

York College of the City University of New York Curriculum Proposal Cover Sheet

Department/Discipline Performing & Fine Arts / Theatre Arts
 Contact Person Tom Marion (tmarion@york.cuny.edu)

Please indicate items submitted for Committee approval

- New Major Design
- Revised Major Design
- New Minor Design
- Revised Minor Design
- New Program
- Revised Program

√ New Course Proposal: TA 107, TA 310

Course Change Proposal: _____

Course Deletion: _____

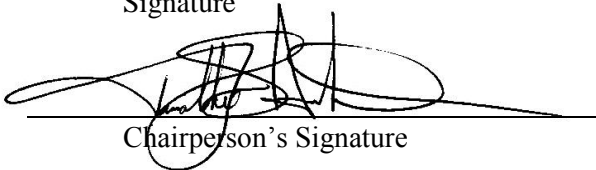
Please provide an executive summary of your proposal

Expand 100-level and 300-level electives. This is a necessity as there are not currently enough upper or lower division courses on the books. At the upper division, the lack of course offerings forces students to rely upon Special Study courses repeatedly to meet the requirements of the major.

1. Department Curriculum Committee Approval

Signature

Date


Chairperson's Signature

19 November, 2013
Date

3. Other Departments Affected:

Department

Signature

Date

Department

Signature

Date

4. College Curriculum Committee Approval

Chairperson's Signature

Date

5. College Senate Approval

President's Signature

Date

Section AIV: New Courses

AIV.1

Department(s)	Performing and Fine Arts / Theatre Arts										
Career	<input checked="" type="checkbox"/> Undergraduate <input type="checkbox"/> Graduate										
Academic Level	<input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial										
Subject Area	Theatre										
Course Number	TA 107										
Course Title	Introduction to Costume Design & Fashion										
Catalogue Description	Techniques in costume design for the theatre in association with fashion and the social styles of modern & historical periods. Emphasizing the design process from concept and research to final garments, students will conduct visual and trend research, explore various methods of rendering and revision, and present a fully developed term design project suitable for inclusion in a portfolio.										
Pre/ Co Requisites	none										
Credits	3										
Contact Hours	3										
Liberal Arts	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No										
Course Attribute (e.g. Writing Intensive, WAC, etc)											
General Education Component	<input checked="" type="checkbox"/> Not Applicable <input type="checkbox"/> Required <table style="display: inline-table; vertical-align: top; margin-left: 20px;"> <tr> <td><input type="checkbox"/> English Composition</td> <td><input type="checkbox"/> World Cultures</td> </tr> <tr> <td><input type="checkbox"/> Mathematics</td> <td><input type="checkbox"/> US Experience in its Diversity</td> </tr> <tr> <td><input type="checkbox"/> Science</td> <td><input type="checkbox"/> Creative Expression</td> </tr> <tr> <td></td> <td><input type="checkbox"/> Individual and Society</td> </tr> <tr> <td></td> <td><input type="checkbox"/> Scientific World</td> </tr> </table> <input type="checkbox"/> Flexible	<input type="checkbox"/> English Composition	<input type="checkbox"/> World Cultures	<input type="checkbox"/> Mathematics	<input type="checkbox"/> US Experience in its Diversity	<input type="checkbox"/> Science	<input type="checkbox"/> Creative Expression		<input type="checkbox"/> Individual and Society		<input type="checkbox"/> Scientific World
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	<input type="checkbox"/> Individual and Society										
	<input type="checkbox"/> Scientific World										

Rationale: This class fills a void in our course offerings. Whereas costume design is an integral part of the theatrical process and occupies a unique design position in the creative process (as the costume designer works with the director and other designers as well as becoming a key member in developing characters with the actors), it is important for professionals working in the theater, and especially students studying theater, to understand who the Costume Designer is, how her/his process works, and have an opportunity to acquire skills that may stimulate further study.

Program: B.A. Speech Communication/Theatre Arts, Program Code: HEGIS Number 1506 and SEC Program Code 35583

Introduction to Costume Design and Fashion

TA 107

York College
The City University of New York

Instructor:
Office:
Hours:
Email:
Phone: (718) 262-2400
Department: Performing & Fine Arts 1A12(Core)

Course Description:

Techniques in costume design for the theatre in association with fashion and social styles of modern & historical periods. Emphasizing the design process from concept and research to final garments, students will conduct visual and trend research, explore various methods of rendering and revision, and present a fully developed term design project suitable for inclusion in a portfolio.

Course Objectives:

- To acquire and demonstrate basic skills in sketch drawing, collage, or other means of rendering fashion on the human form suitable for conceptual presentation.
- To demonstrate a comprehensive approach to visual research in contemporary and period costume/fashion history.
- To demonstrate a working knowledge of basic fabric types and their usages.
- To create a “Designers Book” using a large 3-ring binder, several art projects, collages, and a swatch book, all with a student’s own personal materials.
- To compose a fully realized design project from concept to renderings to presentation suitable for inclusion in a portfolio.
- To illustrate critical thinking through the analysis of dramatic work in theme, structure, and character in the formulation of creative conceptualization.
- To identify the materials, equipment, and tasks of a costume/fashion designer with terminology of the professional industry.
- To demonstrate basic skills in budgeting and purchasing methodologies.
- To develop an understanding of the process fashion design and the role of the costume designer in the theatrical process.
- To develop a greater appreciation for the art and profession of costume and fashion design.

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Course Requirements:

- Attendance and participation at all class periods.
- Successful completion of all steps in the term project, including weekly quizzes on successful progress. The term project will be considered both on a micro and a macro scale. Failure to hand in the incremental assignments on time will severely affect the student's grade.
- Quizzes will be given. Information on the quizzes will be in the handouts and in the lectures given in class.
- Research collages, drawings, fabric swatches, and research must be handed in as per the specifications outlined in assignments. Improper sizing, formatting, and or other variants from the specifications will be cause for non-acceptance.
- Attendance at both main stage Theatre Arts' semester productions.
- A short written critique on one of the Theatre Arts' semester productions as outlined in class.
- An oral presentation of the student's term project.
- A three-page final presentation paper explaining choices and concept, and integrating all previous feedback.
- **Inability to meet these requirements will result in a failing grade.**

REQUIRED TEXT: This class will be supplemented with handouts and readings posted on blackboard.

OTHER REQUIRED MATERIALS:

Students will be asked to create a "show bible" using a large 3-ring binder, several art projects, collages, and a swatch book, all with their own personal materials.

Course Assessment:

10%	Quizzes
20%	Weekly assignments
10%	Critique paper
10%	Visual Research Project
15%	"FIRST PASS" Costume Design Project & Presentation
15%	"SECOND PASS" Costume Design Project & Presentation
20%	Final Paper & Presentation

100% Total

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Course Policies:

Non-attendance & Tardiness Penalties:

- All students will attend class on a regular basis. In other words-- Attendance at all classes is mandatory. Your final grade will be dropped one (1) letter grade for more than two unexcused absences, or three latenesses.

Assignments:

- All written work turned in must be computer generated. No handwritten work will be accepted. Work should be double-spaced and printed on ONE SIDE OF THE PAGE ONLY. All work must clearly say the student's name in the upper-right corner of EVERY PAGE. All work must be stapled. Failure to do this could result in a ZERO grade.
- All students will be required to complete all readings and handouts on time and the information in these will be included on the exams.
- All class assignments are due at the beginning of the class period on the date scheduled in the syllabus. If emailed, a confirmation email must be received by the student from the professor *before* the beginning of class or work will be marked late.
- All students will be required to complete all projects on time. Late projects will not be accepted.

Note on Plagiarism:

- Please be aware that the official definition of plagiarism is the unacknowledged use of three (3) or more words from another person's writing; it is "the act of passing off as one's own the ideas or writings of another." Plagiarism comes from a Latin verb that means, "to kidnap." If you plagiarize you're kidnapping and stealing others' hard work and intellectual property. It is academic and public dishonesty. You must cite your sources. Plagiarism is a serious academic offence and can result in expulsion and a permanent record on your college transcript. If you are unsure about any material that you have included in an assignment, please contact me. You can also go to York College Bulletin, page 31, for the official policy on plagiarism. Deliberate plagiarism on any assignment will result in a grade of F for the course. This F can become a permanent mark on your transcript.

INC Grades

- Incomplete grades are not given for this course. Incomplete grades are given solely at the discretion of the instructor. See the York College Bulletin for more details.

Introduction to Costume Design and Fashion

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In-class Behavior:

- Students are expected to participate in class discussion and treat their peers with respect in such discussions.
- Use of cell-phones in class—including texting—will constitute an absence for that day
- Leaving for more than 20 minutes in the middle of class will constitute an absence
- Food other than water is not permitted in the classroom.

Adjustments are made for students with disabilities:

- For more information visit:
 - The Star Program
 - Rm. AC-1G02
 - 718-262-2191
 - star@york.cuny.edu

College Writing Center

- York College provides assistance with writing. Contact the York College Writing Center:
 - AC-1C18
 - 718-262-2494
 - writingcenter@york.cuny.edu

Policy on Academic Integrity:

- Students should be aware that this instructor takes the issue of academic integrity and honesty very seriously.
- I suggest that you become aware and familiar with the CUNY policy on plagiarism, integrity, and academic honesty by either visiting the web, printed, or pdf versions of York's Academic Integrity Policy & Procedures.
- <http://york.cuny.edu/president/legal-compliance/legal-affairs/cuny-legal-policies-procedures/Academic-Integrity-Policy.pdf/view>

Introduction to Costume Design and Fashion

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CLASS SCHEDULE

Week 1: Costume Shop and Theatre Facilities

- Introduction to the class, the building, the shop, and an overview of the semester.
- The job of the costume designer and the production process.
- Assignment: Read script as assigned. Make notes, be prepared for discussion at next class.

Week 2: Script Analysis and Visual Research

- **Quiz**
- Discussion of the script, note taking, and procedures for expanding small ideas into larger concepts
- A short field trip to the library and lesson on the resources available for visual research.
- Assignment: Begin visual research, solidify concept for script. Research fine art to help capture the “essence” of your version of the play

Week 3: History of Costume — Europe

- **Due this week**: *Five pieces of first-degree visual research (on paper, photocopied from a non-digital source), three pieces of second- or third-degree research (on paper, photocopied from a non-digital source), and a Pinterest board of internet-derived research, emailed to professor.*
- Overview of men’s and women’s clothing from Ancient Greece through the 20th Century concentrating mostly on European culture.
- Assignment: RESEARCH PROJECT
 - Each student will also be assigned a historical period and choose a second— one will be in the 20th Century. Research will be expected for both bringing several sources in for each as outlined in assignment. Assignment will consider undergarments, accessories, hair, and makeup of the period/culture, as well as the cultural signifiers of class, gender, ethnicity, and profession.

Week 4: Paperwork and Tactics for Organization

- **Quiz**
- Working in Excel and Numbers (Mac).
- How paperwork helps the designer in his/her process.

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- Assignment: Create a French Scene breakdown for the script, continue visual research.

Week 5: The Human Body

- Due This Week: Visual Research Project; French scene breakdown for the script
- Different body types and the basics of taking measurements
- Creating a cheat sheet for keeping track of measurements
- How “standard” sizes fit a regular (non-model) human
- Several techniques will both be discussed and demonstrated for drawing/rendering/collaging the human body as a way to communicate ideas about clothing.
- Students should bring basic drawing supplies to class this week.
- Assignment: Design a SINGLE costume for your show. Use each of the demonstrated techniques to render the same outfit on the same body type. You will be graded not on mastery of art, but on your ability to communicate an idea.

Week 6: Working with Directors, Actors, and Dramaturges

- Due This Week: Renderings in each of the various demonstrated methods from last class - all of the same costume. Digital assignments should be emailed to the professor.
- How to give and receive constructive criticism
- How to work with feedback productively
- Mock “director” feedback sessions.
- Assignment: FIRST-PASS
 - Using feedback from mock director meeting, begin sketching/rendering costumes. Drawings/images presented in black & white only. French scene breakdown is used to help with your design.

Week 7: Fashion vs. Costume

- The process of fashion design
- Body types and rendering methodologies for fashion
- Mood boards and other presentation techniques specific to the fashion industry.
- Trend research
- Assignment: Adapt the design of any single costume to be a fashion “look” (or create a new design). Email a Pinterest board of trend research and sourcing for accessories to the professor.

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Week 8: Class Peer Review / Presentations

- **Due This Week:** Pinterest board (emailed to professor) of trend research and accessory sourcing, adapted/original fashion “look” design. “FIRST-PASS” Costume Design Project.
- Students will present their “first-pass” costume design projects to the class, explaining their concept. The class will, together, give CONSTRUCTIVE and POSITIVE-FOCUSED critique of each student’s work.
- **Assignment:** “SECOND-PASS” of Costume Design.
 - If you want to change your period or concept, this should be the latest you do so. You will have extreme difficulty completing your work for the final paper and presentation if you change your concept after this. You will have three weeks for this project. It will be worth 15% of your grade.

Week 9: The Elements of Design

- The “elements of design”: Color; Line; Shape; Texture; and Pattern.
- Types of fabrics and their applications in different garments.
- Rendering different weights of fabrics
- New terminology will be introduced to aid in communication of ideas and concepts.
- **Assignment:** Find one painting, photograph, or other piece of fine art to help choose your palette for your design. Continue work on “SECOND-PASS”, introducing color and notes about pattern, fabric options, etc.

Week 10: Navigating the Garment District

- **Due This Week:** “Palette” art work, either emailed to professor or printed and handed in at class.
- **Quiz**
- Continuation of Fabrics and
- The process of “swatching”
- How to deal with the garment district — pricing, determining the amount of fabric, and haggling — will be covered.
- **Assignment:** Continue work on “SECOND-PASS” Costume Design Project. Take a trip to the garment district or your local fabric store and swatch main fabrics for one piece of each full costume.

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Week 11: **Class Peer Review / Presentations**

- **Due This Week:** “SECOND-PASS” Costume Design Project, completely colored, with notes, and at least five swatches. (Note: swatches will be required for each costume for final pass)
- Students will present their “second-pass” costume design projects to the class, explaining their concept. The class will, together, give CONSTRUCTIVE and POSITIVE-FOCUSED critique of each student’s work.
- **Assignment:** Begin work on “FINAL PASS” of Costume Design. You will have three weeks for this project. It will be worth 20% of your grade. You should not have to redesign more than a couple costumes. Start work on your final paper as well, discussing your design process, your decision-making process, what your analysis of the script told you about the play, how the paperwork helped you, etc. Begin assembling your “Show Bible” and completing your show paperwork.

Week 12: **Budgeting and Billing**

- **Due This Week:** Critique Paper
- How to budget.
- How to CUT to fit a budget.
- Sourcing
- Reimbursement forms
- How to invoice.
- Copyright, and intellectual property laws
- **Assignment:**
Find sources for a straight jacket, a French maid’s uniform, and size 15 3” or higher high-heels. One of these should be a local retailer or rental company. Information on pricing and an image of the available item should be emailed to the professor or printed out and handed in at the next class. ALSO, continue work on “FINAL PASS” of Costume Design. You should also start budgeting and sourcing your design.

Week 13: **Samples and Fittings**

- **Due This Week:** Sourcing information for a straight jacket, French maid’s uniform, and size 15 high-heeled shoes either emailed to professor or printed and handed in at class.
- How to run a fitting.

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- The process of building and altering garments both for theatre and in the fashion industry.
- The importance of technical drawings.
- Assignment: Continue work on “FINAL PASS” of Costume Design. You should also start budgeting and sourcing your design.

Week 14: **Final Project Presentations**

Final Exam Period: **Individual Feedback with Class and Instructor**

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Instructor's Bibliography

- Boucher, François. *20,000 Years of Fashion: The History of Costume and Personal Adornment*. New York: Harry N. Adams, 1987. Print.
- Carter, Peter. *The Backstage Handbook: An Illustrated Almanac of Technical Information*. Shelter Island, N.Y.: Broadway Press, 1994. Print.
- Dolan, Judy. "Fashioning the Body." University of California, San Diego. La Jolla, CA. Spring Semester 2009
- Eubank, Keith and Phyllis. *Survey of Historic Costume, A History of Western Dress*. Fairchild Publications, New York. 2001
- Fukai, Akiko. *Fashion: A History from the 18th to the 20th Century (The Collection from the Kyoto Costume Institute)*. New York: Taschen, 2006. Print.
- Huaixiang, Tan. *Character Costume Figure Drawing: Step-by-Step Drawing Methods for Theatre Costume Designers*. Boston: Focal Press, 2010. Print.
- Humphries, Mary. *Fabric Glossary*. Upper Saddle River, N.J.: Prentice Hall, 2009. Print.
- Humphries, Mary. *Fabric Reference*. Upper Saddle River, N.J.: Prentice Hall, 2009. Print.
- Ingham, Rosemary. *From Page to Stage: How Theatre Designers Make Connections Between Scripts and Images*. Portsmouth, N.H.: Heinemann Drama, 1998. Print.
- Joseph-Armstrong, Helen. *Draping for Apparel Design*. Fairchild Publications, New York. 2000
- Racinet, Auguste. *The Complete Costume History: From Ancient Times to the 19th Century*. London: Taschen, 2006. Print.
- Riegelman, Nancy. *9 Heads: A Guide to Drawing Fashion, 3rd ed.* Los Angeles: Prentice Hall, 2006. Print.
- Watanabe, Naoki. *Contemporary Fashion Illustration Techniques*. Beverly, M.A.: Rockport Pub., 2009. Print.

Introduction to Costume Design and Fashion

TA 107

Section AIV: New Courses

AIV.1

Department(s)	Performing and Fine Arts / Theatre Arts		
Career	<input checked="" type="checkbox"/> Undergraduate <input type="checkbox"/> Graduate		
Academic Level	<input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial		
Subject Area	Theatre		
Course Number	TA 310		
Course Title	History of African-American Theatre & Performance		
Catalogue Description	History of African-American theatre, performance, and its representation from slavery to the present day in its American historical and cultural context. Emphasis is given to the works of African-American theatrical artists who have transgressed, transcended, and even subverted established racial categories. Includes examination and analysis of prominent African-American drama.		
Pre/ Co Requisites	TA 210 Theatre History		
Credits	3		
Contact Hours	3		
Liberal Arts	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		
Course Attribute (e.g. Writing Intensive, WAC, etc)			
General Education Component	<input checked="" type="checkbox"/> Not Applicable <input type="checkbox"/> Required <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"> <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science </td> <td style="width: 50%; border: none;"> <input type="checkbox"/> Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World </td> </tr> </table>	<input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science	<input type="checkbox"/> Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World
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Rationale: In keeping with the mission of York College, The School of Arts and Humanities, and The Department of Performing and Fine Arts to engage learners with passion and confidence as global citizens, this course seeks to empower students with the rich and often neglected history of African-American theatre artistry.

Program: B.A. Speech Communication/Theatre Arts, Program Code: HEGIS Number 1506 and SEC Program Code 3558

HISTORY OF AFRICAN-AMERICAN THEATRE & PERFORMANCE
TA 310

York College
The City University of New York

Instructor:
Office:
Hours:
Email:
Phone: (718) 262-2400
Department: Performing & Fine Arts 1A12(Core)

Course Description:

History of African-American theatre, performance, and its representation from slavery to the present day in its American historical and cultural context. Emphasis is given to the works of African-American theatrical artists who have transgressed, transcended, and even subverted established racial categories. Includes examination and analysis of prominent African-American drama. Preq: TA210 Theatre History.

Course Objectives:

- To demonstrate an understanding of African-American theatre development, evolution, and flourishing throughout U.S. history from slavery, re-construction, segregation, Civil Rights, and the Black Power movement to today.
- To demonstrate a strong literacy of Black Drama, its development, constructions, and playwrights.
- To identify the representations offered on stage by African American artists and how they transcend and or subvert the established racial categories.
- To illustrate critical thinking through the analysis of both primary texts (plays) and secondary sources that offer different perspectives for those texts.
- To critique assigned presentations.
- To compose a 10-12 page paper based on research and/or analysis with the stylistic and grammatical skills necessary in college and beyond by writing on topics that explore specific issues of African-American plays.
- To compose and present a short play that explores one of the issues of African American theatre discussed during the course.

Course Requirements:

1. Five 2-page assignments:
 - a) Three critical responses based on the readings, which may be presented in class.
 - b) Two play reviews on assigned York College Theatre productions for the semester.

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2. Short critical paper (5-6 pages) which will include a short presentation: Analysis of the representations in a play or plays (not read in class) that falls into one of the periods we are covering. This paper will focus on the primary source, the play, and on the textual evidence of that source.
3. Research paper (10-12 pages) which should be based on your short critical paper: Expanding on your short essay, use secondary sources to enlarge your argument and engage with the issues of representation and African American identity. (Guidelines will follow)
4. A group performance project: Each student will write a short play that reflects a time period and issue that we have discussed in this course. These playlets will then be presented by the student and his/her cast.
5. Attendance and Participation: Attendance is mandatory. Penalties for tardiness and class absence are listed in this syllabus under Course Policies. Participation is also mandatory. Students who attend class but do wish to participate in class activities and discussions must confer with the instructor. Under the judgment of the instructor, non-participation may be assessed as a class absence.

Required Texts:

- Hamalian, Leo and James V. Hatch, eds. *The Roots of African American Drama: An Anthology of Early Plays, 1858-1938* ISBN-0-8143-2142-9
- Hansberry, Lorraine, *A Raisin in the Sun*.
- Shange, Ntozake, *For Colored Girls who have Considered Suicide when the Rainbow is Enuf*.
- Wilson, August, *The Piano Lesson*.

Suggested Texts:

- Hill, Errol G., and James V. Hatch, eds. *A History of African American Theatre*, ISBN 978-0-521-62472-5
- Young, Harvey, ed. *The Cambridge Companion to African American Theatre*, ISBN 978-1-107-60275-5
- Elam, Harry J. Jr., and David Krasner, *African American Performance and Theatre History*, ISBN- 0-19-512725-0
- Mitchell, Koritha, *Living with Lynching: African American Lynching Plays, Performance, and Citizenship 1890-1930*, ISBN978-0-252-07880-4

Course Expectations:

- A folder/binder to store written work and class notes.
 - The composition of written work in advance of, and during, most class meetings.
 - All assignments completed outside of class (including drafts) must be typed and double-spaced.
 - Use 12 point font and have 1” margins.

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- Include a cover sheet with your NAME, CLASS, ASSIGNMENT TITLE.
- All papers must follow MLA format. Use citations, footnotes, endnotes.
- NO HANDWRITTEN WORK ACCEPTED.
- I regularly check email and encourage you to send your paper drafts as attachments.
- Attendance of two productions at York College.
- Attendance of a professional production.
- Grades are not inflated for any reason.
- Students are expected to read the play, not a synopsis or second-hand version. I want your interpretation, not someone else's.
- Class attendance and participation. Class meetings are focused around group work, discussions of the readings, and important writing skills, techniques, and conventions.

Course Assessment:

- (5)-One-Two page assignments ----- 30%
- Short critical paper ----- 15%
- Research paper ----- 25%
- Performance and Play----- 15%
- Attendance and participation ----- 15%

A =	100-90
B =	89-80
C =	79-70
D =	69-60
F =	59-0

Total: 100%

Class Policies:

Non-attendance & Tardiness Penalties:

- 3 absences (for whatever reason) will result in your final grade dropped by (1) letter grade! 4 absences will result in an “F”
- Three late appearances to class (more than 15 minutes) will count as one absence.
- Students with a documented, ongoing serious health issue—which may affect their attendance—should speak to me.

Late Assignment Penalties:

- Obviously, none of us plans to hand in late work. To ensure that our intentions are linked to incentives in the class, late work is significantly penalized. Late first drafts are penalized by a one-half (1/2) grade reduction on the final draft grade for each class day that a draft is late. Late final drafts are penalized one full letter grade for each class day they are late. What does it mean to be “late” with an assignment? An assignment is late if it is not submitted by the end of class on the date it is due.

Note on Plagiarism:

- Please be aware that the official definition of plagiarism is the unacknowledged use of three (3) or more words from another person’s

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writing; it is “the act of passing off as one's own the ideas or writings of another.” Plagiarism comes from a Latin verb that means, “to kidnap.” If you plagiarize you’re kidnapping and stealing others’ hard work and intellectual property. It is academic and public dishonesty. You must cite your sources. Plagiarism is a serious academic offence and can result in expulsion and a permanent record on your college transcript. If you are unsure about any material that you have included in an assignment, please contact me. You can also go to York College Bulletin, page 31, for the official policy on plagiarism. Deliberate plagiarism on any assignment will result in a grade of F for the course. This F can become a permanent mark on your transcript.

INC Grades

- Incomplete grades are given solely at the discretion of the instructor. See the York College Bulletin of more details.

Blackboard

- You are responsible for checking blackboard for class information, assignments, plays, and scenes, etc. Once you have a college email, you can log on to blackboard and this class.

Group Work

- Throughout the semester you will be asked to work in groups. This puts the responsibility of learning on you.
- You are responsible for your own learning. You are equally responsible for the learning of your classmates.

In-class Behavior:

- Students are expected to participate in class discussion and treat their peers with respect in such discussions.
- Use of cell-phones in class—including texting—will constitute an absence for that day
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 - 718-262-2494
 - writingcenter@york.cuny.edu

HISTORY OF AFRICAN-AMERICAN THEATRE & PERFORMANCE

TA 310

Policy on Academic Integrity:

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- I suggest that you become aware and familiar with the CUNY policy on plagiarism, integrity, and academic honesty by either visiting the web, printed, or pdf versions of York's Academic Integrity Policy & Procedures.
- <http://york.cuny.edu/president/legal-compliance/legal-affairs/cuny-legal-policies-procedures/Academic-Integrity-Policy.pdf/view>

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Sample Course Outline and Schedule

Reading and Writing Assignments are due the dates listed; Bring books to class

WEEK	Topic/Readings/Assignments
1	Representations and Stereotypes: Introducing the Course: Spike Lee, <i>Bamboozled</i> (2001) Rachael Ziady Delue, "Envisioning Race in Spike Lee's <i>Bamboozled</i> (2009). <hr/>
2	Stereotypes and Subverting Stereotypes: Due: One-page analysis (#1) of single critical issue in <i>Bamboozled</i> (Topics given before film showing) James V. Hatch, "Two Hundred Years of Black and White Drama," "Introduction to <i>The Roots of African American Drama: An Anthology of Early Plays, 1858-1938</i> (1991): 15-37. Stuart Hall "The Spectacle of the 'Other'" (on Blackboard). James V. Hatch, "American minstrelsy in black and white," (93-134), in <i>A History of African American Theatre</i> (on Blackboard). Jodie and Susie Edwards, Butterbeans and Susie, <i>Black Vaudeville</i> (c. 1920) in <i>The Roots of African American Drama</i> , 152-158. In-class group work <hr/>
3	Slavery, Performance, Blackface, and Uncle Tom's Cabin Errol G. Hill, "The African Theatre to Uncle Tom's Cabin" in <i>A History of African American Theatre</i> . William Wells Brown, <i>The Escape or a Leap for Freedom</i> (1858) p.42-95 in <i>Roots of African American Drama</i>

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Douglas A. Jones, "Slavery, Performance, and the Design of African American Theatre" (15-33) (on Blackboard)

Yuval Taylor and Jake Austen, "Darkest America: How Nineteenth Century Black Minstrelsy Made Blackface Black," 25-80 (on Blackboard)

4 **Anti-Lynching Plays**

Angelina Grimke, *Rachel* (1916) (on Blackboard)

Mary Burrill, *Aftermath* (1919), 137-151, in *The Roots of African American Drama*.

Koritha Mitchell "Redefining "Black Theatre," in *Living with Lynching* (on Blackboard).

David A. Davis, "Not Only War is Hell: World War I and African American Lynching Narratives" (on Blackboard).

In-class group work(writing a play)

5 **Segregation and Civil Rights**

Langston Hughes, "A Dream Deferred"

Lorraine Hansberry, *A Raisin in the Sun* (1959)
Segments from American Playhouse production (video)

Lorraine Hansberry, "The Negro in the American Theater" (1965), (on Blackboard)

Michelle Gordon, "Somewhat like War": The Aesthetics of Segregation, Black Liberation, and "A Raisin in the Sun" 121-133 (on Blackboard).

Due: One-page review (#2) of a critical essay on *A Raisin in the Sun*, assessing the strengths and weaknesses of the essay.
In-class group work- preparing for presentations

[Class field trip to see Black Theatre Production]

6 **Black Liberation Movement and Black Arts Movement of the 1960s**

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Due:*Short critical essay due* (oral presentations)

LeRoi Jones, *The Slave* (1964) LeRoi Jones, *Dutchman* (1964) (Amiri Baraka)

Dutchman (film version)

7 **Black Arts Movement cont'**

Adrienne Kennedy, *Funnyhouse of a Negro* (1962)
Adrienne Kennedy, *A Lesson in Dead Language* (1970)

Amiri Baraka, "The Revolutionary Theater" (1966)

Sandra G. Shannon, "Evolution or Revolution in Black Theatre: A Look at the Cultural Nationalist Agenda in Select Plays by Amiri Baraka," 181-198 (on Blackboard)

In-class group work

8 **Black Feminism and the Evolution of Black Theatre**

Ntozake Shange, *for colored girls who have considered suicide/ when the rainbow is enuf* (1976)

Due: One-page critical response (#3) to John Simon's review of *for colored girls*, "On Stage: Enuf is not Enough" (5 July 1976) (on blackboard)

James V. Hatch, "From Hansberry to Shange," 375-429 in *A History of African American Theatre* (on Blackboard).

(Black Actors and Directors past and present)

9 **Subverting Stereotypes**

Due: Play Review (#4)

George C. Wolfe, *The Colored Museum* (1986)
Scenes from *The Colored Museum* (video)

Kim Euell, "Signifyin(g) Ritual: Subverting Stereotypes, Salvaging Icons" (on Blackboard)

10 **Counter-Representations of History**

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August Wilson, *The Piano Lesson* (1990)

A World of Ideas with Bill Moyer and August Wilson (Video)

In class Group work-

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- 11** **Counter-Representations cont'**
- Suzan-Lori Parks, *Venus* (1990)
- Shawn-Marie Garret, "For the Love of Venus": Suzan-Lori Parks, Richard Foreman, and the Premiere of *Venus* (on Blackboard)
-
- 12** **Black Identities and Others**
- Anna Devere Smith, *Fires in the Mirror* (1992)
Video segments from American Playhouse production of *Fires in the Mirror*
- bell hooks, "Eating the Other: Desire and Resistance," from *Black Looks: Race and Representation* (1992): 21-39
-
- 13** **Black Theatre Today**
- Harry J. Elam, "Black Theatre in the age of Obama" 255-276 in *The Cambridge Companion to African American Theatre* (on Blackboard)
- Rehearsals for Presentations
-
- 14** Rehearsal
- Due:** 10-12 page research paper
-
- FINAL** Presentations of Playlets (**Due:** Play Review #5).

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