

4.0
DRAMA 494: Special Topics
“Performing Social Justice”

Spring 2023

HUT 208

University of Washington
School of Drama
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Tuesdays & Thursdays, 11:30am - 1:20pm
Office Hours: by appointment

COURSE DESCRIPTION

What are the stakes of engaging histories and practices of social justice through theatre, performance, and artmaking? How does an attention to narrative and the body animate social movements? The objective of the course is to engage histories and practices of social justice through performance. Topics of study include community-engaged theatre, Theatre of the Oppressed, Federal Theatre Project, protest, ensemble theatre practices, the body, gender, race and representation, indigeneity, and disability justice. Across this course, students will work to stage both individual and collaborative performances that confront injustice and imagine more just worlds. This course is designed for students with little to no prior theater, performance, or artistic experience.

REQUIRED TEXTS

All texts are available via Canvas.

LEARNING OBJECTIVES

- Document and identify forms of performance (including theater, performance art, and dance), and performance across artistic, cultural, and everyday realms
- Define and utilize concepts associated with identity, social movements, and social justice such as Abolition, Class, Racial Capitalism, Race and Racism, Reparations, Gender, Sexuality, Decoloniality, the Anthropocene, Disability, Art, and Aesthetics
- Understand the ways in which performance has been used in social justice movements including abolition, anti-racism, feminism, immigration, ability, and the anthropocene
- Reflect and connect social justice concepts – including identity, privilege, and oppression – to personal and professional identities and action
- Practice creating theatre and performance that engages social justice

COURSE ASSIGNMENTS

Fuller rubrics on Canvas / see course time schedule below for specific due dates

- **Reading Notes (25%)** Due on Tuesdays and Thursdays at 11am, these weekly pre-assignments ask you to take notes on, ask questions, and make connections across that week's texts.
- **Performances/Workshops (50%):**
 - Newspaper Theatre Performance (Group): 15%
 - Ensemble-Made Workshop (Individual): 15%
 - Final Performance: 20%
- **Final Reflection Essay (10%):**
- **Participation & Attendance (15%):**

- **Extra Credit (up to 10%):** Writing performance reviews about live performances and events related to social justice.

GRADING

Expectations

Your final grade is based not only on your final products, but also how you have engaged in the process and how well you meet the requirements (as indicated by the rubrics) of the assignments. You will be expected to assume responsibility for your own learning processes and products. We will make clear the parameters of your responsibilities in this course, and the projects within this course, but you are responsible for making sure you understand the procedures, details, and deadlines. **If at any time you have doubts, please see your instructor to avoid the potential for a final grade lower than you reasonably expected.** If you find writing difficult or are having problems with a particular assignment, please see your instructor as soon as possible so they can help you before the problem becomes insurmountable.

Late Assignments

Starting with Week 2, ALL assignments must be turned in by the time on the day indicated below and on Canvas. Assignments can be turned in late for partial credit (grade goes for any late work, 10% for each 24 hours late) but must be turned in no later than 72 hours after the original due date. ***Late work after 72 hours is only accepted due to extreme circumstances (such as a health crisis, or other situation) in conversation with your instructor. Please communicate with your instructor as soon as possible if you anticipate any assignment will be late past 72 hours.***

Incompletes

An Incomplete is given only when the student has been in attendance and has done satisfactory work until within two weeks of the end of the quarter and has furnished proof satisfactory to the instructor that the work cannot be completed because of illness or other circumstances beyond the student's control. To request an incomplete the student must complete the [Incomplete Grade Request form](#). To obtain credit for the course, an undergraduate student must convert an Incomplete into a passing grade no later than the last day of the following quarter. An Incomplete not made up by the end of the following quarter (summer excluded) will be converted to the grade of 0.0 by the registrar unless the instructor has indicated, when assigning the Incomplete grade, that a grade other than 0.0 should be recorded if the incomplete work is not completed. The original Incomplete grade is not removed from the transcript.

Change of Grade Policy

Except in case of error, no instructor may change a grade that he or she has turned in to the registrar. Grades cannot be changed after a degree has been granted.

Grade Appeal Procedure

A student who believes they/she/he has been improperly graded must first discuss the matter with the instructor. If the student is not satisfied with the instructor's explanation, the student, no later than ten days after their discussion with the instructor, may submit a written appeal to the Executive Director of the School of Drama with a copy of the appeal also sent to the instructor. Within 10 calendar days, the Executive Director should consult with the instructor to ensure that the evaluation of the student's performance has not been arbitrary or capricious. Should the Executive Director believe the instructor's conduct to be arbitrary or capricious and the instructor declines to revise the grade, the Executive Director, with the approval of the voting members of their faculty, shall appoint an appropriate member, or members, of the faculty of the School of Drama to evaluate the performance of the student and assign a grade. The Dean and Provost should be informed of this action. Once a student submits a written appeal, this document and all subsequent actions on this appeal are recorded in written form for deposit in a department file.

Overall course grading system (Grade Scale)

A	4.0	950-1000, 95 to 100%
A	3.9	940-949, 94 to 94.99%
A-	3.8	930-939, 93 to 93.99%
A-	3.7	920-929, 92 to 92.99%
A-	3.6	910-919, 91 to 91.99%
A-	3.5	900-909, 90 to 90.99%
B+	3.4	880-899, 88 to 89.99%

B+	3.3	860-879, 86 to 87.99%
B+	3.2	840-859, 84 to 85.99%
B	3.1	820-839, 82 to 83.99%
B	3.0	800-819, 80 to 81.99%
B	2.9	790-799, 79 to 79.99%
B-	2.8	780-789, 78 to 78.99%
B-	2.7	770-779, 77 to 77.99%
B-	2.6	760-769, 76 to 76.99%
B-	2.5	750-759, 75 to 75.99%
C+	2.4	740-749, 74 to 74.99%
C+	2.3	730-739, 73 to 73.99%
C+	2.2	720-729, 72 to 72.99%
C	2.1	710-719, 71 to 71.99%
C	2.0	700-709, 70 to 70.99%
C	1.9	690-699, 69 to 69.99%
C-	1.8	680-689, 68 to 68.99%
C-	1.7	670-679, 67 to 67.99%
C-	1.6	660-669, 66 to 66.99%
C-	1.5	650-659, 65 to 65.99%
D+	1.4	640-649, 64 to 64.99%
D+	1.3	630-639, 63 to 63.99%
D+	1.2	620-629, 62 to 62.99%
D	1.1	610-619, 61 to 61.99%
D	1.0	600-609, 60 to 60.99%

D	0.9	590-599, 59 to 59.99%
D-	0.8	580-589, 58 to 58.99%
D-	0.7	570-579; 57 to 57.99% Lowest passing grade
F	0.0	0-569; 0 to 56.99% Failure or Unofficial Withdrawal. No credit earned.

COURSE GUIDELINES AND POLICIES

Respect of each other's work and confidentiality:

Short responses are shared via discussion posts to foster conversation and community. Please show respect, care, and confidentiality for each other's work, and do not discuss intimate details beyond the classroom.

Academic integrity

The university's policy on academic misconduct is a part of the Student Conduct Code, which cites the definition of academic misconduct in [WAC 478-121](#). According to [Student Governance Policy, Chapter 209 Section 7.C](#), academic misconduct includes but is not limited to acts such as cheating, plagiarism, and unauthorized collaboration. Refer to the [Community Standards & Student Conduct – Academic Misconduct webpage](#) for more information.

The University takes academic integrity very seriously. Behaving with integrity is part of our responsibility to our shared learning community. If you're uncertain about if something is academic misconduct, ask me. I am willing to discuss questions you might have.

Acts of academic misconduct may include but are not limited to:

- **Cheating** (working collaboratively on quizzes/exams and discussion submissions, sharing answers and previewing quizzes/exams)
- **Plagiarism** (representing the work of others – including AI generators such as ChatGPT – as your own without giving appropriate credit to the original author(s)). Plagiarism is defined as the use of ideas, words, or creations from a publicly available work without formally acknowledging the author or source through the use of appropriate quotation marks and/or references. Both the University of Washington and the School of

Drama take plagiarism very seriously. Plagiarism may lead to disciplinary action by the university against the student who submitted the work. Any student who is uncertain whether their use of the work of others constitutes plagiarism should consult the course instructor for guidance before submitting coursework. ***Please make sure to cite any words and/or ideas that are not your own – in all assignments – in MLA format.***

- **Unauthorized collaboration** (working with each other on assignments when not instructed to do so)

Concerns about these or other behaviors prohibited by the Student Conduct Code will be referred for investigation and adjudication by (include information for specific campus office).

Students found to have engaged in academic misconduct may receive a zero on the assignment, or other possible outcome.

Academic Conduct

The University of Washington Student Conduct Code (WAC 478-121) defines prohibited academic and behavioral conduct and describes how the University holds students accountable as they pursue their academic goals. Allegations of misconduct by students may be referred to the appropriate campus office for investigation and resolution. More information can be found online at <https://www.washington.edu/studentconduct/>

Access and Accommodations:

- **Disability Accommodation:** Your experience in this class is important to me. It is the policy and practice of the University of Washington to create inclusive and accessible learning environments consistent with federal and state law. If you have already established accommodations with Disability Resources for Students (DRS), please activate your accommodations via myDRS so we can discuss how they will be implemented in this course.

If you have not yet established services through DRS, but have a temporary health condition or permanent disability that requires accommodations (conditions include but not limited to; mental health, attention-related, learning, vision, hearing, physical or health impacts), contact DRS directly to set up an Access Plan. DRS facilitates the interactive process that establishes reasonable accommodations. Contact DRS at disability.uw.edu.

- **Religious Accommodation:** “Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW’s policy, including more information about how to request an accommodation, is available at [Religious Accommodations Policy](https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/) (<https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/>). Accommodations must be requested within the first two weeks of this course using the

[Religious Accommodations Request form](https://registrar.washington.edu/students/religious-accommodations-request/)
(<https://registrar.washington.edu/students/religious-accommodations-request/>).”

Excused Absences

Students are expected to attend class and to participate in all graded activities. A student who is anticipating being absent from class due to a Religious Accommodation activity needs to complete the Religious Accommodations request process by the second Friday of the quarter. Students who anticipate missing class due to attendance at academic conferences or field trips, or participation in university-sponsored activities should provide a written notice to the instructor ahead of the absence. The instructor will determine if the graded activity or exam can be rescheduled or if there is equivalent work that can be done.

To protect student privacy and the integrity of the academic experience, students will not be required to provide a medical excuse note to justify an absence from class due to illness. A student absent from any graded class activity or examination due to illness must request, in writing, to take a rescheduled examination or perform work judged by the instructor to be the equivalent. Students are responsible for taking any number of examinations for which they are scheduled on a given day and may not request an adjustment for this reason alone.

Voicing Concerns

The School of Drama aspires to create a community that is welcoming to people of all cultures, races, sexes, abilities, sexual orientations, gender identities and expressions, ages, religions, and economic statuses. If you have an experience within the department that does not reflect our goals of respect and inclusion, if you need support around a conflict you are having with someone in the department, or if you'd like help gaining clarity around a challenging situation, please let us know.

We recognize that different situations call for different types of support. You might be looking for a listening partner, or advice, or action. Know that, no matter which path you choose, you can always opt to remain anonymous.

To voice a concern, go here: <https://drama.washington.edu/process-voicing-concerns>

Student Concerns about Harassment, Instructor, or Course

- **Sex-and-Gender-Based Harassment**

UW, through [numerous policies](#), prohibits sex- and gender-based violence and harassment, and we expect students, faculty, and staff to act professionally and respectfully in all work, learning, and research environments. For support, resources, and reporting options related to sex- and gender-based violence or harassment, visit [UW Title IX's webpage](#), specifically the [Know Your Rights & Resources](#) guide. Please know that if you choose to disclose information to me about sex- or gender-based violence or

harassment, I will connect you (or the person who experienced the conduct) with resources and individuals who can best provide support and options. You can also access those resources directly:

Confidential: [Confidential advocates](#) will not share information with others unless given express permission by the person who has experienced the harm or when required by law. Private and/or anonymous: [SafeCampus](#) provides consultation and support and can connect you with additional resources if you want them. You can contact SafeCampus anonymously or share limited information when you call.

Please note that some senior leaders and other specified employees have been identified as [“Officials Required to Report.”](#) If an Official Required to Report learns of possible sex- or gender-based violence or harassment, they are required to call SafeCampus and report all the details they have in order to ensure that the person who experienced harm is offered support and reporting options.

- **Sexual Harassment:** Sexual harassment is defined as the use of one’s authority or power, either explicitly or implicitly, to coerce another into unwanted sexual relations or to punish another for their refusal to engage in sexual acts. It is also defined as the creation by a member of the University community of an intimidating, hostile, or offensive working or educational environment through verbal or physical conduct of a sexual nature. If you are being harassed, **seek help**—the earlier the better. You may speak with your instructor, Drama Undergraduate or Graduate Advising, or the Executive Director of the School. In addition, the Office of the Ombud (206 543-6028) is a university resource for all students, faculty and staff. Community Standards and Student Conduct Office (cssc@uw.edu) is also a resource for students.

- **Concerns about Instructors:** If you have any concerns about a course or the instructor in charge of a course, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, contact the School of Drama’s undergraduate or graduate advisor. If you are not satisfied with the response that you receive, make an appointment with the Administrative Assistant to the Executive Director in Hutchinson 101 to speak with the Executive Director.

Theatre Content Resources

From your professor: our class content engages themes that might be unsettling to some. Below are resources from the Oregon Shakespeare Festival (OSF), and Theatre History PhD Students.

From OSF: “Powerful theatre can move, challenge, distress, delight ... and sometimes, doesn’t leave when you end. We recognize that challenging content can disturb as well as enlighten. Please use these resources to empower yourself.”

We encourage you to reach out to your professor if you would like to discuss any challenging content further.

Racial Justice:

- UW Libraries Guides: Racial Justice Resources
<https://guides.lib.uw.edu/racial-justice>
- Racial Equity Tools Resource List:
<https://www.racialequitytools.org/resources/fundamentals/resource-list>
- ArtEquity: <https://www.artequity.org/>

Domestic violence:

- National Domestic Violence Hotline: 800-799-SAFE (7233) | thehotline.org
Online chat available
- King County Domestic Violence Resources:
<https://kingcounty.gov/council/vonReichbauer/Services/domesticviolence.aspx>
- New Beginnings Domestic Violence Hopeline | 877-737-0242 | 206-737-0242
<https://dvhopeline.org/> Online chat available

LGBTQ+:

- Gay, Lesbian, Bisexual, and Transgender National Hotline: 888-843-4564
- Trans Lifeline: 877-565-8860 translifeline.org
- The Trevor Project (crisis intervention for LGBTQ+ youth) 866-488-7386
thetrevorproject.org Online chat and text available

Veterans and PTSD:

- Veterans Crisis Line: 1-800-273-8255 | Text to 838255
- Suicide Prevention and PTSD: National Suicide Prevention Lifeline |
1-800-273-8255 suicidepreventionlifeline.org | Online chat and text available
- National Institute for Mental Health:
nimh.nih.gov/health/topics/post-traumatic-stress-disorder-ptsd
- King County Crisis Connections | 1-866-427-4747 | Local: 206-461-322

Sexual Assault:

- National Sexual Assault Hotline: 1-800-656-4673
- RAINN (Rape, Abuse, and Incest National Network) | 800-656-4673 |
www.rainn.org Online chat available
- 1in6 (support for male survivors of sexual abuse) | 1in6.org | online chat support
groups available
- King County Sexual Assault Resource Center: 888-998-6423
<https://www.kcsarc.org/en/>

On campus:

- Safe Campus (support for threatening behavior, sexual assault, sexual harassment, and relationship violence) 206-685-7233 <https://www.washington.edu/safecampus/>
- LiveWell Confidential Advocates (safe and confidential space for students, faculty, and staff after an incident of sexual assault, relationship violence, stalking, or sexual harassment) lwadvoc@uw.edu <https://livewell.uw.edu/survivor-support-advocacy>

COURSE SCHEDULE

Week 1: Introduction to Performing Social Justice

- Tuesday, 3/28: Introduction to the Course
- Thursday, 3/30:
 - Robin D. G. Kelley, “Introduction: Freedom Dreams: From Noun to Verb, Fall 2021,” and “‘When History Sleeps’: A Beginning” *Freedom Dreams: The Black Radical Imagination (Twentieth Anniversary Edition)* Boston: Beacon Press, 2022: 11-42, 47-67.
 - Jill Dolan, “Introduction: Feeling the Potential of Elsewhere,” in *Utopia in Performance: Finding Hope in the Theater*. Ann Arbor: University of Michigan Press: 2005, 1-34.

UNIT I: Community-Engaged Theatre

Week 2: Theatre of the Oppressed

- Tuesday, 4/4: “Preface to the 2008 edition” and “Chapter 4” in Augusto Boal, *Theatre of the Oppressed*. Translated by Charles A. and Maria-Odilia Leal McBride. New York: Theatre Communications Group, 2008.
- Thursday, 4/6: John Casson, “Living Newspaper: Theatre and Therapy,” *TDR: The Drama Review* (Summer 2000) 44.2, 107-122.

Week 3: Federal Theatre Project

- Tuesday, 4/11:
 - Thursday, 4/13: Elizabeth Osborne, “The Promise of the Green New Deal: A 21st-Century Federal Theatre Project,” *TDR: The Drama Review* (Winter 2021) 65.4: 11-28.
 - Sarah Guthu, “Federal Theatre Project in Washington State,” Civil Rights and Labor History Consortium, University of Washington

IN CLASS WORKSHOP by Tikka Sears – Theatre of the Oppressed

- Thursday, 4/13:
 - Arthur Arent, *One Third A Nation*, 1-88 (preface through Act I)

Week 4: Documentary Theatre

- Tuesday, 4/16: *11th & Pine* by Nikki Yeboah
- Thursday, 4/18: **ASSIGNMENT – Newspaper Theatre Performances Due**

UNIT II: Protest

Week 5: Choreographies of Protest

- Tuesday, 4/25:
 - Susan Leigh Foster, “Choreographies of Protest,” *Theatre Journal* 55.3 (2003): 395-412.
 - Rodney Diverlus, “Black Lives Matter Toronto: Urgency as Choreographic Necessity,” *Canadian Theatre Review* 176 (Fall 2018: 62-68.
 - *Optional*: Anusha Kedhar, “‘Hands Up! Don’t Shoot!’: Gesture, Choreography, and Protest in Ferguson,” *The Feminist Wire* 6 October 2014.
- Thursday, 4/27:
 - “Introduction,” and “Chapter 5” from: Julius Fleming, *Black Patience: Performance, Civil Rights, and the Unfinished Project of Emancipation*. NYU Press, 2021.
 - *Optional*:
 - *African-American Arts: Activism, Aesthetics, and Futurity*, 41-50, 201-213:
 - Chapter 3: “Pearl Primus’s Choreo-Activism: 1943-1949” by Doria E. Charlson
 - Chapter 13: “Dancing for Justice Philadelphia: Embodiment, Dance, and Social Change” by Julie B. Johnson in *African-American Arts: Activism, Aesthetics, and Futurity*

UNIT III: Ensemble-Made

Week 6: Ensemble-Made Chicago

- **NO CLASS TODAY:** Tuesday, 5/2: “Introduction,” “About Face Youth Theatre,” “FEMelanin,” “Free Street Theater,” “Honey Pot Performance,” “The Neo-Futurists,” “Southside Ignoramus Quartet,” and “Teatro Luna,” in Chloe Johnston and Coya Paz Brownrigg, *Ensemble-Made Chicago: A Guide to Devised Theater*, 2018.
- Thursday, 5/4: **IN CLASS WORKSHOP by Chloe Johnston and Coya Paz**

UNIT IV: The Body

Week 7: Race and Representation

- Tuesday, 5/9: *Appropriate* by Branden Jacobs-Jenkins
 - Optional: Georgia Douglas Johnson, *Blue-Eyed Black Boy* (1930)
 - Optional: Koritha Mitchell, *Living with Lynching: African American Lynching Plays, Performance, and Citizenship*. Urbana, Chicago, and Springfield: University of Illinois Press, 2011, 1-19.
- Thursday, 5/11: *Prep for Performance 2*

Week 8: Representation and Reproductive Rights

- Tuesday, 5/16: *Roe* by Lisa Loomer
ASSIGNMENT: Ensemble-Made Workshops Performances Due
- Thursday, 5/18: *What the Constitution Means to Me* by Heidi Schreck

Week 9: Disability Justice

- Tuesday, 5/23:
 - Carrie Sandahl, “Tyranny of the Neutral: Disability and Actor Training,” in *Bodies in Commotion*, ed. Carrie Sandahl and Phillip Auslander (Ann Arbor: University of Michigan Press, 2005).
 - *Skim: Skin, Tooth, and Bone: The Basis of Movement is Our People - A Disability Justice Primer* by Sins Invalid
 - *Optional: articles by Patterson and Kovach*
- Thursday, 5/25: **IN CLASS WORKSHOP by Maddie Zdeblick**

Week 10: Final Performances

- Tuesday, 5/30: Rehearsal
- Thursday, 6/1: Final Performances