Course Description:
This course introduces students to debates, methods, and conceptual frameworks in race and gender, as represented in performance. During the semester, we will explore historical representations of race and gender starting from the late 19th century American performance traditions and think deeply about how the legacies of these representations are contested/disrupted by contemporary playwrights and dance makers. Through drafts and revisions of written work, critical dialogues and oral presentations, peer feedback, and analytical reading, students will engage in questions around identity formation, structural inequality, and the politics of citizenship.

Students will be able to
• articulate key concepts in critical race theory and draw connections to both historical and contemporary performance traditions in the United States.
• describe and critically address the body in performance through verbal and written analyses.
• think deeply about theater/dance as a cultural practice that reflects, produces, and contests complex social structures around racialized and gendered bodies in the US.
• address notions of agency and the ways contemporary theater and dance artists engage with legacies of structural inequality.

Expectations for the class:

• Active and regular participation is essential for this class. This means coming to class prepared. Students are expected to do close readings of the texts, engage in class writing exercises, and participate in classroom discussions by responding to questions, asking relevant questions, referencing the text, and sharing insights with peers and the teacher.

• In class discussions, it is expected that you engage in respectful dialogue with your peers and teacher through your choices in language (both spoken and body).

• While laptops are permitted in class, it is expected that you use laptops to reference course readings, take notes, or look up pertinent information. Using cell phones in class is strongly discouraged, unless there is a special circumstance or emergency.

• Regular attendance is essential for this course. You can have 3 class absences for any reason. Additional absences will result in significant reduction in attendance/
participation grade (1/2 grade per absence). If you have a major circumstance (i.e. death, serious illness) please contact me directly.

• Required Texts:
All texts are available electronically on Macalaster library course reserves.

Assignments:
Attendance & Active Participation: 15%
Dramaturgical Presentations/Leading class: 20%
2 Theater/Dance reflections: 15% (each reflections 7%)
Take home midterm: 20%
Final Paper: 30%

Grading:
Grades will be given out on an A-F system according to Macalaster’s grading scale.

Required Performances: You are required to attend 2 live theater/dance performances and write a performance reflection for each.

1) Ananya Dance Theater: Shaatranga
Location: O’Shaughnessy at St. Catherine University
Date & Time: Friday Sept. 21st & Saturday Sept. 22nd 7:30pm
Box office: 651-690-6700, online tickets oshag.stkate.edu
Tickets: $5-$29

2) Penumbra Theater: for colored girls: who have considered suicide when the rainbow is not enuf
Location: Penumbra Theater
Date and Time: Dates and times vary (class attends in October).
Box office: 651-224-3180
Tickets: $15/students

WEEK 1: Sept. 3rd-7th: Historiography & the body
(Monday) No class
(Wednesday) First day of class: Syllabus
(Friday) Readings


(Monday) Reading
• Omi, Michael, and Howard Winant. Racial Formation in the United States. 3rd Ed. Routledge, 2015. (Chapter 1,2, & 3)
(Wednesday) *Reading*

(Friday) *Librarian Talk*
**WEEK 3: Sept. 17th-21st: Orientalism in Early American Performance**

(Monday) *Reading*

(Wednesday) *Reading*

(Friday) *Writing Dance Workshop*
*Viewing Ananya Dance Theater*

**WEEK 4: Sept. 24th-28th: Legacies of American Minstrelsy**

(Monday) Discussion of Performance/Guest Speaker from ADT

(Wednesday) *Viewing Ethnic Notions & Discussion*

(Friday) *Reading*
* First Dance Reflection Due

**WEEK 5: Oct. 1st-5th: Native American Performance in the late 19th early 20th century**

(Monday) *Reading*
• Murphy, Jacqueline Shea. *The People Have Never Stopped Dancing*. University of Minnesota Press, 2007. (Chapter 1)

(Wednesday) *Reading*
• Murphy, Jacqueline Shea. *The People Have Never Stopped Dancing*. University of Minnesota Press, 2007. (Chapter 1)

(Friday) *Reading*
* Guest Speaker Rosy Simas

**WEEK 6: Oct. 8th-12th: Early Representations of Native Dancers**

(Monday) *Reading*

(Wednesday) *Reading*

(Friday) *Reading*
• Shange, Ntozake. *for colored girls who have considered suicide/when the rainbow is enuf.* (Play)

*Viewing Penumbra Theater*

**WEEK 7: Oct. 15th-19th: Black Feminism in Performance**
(Monday) Discussion of staging of Penumbra’s “for colored girls”.

(Wednesday) *Reading*
• Collins, Patricia Hill, and Sirma Bilge. *Intersectionality.* Cambridge, 2016. (Chapter 1 & 2)

• (Friday) Parks, Suzan-Lori. *Venus: A play.*

*Second Performance Reflection Due*

**WEEK 8: Oct. 22nd-26th: Black Feminism in Performance**
(Monday) *Reading*
• Viewing *Black Swan* by Nora Chipaumire/ viewing of *Batty Moves* by Jawole Willa Jo Zollar Urban Bush Women)

(Wednesday) Corthron, Kia. *Breathe, Boom.* (play)

(Friday) **NO CLASSES FALL BREAK**

**WEEK 9: Oct. 29th-Nov.2nd: Performing Asian America**
(Monday) *Reading*

• (Friday) Hwang, David Henry. *Yellowface* (play)

*Take home midterm due*

**WEEK 10: Nov. 5th-9th Performing Asian America**
(Monday) Chomet, Sun Mee. *Asia Amnesia.* (play)

(Wednesday) Guest Artist Sun Mee Chomet

(Friday) Hwang, David Henry. *M. Butterfly.* (Play)

**WEEK 11: Nov. 12th-16th: Queer Resistive Performances**
(Monday) Lecture on Performativity.

(Wednesday) *Reading*
• Rivera-Servera, Ramon, H. *Performing Queer Latinidad.* University of Michigan Press, 2015. (Chapter 1 & 4)

(Friday) *Reading*

**WEEK 12: Nov. 19th-23rd**
(Monday) *Dark Matter* Viewing & Discussion
(Wednesday) NO CLASS THANKSGIVING BREAK
(Friday) NO CLASS THANKSGIVING BREAK

**WEEK 13: Nov. 26th-30th: Popular Performance**
(Monday) Reading

(Wednesday) Reading
(Viewing *Black Pixie*)
• Bell-Jordan, Katrina E. “Speaking Fluent Joke: pushing the racial envelope through comedic performance on Chappelle’s show.”

(Friday) *Rough Drafts Due/In class peer review*

**WEEK 14: Dec. 3rd-7th**
(Monday) Viewing and Discussion of Beyoncé’s *Formation* and Childish Gambino’s *This is America*.
(Wednesday) Individual Meetings with students about papers
(Friday) Individual Meetings with students about papers

**WEEK 15: Dec. 10th-14th:**
(Monday) TBD
(Wednesday) LAST DAY OF CLASS (turn in papers)