

THE 4433 / 5437 Race, Gender, and Performance Fall 2015

Dr. Hans Vermy

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OFFICE HOURS: Tuesday 2pm - 4pm Wednesday 11am – 1pm.
E-mail for appointment or risk a wait and drop in.

OFFICE LOCATION: Fine Arts 305

COURSE MEETING TIME: T. & Th. 11:00AM – 12:15PM LOCATION: FAB 0205

If one really thinks about the body as such, there is no possible outline of the body as such. There are thinkings of the systematicity of the body, there are value codings of the body. The body, as such, cannot be thought, and I certainly cannot approach it.

—Gayatri Chakravorty Spivak, “In a Word,”
interview with Ellen Rooney.

COURSE DESCRIPTION

From the FSU Course Catalogue: Advanced introduction to contemporary theories/practices of performance of race/gender on stage and in everyday life using feminist theories of performance.

VERMY COURSE ADDENDUM

Gender, Race, and Performance examines constructions of race and gender through dramatic literature, popular performance, essays, and critical writings. These materials aim to expand our thinking and actions regarding cultural difference in the U.S.. Writings employ multiple theoretical lenses on race and gender—social and discursive construction, conditions of knowledge (*episteme*), (de)limits of the body, perception, class power, etc. These theoretical and personal essays are expanded and fleshed out through explorations of the strategies used by playwrights and theater artists and other artists to describe their experience of cultural difference in the U.S.. Through the politics of representation within performance we will investigate the intersections of race, class, nationality, culture, gender, and sexuality; intersections found both upon the stage and in the house (audience and/or home).

COURSE OBJECTIVES

This course continues to deepen students' knowledge of drama and performance while also strengthening their understanding of the constructions of race and gender in our society. The course poses the following questions: How are race and gender performative constructs? How are race and gender constructed through performance? How do theater artists use the “between” of performance to engage issues of race and gender? How does society use race and gender to re-inscribe or delimit power? How can perceptions and depictions of race and

gender be constructed and deconstructed? How can we approach difference through solidarity and in what ways can well intentioned solidarity re-inscribe social difference? How do we (wittingly or unwittingly) participate in these manipulations? How can we change our own practices and performances to challenge these manipulations?

Throughout the progression of the course students will gain the skills to:

Improve their deployment of critical thinking skills (written and verbal).

Have ownership over perspectives, language, and theories to explain how categories such as race, gender, and class are socially constructed.

Identify issues relevant to the discussion of racial identity in Latina/o, Anglo, and African-American populations.

Identify the position and representations of indigenous populations within the U.S.

Create written and oral critiques that deconstruct representations of race and gender.

Demonstrate and implement how critical race theory can be used to inform and construct a more imaginative and exciting theatrical practice as well as a dynamic critical spectatorship.

Practice a refined ability to offer close readings of dramatic literature and unmediated performance, and explain the benefit of close reading for both audiences and practitioners.

REQUIRED TEXTS

Out of the Fringe: Contemporary Latina/Latino Theatre and Performance
Ed. Caridad Svich

The America Play and Other Works
Suzan Lori-Parks

The Sign in Sidney Brustein's Window: A Drama in Three Acts
Lorraine Hansbury

The Elaborate Entrance of Chad Diety
Kristoffer Diaz

Octavio Solis: The River Plays
Octavio Solis

Theatre & Race
Harvey Young

An Octoroon

Branden Jacobs-Jenkins

Humana Festival 2013: The Complete Plays

Ed. Amy Wegener

COURSE READER

You are responsible for printing out and bringing copies of readings to class on the day they are due and for the following meeting as well.

COURSE READER BIBLIOGRAPHY

Arellano, Lisa. *Vigilantes and Lynch Mobs: Narratives of Community and Nation*. Philadelphia: Temple University Press, 2012.

Boucicault, Dion. *The Octoroon :a Play in Four Acts* Web.

Butler, Judith. *Bodies That Matter: On the Discursive Limits of Sex*. 1 edition. Abingdon, Oxon ; New York, NY: Routledge, 2011. Print.

_____. *Gender Trouble: Feminism and the Subversion of Identity*. 1 edition. New York: Routledge, 2006. Print.

Foucault, Michel. *The History of Sexuality, Vol. 1: An Introduction*. Reissue edition. New York: Vintage Books, 1978. Print.

Gonzales-Day, Ken. *Lynching in the West: 1850–1935*. Durham: Duke University Press Books, 2006. Print.

Kobialka, Michal. *Of Borders and Thresholds: Theatre History, Practice, and Theory*. U of Minnesota Press, 1999. Print.

Lee, Young Jean. *Songs of the Dragons Flying to Heaven and Other Plays*. New York, NY, USA: Theatre Communications Group, 2009. ebrary. Web. 25 Aug. 2015.

Miranda, Lin-Manuel. *In the Heights: Vocal Selections*. [New York, N.Y.]: Milwaukee, WI: Williamson Music ; Exclusively distributed by Hal Leonard, 2008. Print.

Performing Remains: Art and War in Times of Theatrical Reenactment. 1 edition. Abingdon, Oxon ; New York: Routledge, 2011. Print.

This Bridge Called My Back: Writings by Radical Women of Color. 2nd edition. New York: Kitchen Table/Women of Color Press, 1984. Print.

This Bridge We Call Home: Radical Visions for Transformation. 1 edition. New York: Routledge, 2002. Print.

COURSE LABOR

Throughout the course you will write three essays, two reading responses, and one viewing response. Responses are 2-2.5 pages in length. Turn in with proper MLA heading and format. Responses require proper MLA citation but no bibliography as quotes and paraphrases will come from the required texts. For responses, use author's last name and page number (Vermy 2). Essays require bibliographies.

The intimacy of this course offers the ability for assignments to be tailored for each student; taking into account their interests and learning needs. For each essay I will deliver a personalized prompt. Students are encouraged to outline their own lines of inquiry. For each response I will deliver a group prompt.

Essay 1 in response to a prompt. 5 pages.

Essay 2 in response to a prompt or an approved idea. 5 pages.

Essay 3 10 pages or 5 pages if the essay is accompanied by an in class performance.

(For Graduate Students ONLY)

Use Chicago Style. No written reading responses. Be prepared with reading response notes for each class.

ABSTRACT for ATHE

DUE 10.15

FINAL Essay 20 pages

OUTLINE+ABSTRACT 11.24

FINAL DUE 12.3

EVALUATION

Your grade will be based on the following:

(20%) Discussion and participation

In class discussion/contributions

Completion of readings

(5%) Occasional quizzes

These quizzes will register student progress **and** ensure readings of primary and secondary material.

(Graduate Students ONLY)

Graduate students are expected to read all materials. This percentage of your grade will be based on an in class presentation. Graduate students will present for the class a summarization of one of our essay readings. I will make the assignments. Create a handout of your design to aid understanding of a secondary reading. Create a 15-20 minute oral introduction of the most cogent arguments in the essay or critical reading for the class' appreciation.

(55% total) Responses and Essays (4)

(20%) Final Paper and or Final Paper + Performance Project

(Grad students see me for your grade breakdown.)

"A" grades are reserved only for those students who exceed and excel in coursework. Those who only meet expectations should not expect an "A." Excelling includes: high quality presentations, papers, and projects, thorough preparation for discussions, and promotion of a collegial classroom environment.

It is vital that you save a copy of everything that you produce for this course-even after turning it into me. I keep track of a variety of materials and occasionally things can be misplaced. Should I ask you for a second copy of your work, you should have one immediately accessible.

Keep copies of all of the work you do until you receive your final grade at the end of the semester.

Bring your textbooks and/or required handouts and readings to class on the days we discuss materials from them. We will be utilizing turnitin.com for all papers.

Written assignments are graded as follows:

A+ = excellence in all areas.

The assignment presents a strong thesis statement, is argued coherently, and offers clear evidence to support your ideas. Written voice excels. Almost perfect in form and content.

A = excellent.

The assignment presents a strong thesis statement, is argued coherently, and offers clear evidence to support your ideas. Written voice strong. One or two minor errors.

A- = excellent.

The assignment presents a strong thesis statement, is argued coherently, and offers clear evidence to support your ideas. One or two minor errors.

B+ = good in all areas.

The assignment presents a good thesis statement; the argument and evidence are okay, but could be stronger. Assignment meets minimum number of pages. Almost no MLA, grammatical or other semantic errors. Work could still be attended to in some capacity to strengthen it.

B = good.

The assignment presents a good thesis statement; the argument and evidence are okay, but could be stronger. Assignment meets minimum number of pages. A few MLA, grammatical or other semantic errors. Work could still be attended to in some capacity to strengthen it.

B_ = good.

The assignment presents a good thesis statement; the argument and evidence are okay, but could be stronger. Assignment meets minimum number of pages. Many MLA, grammatical or other semantic errors. Work could still be attended to in some capacity to strengthen it.

C+ = meets minimum requirements of assignment.

Overall, paper needs more work on many aspects. Work does not excel in any area.

C = meets minimum requirements of assignment.

But, overall, paper's argument lacks cohesion and paper needs more work on many aspects.

The assignment presents a passable thesis statement. An argument and evidence exists, but is either not convincing or not well articulated.

C- = meets bare minimum requirements of assignment.

Standard grade if minimum # of pages is not met.

D = falls short of minimum requirement, but effort in completing the assignment clearly made.

Thesis, evidence, and argument either very weak or missing.

COURSE PROTOCOL

Attendance. Required at all class sessions. See the University Policy for excused absences below. If you know you will be absent from class, it is your responsibility to notify me in writing (with appropriate documentation) prior to the absence and turn in work due that day prior to the start of class time. Students who miss class due to an unanticipated crisis should contact me at your earliest convenience. You must contact me to make up missed work within one week of your return to class.

Documentation is needed for an excused absence. These include:

Notes/receipts from medical professionals or clinics

Official jury, state, or federal summons.

Documentation from auto repair specialists (receipts with date stamps)

Documentation of emergencies relating to family.

An event the University deems acceptable for an excused absence (attendance at a conference, a show tour.)

Submit documentation no later than a week from your absence. Please email your TA to declare an absence. Students have exactly 1 week to make up work from excused absences. Any extensions are at my discretion.

Unexcused absences, tardiness and/or early departures. This class, like rehearsals, production meetings, and performances depends on the contributions of every one of its members for its success. Coming to class late or leaving early disrupts discussions and shows disrespect for your peers. You also risk missing critical information. One unquestioned unexcused absence with e-mail informing of absence an hour before class. Further unexcused absences will lower your attendance/participation grade by half a grade point (i.e., from A to A-) for the semester. **Two** unexcused tardy arrivals or early departures will lower this grade by the same amount.

Pop Quizzes may be given at the beginning of class to assess our progress through the course and its materials. If you miss a quiz due to an unexcused absence or tardiness, you may not make it up.

Quality participation. This includes demonstrating careful reading of assignments, active

listening, and thoughtful comments in discussions. Bring all assigned readings to class on the days we discuss them.

Communication. Please schedule meetings with me to discuss your research interests, career goals, and specific assignments. It is your responsibility to check the email address you designate to use for this course everyday.

Late papers and assignments will not be accepted. Printer or computer failure will not be considered an acceptable excuse.

Written work. Follow MLA style guidelines. Graduate students please follow Chicago style.

All written assignments are to be double spaced in times new roman font set at 12pt on 8 1/2 x 11 inch paper, with one-inch margins on all sides.

Keep all returned written work in a folder that, if requested, can be turned in during the semester and again on the last day of class for my review. Also keep copies of your work until you have received your semester grade.

Excessive carelessness in spelling, grammar or word choice will lower your grade. Look at spell check. Check problem words (their:there, your:you're, etc.) Check your use of punctuation. Check the spelling of names, essays, and other cited materials. Do not submit rough drafts. For topics: schedule appointments with me, start writing early, and revise your drafts. Revision—like rehearsal—is fundamental to the creative process that is putting your thoughtful analysis into print.

Submission of essays. The first two essays must be submitted in hard copy on the due date. Submit final essay by the deadline BOTH in digital format (.doc, .docx, or .rtf only) through the Blackboard Turnitin Link and also in hard copy at the beginning of class. I will grade printed copy, but **only** once the digital plagiarism detection software has searched the files. Grad students turn in .pdf files.

Backup copies. Keep all returned written work in a folder that, if requested, can be turned in during the semester and again on the last day of class for my review. Also keep copies of your work until you have received your semester grade. Grad students maintain returned and marked up .pdf files.

Syllabus Change Policy. Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

Course Content Warning! The material in this course includes language and topics that some people might find objectionable or overly disturbing. If the material is triggering distressing psychological and/or physiological responses, stop reading, look away, plug ears, and see me immediately after class to discuss possibilities in aid. If some of this material is so offensive to you that it negatively affects your ability to learn, please see me as soon as possible to discuss possibilities in aid. Some disturbing topics are couched in single week readings and alternative readings and assignments are possible. I will inform you about the disturbing topics that accompany our readings on the first day.

Ethics. Students are expected to adhere to the Academic Honor Code as set forth in the FSU Student Handbook, which also sets out penalties for failing to uphold the code. All work in the class must be your own, and you must not aid another student in cheating. See the University Academic Honor Policy below.

CALENDAR

DATE	Readings and Viewings	In Class Activities /Assignments Due
T 8.25		Introductions Course Objectives Student Goals Syllabus
TH8.27	View online “What is Performance Studies?” Kirshenblatt-Gimblett, Schechner, Schneider	Working with secondary materials (internet, video, essays, playbills, dramaturgical notes, audience notation) Finding. Reading. Citing. Intellectual Property Plagiarism Test Discuss Viewing How does performance studies relate to race and gender?
		http://hemisphericinstitute.org/hemi/en/hidvl/hidvl-int-wips/item/1338-wips-rschechner http://hemisphericinstitute.org/hemi/en/hidvl/hidvl-int-wips/item/1336-wips-bkg http://hemisphericinstitute.org/hemi/fr/hidvl/hidvl-int-wips/item/1344-wips-rschneider
T 9.1	Read <i>Theatre & Race</i> 4-16 “Race as Theatre.”	Discuss Assignments Discuss “Race as Theatre”
Th 9.3	Read Butler, <i>Bodies that Matter</i> . Intro and Butler, <i>Gender Trouble</i> . Preface	Social Construction of Gender
T 9.8	Read Dykewoman, “The Body Politic —Meditations on Identity,” and Bernstein, “Dances with Things: Material Culture and the Performance of Race.”	Performance Constructions of Race and Identity
Th 9.10	Read Foucault, “We Other Victorians,” from <i>The History of Sexuality</i> and Spivak, “Can the Subaltern speak?”	Theoretical Uses of Theory
T 9.15	Read <i>Theatre & Race</i> 36-46 “Blackface,” and	Representing Race / Decoding Images

	<p>Lee, <i>Songs of Dragons Flying to Heaven</i>.</p> <p>Find Lee as Open e-book through FSU library</p>	<p>Watch selections from Lee, <i>Songs of Dragons Flying to Heaven</i>.</p> <p>Kent Monkman Paintings and Indigenous Representations</p>
Th. 9.17	<p>Read Boucicault, <i>The Octoroon</i> and Chiles, "Blackened Irish and Brownfaced Amerindians," pgs TBA</p> <p>Both Open online through FSU library</p>	<p>Discuss play</p> <p>DUE: Reading Response 1</p>
T 9.22	<p>Read Shannon, "What is a black play? Tales from my theoretical corner," and Parks, "New Black Math," and Lott, <i>Love and Theft</i>, short selection.</p>	
Th 9.24	<p>Read Jacobs-Jenkins, <i>An Octoroon</i></p>	<p>Discuss play</p>
T 9.29	<p>Read Lorde, "An open letter to Mary Daly."</p>	<p>Solidarity</p> <p>Topic and argument presentations for paper 1 + group feedback</p>
Th 10.1	<p>Read Hansbury, <i>The Sign in Sydney Brustein's Window</i></p>	<p>Discuss play</p> <p>DUE: Paper 1</p>
T 10.6	<p>Read Arellano, "History Memory Narrative," from <i>Vigilantes and Lynch Mobs</i> and Young, <i>Theatre and Race</i> pgs TBA</p>	
Th 10.8	<p>Read Jacobs-Jenkins, <i>Appropriate</i></p>	<p>Discuss play</p>
T 10.13	<p>Read Gonzales-Day, "The Wonder Gaze," from <i>Lynching in the West</i> and Lopez, "Violent Inscriptions: Writing the Body and Making Community in Four Plays by Migdalia Cruz"</p>	
Th 10.15	<p>Read Izuka, <i>Skin</i> and Read Cruz, <i>Miriam's Flowers</i></p>	<p>Discuss plays</p> <p>(Essay 1 due for grad students)</p>

T 10.20	Read Fox, selections from <i>The Fence and the River</i> and Huerta, "Negotiating Borders in Three Latino Plays."	
Th 10.22	Read Solis, <i>El Otro</i> and Read Carmelita Tropicana, <i>Milk of Amnesia</i>	<p>Borders: Nation / Body</p> <p>National borders: (Mexico/Cuba/Puerto Rico?/Canada/Iraq?/Afghanistan?/...)</p> <p>/</p> <p>Body Borders (Skin/language/fluids/presence?/communication/eye contact?/clothes/...)</p> <p>Discuss plays DUE: Reading Response 2</p>
T. 10.27	Read Levi selections from <i>The World of Lucha Libre</i> , and Canaan, "Brownness."	
Th 10.29	Read Diaz, <i>The Elaborate Entrance of Chad Deity</i>	Discuss play
T 11.3	Read Miranda and Hudes, <i>In the Heights</i>	Discuss play Listen to selection from <i>In The Heights</i>
Th. 11.5	Catch up on any missed readings for Final Essay/Performance Project	<p>Start watching Parks and Lee, <i>Girl 6</i></p> <p>DUE: Paper 2</p>
T. 11.10	Catch up.	Finish <i>Girl 6</i> and discuss
Th 11.12	Read Moraga, <i>Hungry Woman</i>	DUE: Final Project Outline + Bibliography
T 11.17	Read Ybarra, "The Revolution Fails Here: Cherrie Moraga's <i>The Hungry Woman</i> as a Mexican Medea."	
Th 11.19	Read Schneider, selections from <i>Theatre & History</i> and Schneider, "Founding Faux Fathers."	
T 11.24	Read Parks, <i>The America Play</i>	DUE: Final Paper Draft + Bibliography

(grad and undergrad)

T 12.1 Final Presentations

DUE: Final Paper

Th 12.3 Final Class

(final paper due for grad students)

AMERICANS WITH DISABILITIES ACT

Students with disabilities needing academic accommodation should:

(1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the:

Student Disability Resource Center
874 Traditions Way
108 Student Services Building
Florida State University
Tallahassee, FL 32306-4167
(850) 644-9566 (voice)
(850) 644-8504 (TDD)
sdr@admin.fsu.edu

<http://www.disabilitycenter.fsu.edu/>

Instructional Recording Technology and Distribution Policy - School of Theatre Florida State University

A long history of faculty use of recording technology exists within the School. Faculty have relied upon these methods to further the students' educational experience and by extension to enhance their classroom effectiveness. This policy is not intended to interfere with that practice. The purpose of this policy is to protect both student and faculty privacy.

Use of Recording Technology

The use of recording devices including those brought by students in any School of Theatre classroom or performances space/location is at the discretion of the classroom instructor. Items in this category include, but are not limited to, camcorders, cameras, cellular phones, and audio recorders. Any device which stores video, audio, or still images is subject to this policy. Beyond permission of the instructor to utilize recording technology, written permission must be obtained from all individuals to be recorded.

Distribution

The School of Theatre at Florida State University policy mandates that no recorded image including still and moving or audio may be distributed without express written permission of all individuals presented on an image or sound to be distributed. This applies to all formats of distribution including, but not limited to, print, digital, and analog.

Course Policy

Students may take and are encouraged to take in-process shots of their work during class for use in their portfolio, webpage for obtaining work and internship placement. This may include others at work but you must get their permission to use the image you snapped. They do not

need to see the final product if they are aware of the moment you record or photograph.

Permission

Any individual wishing to record course content or activities must obtain written permission from all individuals being recorded by filling out SOT Record/Tech forms.

Violations

All violation will be reported to the Associate Dean who will retain records of all violations. Students found to be in violation of the policy a second time will be subject to sanctions beyond those associated with the class up to and including dismissal from the School of Theatre. In addition, students violating the policy a second time will be referred to the Office of Student Rights and Responsibilities and subject to further University sanctions.

Limitations

This policy does not supersede any Federal, State, Local, or Institutional policy regarding recording or distribution of materials. It applies solely to instructors and students in School of Theatre courses. Furthermore, it should not be implied that permission to record and/or distribute material from classes extends to the content presented.