TELLING A BLACK STORY: 'THE BLOOD'S MEMORY' – JAMES BALDWIN

FEB 08 T-- Baldwin, *Blues for Mister Charlie* (1964), pp. xiii- Act 1

-- **SCREEN: Raoul Peck (director), I AM NOT YOUR NEGRO (2016) 94mins.**

FEB 10 R-- *Blues for Mister Charlie*, Acts 2 - 3

WK 7 TELLING A BLACK STORY: 'THE BLOOD'S MEMORY' – AUGUST WILSON

FEB 15 T-- August Wilson, *The Piano Lesson* (1987), Act 1, sc. 1-2 and Act 2, sc. 1-5.

--- **SCREEN: The Piano Lesson (1995) 99 minutes. ON RESERVE IN LIBRARY WEST**

FEB 17 R-- **NO CLASS STUDY FOR MIDTERM EXAMINATION (20pts)**

WK 8 MIDTERM EXAM Tuesday, 22 February (50 minutes, 20 POINTS)

FEB 22 T-- **MIDTERM EXAM**

FEB 24 R-- **Discussion** on Racial Historical Memory as Dramatic Form, Style, and Tone in James Baldwin, Amiri Baraka, Lorraine Hansberry, and August Wilson

WK 9 TELLING A BLACK STORY: 'THE BLOOD'S MEMORY' – AUGUST WILSON

MAR 01 T-- August Wilson, *Fences* (1985), Act 1, sc. 1– 4

--**SCREEN: A CONVERSATION WITH AUGUST WILSON (1992) 22 minutes. August Wilson articles on E-RESERVE**

MAR 03 R-- August Wilson, *Fences* (1985), Act 2, sc. 1–5

WK 10 SPRING BREAK (SAT. 05 MARCH – SUN. 13 MARCH)

WK 11 THE SIXTIES

MAR 15 T-- **Read the whole Play** --Ed Bullins, *The Taking of Miss Janie* (1975) in William B. Branch, *Black Thunder* and Leslie Catherine Sanders, *The Development of Black Theater in America*, ch. 4 (**ON ELECTRONIC RESERVE IN LIBRARY WEST**).

MAR 17 R-- **Discussion** on Race, Ethnicity, Gender, Class in the competing social politics in *The Taking of Miss Janie* and Leslie Catherine Sanders, *The Development of Black Theater in America*, ch. 4 (**ON ELECTRONIC RESERVE IN LIBRARY WEST**).

WK 12 BLACK PERFORMANCE ARTIST: Anna Deavere Smith

MAR 22 T-- Anna Deavere Smith, *Fires in the Mirror*, pp. 1-87, and articles on Anna Deavere Smith (ARES).

MAR 24 R-- *Fires in the Mirror*, pp. 88-139

WK 13 BLACK PERFORMANCE ARTIST: Anna Deavere Smith

MAR 29 T-- Anna Deavere Smith, *Twilight: Los Angeles, 1992*, pp. 1-89 and articles on Smith (ARES).

MAR 31 R— *Twilight: Los Angeles, 1992*, pp. 90-162.

WK 14

APR 05 T-- *Twilight: Los Angeles, 1992*, pp. 163-226.

APR 07 R-- *Twilight: Los Angeles, 1992*, pp. 227-265.

WK 15

APR 12 T—**NO CLASS**

-- GROUPS MEET IN CLASSROOM TO PREPARE THEIR FINAL DRAMATIC PROJECT

APR 14 R—**10-MINUTE GROUP PRESENTATIONS AND 5-MINUTE Q & A (20PTS)**

GRP1:STUDENTS: GRP2:STUDENTS:

GRP3:STUDENTS: GRP4:STUDENTS:

WK 16

APR 19 T-- **10-MINUTE GROUP PRESENTATIONS AND 5-MINUTE Q & A (20PTS)**

GRP5: STUDENTS: