THEATRE ARTS 1016 - THEATRE FOR SOCIAL CHANGE

FALL 2014
PROFESSOR ANN FAJILAN (FA-HEE-LAWN)
OFFICE ROBINSON HALL 203
OFFICE HOURS: M & W 9:30 - 10:00 & T 2:00 - 4:00 pm & by appointment
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COURSE DESCRIPTION: This course will introduce students to the legacy of American social change artists and how ethnic, racial, and gender obstacles helped forge creative expression in theatre; artists as outlaws, rebels and people outside the mainstream. Theater artists who have worked for the "greater good" will be examined. Students will be exposed to theatre games, group-oriented projects and cooperative learning techniques. Play attendance required, students are responsible for securing show tickets and transportation.

STUDENT LEARNING OUTCOMES:
● Read, write, compute, and speak well by incorporating basic theatre skills; including monologue, auto-ethnography, oral history, and group scenes.
● Demonstrate fundamental critical thinking skills and information competency by researching, analyzing and organizing data from Social Justice theatre sources.
● Demonstrate problem-solving skills with a theatrical lens as they learn how to translate the written word into a living stage performance.
● Work well in teams and with others of diverse backgrounds through theatre games, group-oriented projects and cooperative learning techniques.
● Have a sense of personal and professional responsibility as they will be accountable to others through scene work, group presentations and collaborative brainstorming sessions.
● Exercise leadership in their professions and communities by paying attention to and integrating the effects of critical Social Justice contributions in history, arts, American theatre and pop culture. Students will also perform some of their work at a public presentation for Diversity & Social Justice week.

GENERAL EDUCATION LEARNING OUTCOMES:
● By examining Social Justice dramatic theatre works and spoken word, the students will be able to think clearly and logically, to find information and examine it critically.
● Students are required to perform Social Justice dramatic theatre works and spoken word. They will be able to incorporate basic presentation skills to communicate orally. They will write peer and self assessments, thereby using their critical and written skills. They will have a new appreciation about their own bodies and how a theatrical lens illuminates human society and the physical world they live in. Social Justice dramatic theatre works and spoken word will connect the students to our shared humanity and global cultural endeavors.
Through theatre games, group discussions and group projects, students will come to understand and appreciate the contributions to knowledge and civilization that members of diverse cultural groups and women have made.

**Flexibility is the Key, Communication is the Tool.**

**EXPECTATIONS:** Your grade will be based on attendance, participation, a positive working attitude, a class journal, quizzes & tests, a performance midterm, two papers and a final presentation.

**REQUIREMENTS:**

- 10 pts  Attendance & Positive participation (discussion & performance)
- 10 pts  Quizzes & tests
- 10 pts  Journal
- 10 pts  Group Presentation of a Social Artist
- 20 pts  MIDTERM-performance of def poetry from the BB list or scene or monologue from the play list.
- 10 pts  Production paper
- 10 pts  Research paper on local def poet performance
- 20 pts  FINAL PRESENTATION
  - 10 pts  Original work based on course materials. (spoken word & scenes)
    First assignment should be a published work, then credit will be given for original material.

110 possible points  95 pts = A  85 pts = B  75= C

**please come dressed to move, there will be floor exercises involved.**

**REQUIRED BOOKS:**  
Angels in America, The Laramie Project, The Meaning of Matthew,  
Twilight: Los Angeles, The Vagina Monologues,  
Transforming Pain into Power

*Prepare a short section of the play to present when the play appears on the schedule.*

**PLAYLIST:**

**websites:**
Day of Silence, Tunnel of Oppression, how to rent a negro.com,
http://www.speakoutnow.org/, http://teachingforchange.com/,

**dvds:**
*Half the Sky: turning oppression into opportunity for women worldwide*
*The House I Live In* (the war on Drugs)
*A Place At the Table* (hunger in America)
*The Invisible War* (rape in the U.S. military)
MissRepresentation (the media's portrayal of what it means to be a powerful woman)
Let Fury Have the Hour (transforming personal anger into art)
dark girls (prejudices that dark-skinned women face throughout the world)

plays:
Sizwe Banzi is Dead, Athol Fugard
A Woman Alone & Other Plays, Franca Rame & Dario Fo
9 Parts of Desire, Heather Raffo
O Solo Homo, the new queer performance, ed. Holly Hughes
Out of Character: Rants, Raves and Monologues from Today’s Top Performance.
   ed. Mark Russell
Say Word! Voices from Hip Hop Theater, ed. Daniel Banks
The Good Body, The Treatment or Necessary Targets, Eve Ensler
My Name is Rachel Corrie, Alan Rickerman & Katherine Viner

anthologies of monologues & scenes:
Monologues for actors of color: men, & Monologues for actors of color: women,
   ed. Roberta Uno
Multicultural scenes, ed. Roger Ellis
Black Heroes in monologue & More Black Hero Monologues, Gus Edwards
The Fire This Time, African American Plays for the 21st Century, ed. Elam & Alexander
On New Ground, Contemporary Hispanic-American Plays, ed. M. Elizabeth Osborne
Between Worlds, Contemporary Asian American Plays, ed. Misha Berson
An Anthology of Native American Plays, ed. Mimi Gisolfi D’Aponte
Salaam, Peace-An Anthology of Middle Eastern-American Plays, ed. Hill & Amin
Contemporary Plays by Women of Color, Perkins & Uno
Bold Words-A Century of Asian American Writing, ed. Srikanth & Iwanaga

JOURNAL: A notebook filled with your unique perspectives of the impact and viability of the vocal & physical exercises. Comment on class exercises and personal & peer progress. Please include reflective writing based on your personal adjustments to the materials. You may also draw, create a video and/or do a mix. 16 entries, one page each. No play by play descriptions of the class activities, just your reactions to and observations about them. If you do not want me to read an entry, simply fold the page over and I will respect your privacy. However, there should be 16 viable entries that can be read and reviewed. If I cannot read your handwriting, I cannot read and review it.

Due date: Week 9

GROUP PRESENTATION: 10-15 min. performance of an assigned social change artist’s work. Cover their most important works and the legacy they left behind. Example: One Billion and Rising. Who were they? What was it? When did they do it? Why did they do it? What did it accomplish? Perform something from youtube clips or assigned script. Groups: no larger than 5 members

Due date varies depending on artist. TBA (Weeks 3, 6 & 8)
PAPERS:
Research Paper should cover the artist's background, your connection to their piece and a short analysis of the content. 2-3 pgs.

Due date:  Week 5

Production Paper must be on a live stage show. You must be in attendance and your paper should cover the concept, production elements, marketing, acting abilities, theatrical experience and personal recommendation. See the prompt for the Production Paper. 2-3 pgs.

Due date:  Week 6

Possible Productions: Berkeley Rep Theater, Aurora Theater, Shotgun Players, Campo Santo - Intersection Theater, Yerba Buena Center, Brava Theater, TMI-La Pena, The Marsh- SF & Berkeley, Golden Thread Productions, Cutting Ball Theater, DVC, Chabot, Ohlone, Los Medanos, City College of SF

OR

Chose a social change play and do a production concept design and textual analysis. Example: Vagina Monologues by Eve Ensler or A Memory, A Monologue, a Rant & a Prayer-ed. Eve Ensler & Mollie Doyle. Research the V-Day organization and summarize their goals and accomplishments. How would you design the visuals? What is the piece about? Cover given circumstances, character development and language. No cut and paste from internet sources. I want your unique perspective, not some over-used, unimaginative summary. If you chose this specific subject--attend a V-Day event in the Bay Area.

Due date:  Week 6

MIDTERM-perform a piece of def poetry from the BB list, a scene or monologue from the play list, or get prior approval from Professor Fajilan for an alternative selection.

Due date:  Week 7

EXTRA CREDIT: Up to 9 points. See an approved film or attend a political event either on or off campus. 1 point for attending, 2 points for a one page analysis paper.
Due date: Week 8

**FINAL PRESENTATION:**
Performance (5 min minimum-20 min maximum)  Groups: no larger than 5 members
Possible formats include, but are not limited to:
1. Presentation of a social change artist not covered in class.
2. Conceptual design presentation for a social change benefit.
3. Research current funding sources for Arts Administration and Marketing for social change causes. Include target audiences and strategies for community support.
4. Training manual for educators of social change. Cite sources. Must include a demonstration.
5. Social History hit list that young adults should know about.
6. How do you become the change you want to see? Action plan.
7. Social Change/History re-enactment for K-12 students.
8. How are feminists dealing with the current music video depictions of young women? Or the Republican's redefinition of rape?
9. Social Entrepreneurship
Bangladesh, No Nukes, Comic Aid, Farm Aid, Bandaid, Live Aid, FEED, V-Day, We Are the World, Hope for Haiti…
Who has a Foundation and how is it working?
Which celebrities are giving back? What is a NGO?

Due date: Week 10

**FOOD & DRINK** - Bottled water only.

**ACCOUNTABILITY:** Keep a running point tally of your grade so you are constantly aware of what is required to get a passing grade. You cannot pass this class by simply showing up. You cannot pass this course if you do not come to class. See me during office hours before anything becomes a problem. Or email me. (Don't wait until the tenth week). If you have performance anxiety attacks, come see me. This is a theatre performance course, so you will be required to present *something* in front of the class. No late due dates or re-taking of tests will be allowed. Emailed papers (if not previously approved by me) will be graded down. You MUST turn in written work to pass this class. If you do half of the work, you will get a D. If you do two thirds of the work, you will get a C. If you complete three quarters, you will get a B. If you complete every assignment and show extreme effort, you will have EARNED the A. Refer to your grade evaluation document on BB to keep track of your progress. Positive participation means you volunteer for class presentations, are helpful, contribute to the well being of the classroom experience and support your peers. I will grade down for disruptive, disrespectful behaviors. You know
who you are, so does everyone else. If you do not feel like contributing to the class on any given day, don't come. You must be willing to be engaged and engaging. This is an ensemble-oriented learning environment. This is not your average class. Ask around. What you bring to the class and the impressions you leave behind are extremely important in this environment. I also look at the degree of difficulty, your commitment and your willingness to take the assignments seriously. The well-being of the class is everyone's responsibility.

**DISRUPTIONS:** I have zero tolerance for class disruptions. You will receive one warning, and if unacceptable behaviors continue, you will be asked to leave and referred to the Student Judicial Officer. Please help me keep this a productive learning environment. Texting is disruptive. Yes, I am referring to you,

**TENTATIVE SCHEDULE:** (subject to change, adjustments made in class depending on the abilities and willingness of our classmates)

**Week One**
INTRO & EXPECTATIONS (YOURS AND MINE)
Your body, your instrument. Come dressed to move.
If the world could understand you, how would you change the world?
*Angels In America* (dvd - class viewing)

**Week Two**
The Laramie Project & Moises Kaufman
The Meaning of Matthew
Day of Silence

**Week Three**
The Medea Project & Rhodessa Jones
damalia ayo, W. Kamau Bell, Tim Wise
Key & Peele

**Week Four**
Twilight, Los Angeles & Anna Deveare Smith

**Week Five**
The Vagina Monologues & Eve Ensler
A Memory, A Monologue, a Rant & A Prayer.
(get alternative midterm choice approval)
Research paper DUE

**Week Six**
Transforming Pain into Power & Daniel Beaty
def poetry on Broadway & Russell Simmons
*Wong Flew Over the Cuckoo's Nest*, Kristina Wong
Solo Artists (The NEA 4)
Guillermo Pena Gomez, Brian Copeland
Dario Fo & Franca Rame
Production paper DUE

**Week Seven**
MIDTERM PRESENTATIONS (20 pts)
Week Eight  
teaching for change.org  
Lesson plans for multicultural students  
extra credit DUE

Week Nine  
Final Rehearsals  
Journal DUE

Week Ten  
Final Presentations

University policies regarding cheating and academic dishonesty:  
By enrolling in this class the student agrees to uphold the standards of academic integrity 
described at http://www20.csueastbay.edu/academic/academic-policies/academic-dishonesty.html.

Accommodations for students with disabilities:  
If you have a documented disability and wish to discuss academic accommodations, or if you would 
need assistance in the event of an emergency evacuation, please contact me as soon as possible.  
Students with disabilities needing accommodation should speak with the Accessibility Services.

Emergency information:  
California State University, East Bay is committed to being a safe and caring community.  
Your appropriate response in the event of an emergency can help save lives.  
Information on what to do in an emergency situation (earthquake, electrical outage, fire, extreme heat, severe storm, hazardous 
materials, terrorist attack) may be found at:  
Please be familiar with these procedures.  Information on this page is updated as required.  
Please review the information on a regular basis.