

# USC School of Dramatic Arts

**THTR 395m Drama as Human Relations**  
**2022 Spring/63095R—Tue/Thu—1:00-2:50PM**  
**Location: TBA**

**Instructor: Dr. Meiling Cheng**

**Office:** Online via Zoom

**Office Hours:** By appointment only

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## Course Description

This course explores multicultural diversity and the psychosocial dynamics of human relations through dramatic artworks from the 20<sup>th</sup> and the 21<sup>st</sup> centuries. Inspired by the etymological roots of “drama” as “to do, to act, and to perform,” our curriculum includes theatre artworks, video, film, interviews, documentaries, performance art pieces, dramatic critiques and interactive “relational scenarios” enacted by students. These course materials explore human identities, post-colonial/anti-hegemonic social change, and a more equitable and inclusive future for all beings—human and nonhuman alike.

We will study contemporary plays and intermedial artworks that address various aspects of perceived human differences, including those based on race, ethnicity, class, level of education, religion, sex, gender, language, privilege, sexual orientation, physical/mental ability, political affiliation, national origin, and immigration status. We will consider how these differences create tensions, cause despair, incite conflicts, as well as generate hope and deliver redemption to dramatic characters striving to survive and thrive in multiethnic, multicentric, and glocalized environments.

While interpersonal politics is one of the themes we explore, self-inquiry into each student’s moral compass, terrestrial ethics, and artistic understanding is our main quest. In our electronically networked and mediated era, the course encourages its participants to appreciate the challenge and pleasure of experiencing heterogeneous plenitude in social encounters across various boundaries.

A precaution: Much of the course materials deals with intense, gritty, and disturbing subject matters. The curriculum reflects my pedagogical belief in the illuminating potential of extreme dramatic situations, those that force the reader to ponder the fundamentals of human existence. **Please consider this syllabus itself a trigger warning and your participation in the course an explicit consent to experiencing difficult and/or troubling art.**

This course fulfills the diversity requirement for undergraduate general education.

## Learning Objectives

- To build knowledge and appreciation of the ideas and controversies addressed by the selected texts in their cultural, historical, and theatrical contexts. (GE Context)
- To handle a range of analytical, research, archival, and practical methodologies in critical studies. (GE Analysis)

- To analyze a range of texts from different nations and cultures through close and engaged reading. (GE Analysis)
- To make connections and contrasts between works of diverse genres, mediums, and dramaturgical approaches. (GE Connectivity)
- To expand the student's knowledge and experience about the creative process, as exemplified by specific works studied, by the student's making creative and critical work in response. (GE Making)
- To write clearly and cogently in pursuit of a thesis, using appropriate textual and critical evidence. (GE Analysis and Context)

**Prerequisite(s):** none

**Co-Requisite (s):** none

**Concurrent Enrollment:** none

**Recommended Preparation:** THTR 125; THTR 225

**Grading Type:** Letter grade. P/NP option available.

**Technological Proficiency & Hardware/Software:** N/A; or the more the better.

## Required Readings and Supplementary Materials

### Primary Texts (Reference Texts marked as REF; Supplementary Videos noted in Weekly Schedules)

Note: All the texts marked with \* may be accessed as USC e-resource pdf documents via Ares and Blackboard, a close-circuit electronic forum. These texts are for intra-class sharing only, not for public distribution. I compile them on BB for your convenience and my educational purpose.

I realize the required reading list is sizable. Before enrolling, please consider whether or not you will be able to complete it and your other coursework.

#1: Kroetz, Franz Xaver. 1975 [1973]. *Request Concert (A Theatre Piece)*. Trans. Peter Sander. (Suhrkamp Verlag Frankfurt am Main, 1975).\*

#1.1: Kalb, Jonathan. 2016. "'Request Concert' - Middle-Class Loneliness, Explored Without a Word." *The Theatre Times* (6 Nov.), <https://thetheatretimes.com/request-concert-middle-class-loneliness-explored-without-a-word/>.\*

#1.2: Young, Paul David. 2016. "Home Alone, with a Few Pills: Franz Xaver Kroetz's 'Request Concert'." *hyperallergic.com* (5 Nov.), online.\*

#2: Bharucha, Rustom. 1988. "Theatrework: The 'Request Concert' Project." *Performing Arts Journal* Vol. II, No. 1 (1988), pp. 26-38.\*

#2.1: Bharucha, Rustom. 1993 [2003]. "Chapter 6. *Request Concert* in Calcutta." In *Theatre and the World: Performance and the Politics of Culture* (Routledge), pp. 95-111.\*

#2.2 REF: Pavis, Patrice. 2010. "Intercultural Theatre Today." *Forum Modernes Theater* Bd. 25/1. Gunter Narr Verlag Tübingen (downloadable pdf. online), pp. 5-15.\*

#3: Saito, Dawn Akemi. 2000. *HA*, an excerpt from Jo Bonney, ed. *Extreme Exposure: An Anthology of Solo Performance Text from the Twentieth Century*. New York: Theatre Communications Group, pp. 391-397.\*

#3.1: Mee, Charles. "Introduction." in *ibid.*, pp. 389-390.\*

#3.2: Saito, Dawn Akemi. c. 2000. *HA*, <http://dawnakemisaito.com/ha.html>

#3.3: Schlund-Vials, Cathy. 2003. "Performance Review: *Blood Cherries*." in *Theatre Journal* 55.4 (Dec.), pp. 730-731.\*

#4: Shepard, Sam. 1981 [1967]. *Red Cross*. In *Chicago and Other Plays*. Applause Theatre Book Publishers: pp. 99-124.\*

#4.1: Levy, Jacques. 1981. "Notes on *Red Cross*." In *ibid*, pp. 96-98.

#4.2: Smith, Patti. 2017. "My Buddy." *The New Yorker* (1 Aug.): online.\*

#4.3: Hill, Libby. 2017. "Sam Shepard, 1943-2017; He had 'The Right Stuff.'" *Los Angeles Times* (1 Sug.): A. 1.\*

#5: Fornes, Maria Irene. 1986. *Mud* (1983) in *Maria Irene Fornes Plays*. PAJ Publications: pp. 13-40.\*

#5.1: Marranca, Bonnie. 1984. "The Real Life of Maria Irene Fornes." *Performing Arts Journal*, Vol. 8, No. 2, pp. 29-34.\*

#5.2: Zimmerman, Guy. 2016. "Playing with Fire-Space: Site-Specific Placement and the Techno-pharmacology of Maria Irene Fornes's *Mud*." *SubStance*, Vol. 45, No. 1 (Issue 139), pp. 98-115.\*

#5.2: Memran, Michelle, dir. 2018. *The Rest I Make Up*. Documentary [about Maria Irene Fornes]. Produced by Piece by Piece Productions; White Dock. Distributed: Women Made Movies. [Accessed via Kanopy.]

#6: Karam, Stephen. 2012. *Sons of the Prophet: A Play*. Evanston, IL: Northwestern University Press. [Accessed via the USC library website and via Blackboard.]\*

#6.1: Baitz, Jon Robin. 2012. "Modes of Compassion." *American Theatre* 29. 2 (Feb.): p. 64.

#6.2: Isherwood, Charles. 2011. "Blighted Existences, Eased with Hope and Humor." *nytimes.com* (21 Oct.), online.\*

#6.3: Alfano, Sean. 2006. "Teen's Near-Fatal Joke Roils Ohio Town." *cvsnews.com*. (19 Aug.), online.\*

#7: Parks, Suzan-Lori. 1995. *The America Play* (1990-1993). In *The America Play and Other Works*. Theatre Communications Group, pp. 157-199. [ISBN: 1-55936-092-5]

#7.1: Parks, Suzan-Lori. 1995. "Elements of Style." In *ibid.*, pp. 6-18.

#7.2: Frank, Haike. 2002. "The Instability of Meaning in Suzan-Lori Parks' *The America Play*." *American Drama*, vol. 11 (2): pp. 4-20.\*

#8: Peck, Raoul, dir. and ed., with Baldwin, et al. 2016. *I Am Not Your Negro*. Velvet Film. [Accessed via Kanopy.]

#8.1: Crichlow, Warren. 2017. "Baldwin's Rendezvous with the Twenty-First Century: *I Am Not Your Negro*." *Film Quarterly*, Vol. 70 (4), pp. 9-22.

#9: hooks, bell. 2012 [2000]. "Feminism: A Movement to End Sexist Oppression." In *Sexism* [downloadable pdf.], online.\*

#9.2: Cheng, Meiling. 2003. "The Unbearable Lightness of Sight." Amelia Jones, ed. *The Feminism and Visual Culture Reader*. New York: Routledge, pp. 29-31.\*

# 9.3: Halberstam, Jack. 2013. "Preface." In *Gaga Feminism: Sex, Gender, and the End of Normal (Queer Ideas/Queer Action)*. Beacon Press, pp. xi-xv.

#10: James Luna. 1991. "Allow Me to Introduce Myself." *Canadian Theatre Review* 68 (Fall): 46-47.\* Also,

#10.2: Luna, James and Dubin, Margaret. 2001. "High-Tech Peace Pipe: An Interview with James Luna." *News from Native California* (Spring): pp. 35-36.\*

#10.3: Armand, Claudine. 2017. "California Forgets. Luna Remembers: Sensing Contemporary Native American Realities in James Luna's Performance *Native Stories: For Fun, Profit & Guilt*." *Neohelicon* 44: pp. 115-129.\*

#10.4: Fernandez-Sacco, Ellen. 2019. "You Go, I Stay: James Luna (1950-2018)." *X-Tra* (Feb.): pp. 94-107.\*

#11: Gómez-Peña, Guillermo. 2016. "Guillermo Gómez-Peña attempts to explain performance art to people who may have never heard of it." In Meiling Cheng and Gabrielle Cody, eds. *Reading Contemporary Performance: Theatricality Across Genres*. New York: Routledge, pp. 215-216.

#11.1: Gómez-Peña, Guillermo. *Radical Art, Radical Communities, and Radical Dreams*. TED x CalArts (2014) [26:24], <https://www.youtube.com/watch?v=x1KkjVpc5Go>

#12: Gómez-Peña, Guillermo; Fusco, Coco; Heredia, Paula; Wright, Daisy. 1993. *The Couple in the Cage: A Guatinaui Odyssey*. Third World Newsreel: Authentic Documentary Productions. [32:30] (2015), <https://www.youtube.com/watch?v=qv26tDDsuA8> \*

#12.1: Fusco, Coco. 1994. "The Other History of Intercultural Performance." *TDR*, Vol. 38, No. 1 (Spring): pp. 143-167.\*

#12.2: Taylor, Diana. 1998. "A Savage Performance" Guillermo Gómez-Peña and Coco Fusco's 'Couple in the Cage'." *TDR*, Vol. 42, No. 2 (Summer), pp. 160-175.

#13: Chanse, Sam. 2015. *Lydia's Funeral Video*. Los Angeles: Kaya Press. Ensemble Class Performance.

#13.1: Chanse, Sam. 2015. "Interview with Sam Chanse: Dystopias, Reproductive Rights, and Bi-Racial Horror Stories." Interview by Kaya Press, Nov. 3, 2015, <https://kaya.com/2015/11/interview-sam-chanse-dystopias-reproductive-rights-bi-racial-horror-stories/>

## Description of Grading Criteria and Assessment of Assignments

- The evaluation of your course performance will be based on your attendance and participation, your involvement in class activities, your volunteerism, the initiatives you take to advance your studies and contribute to collaborative learning, and the quality of your creative efforts, written works, and interactive responses. You will fail the class if you only turn in the written assignments without fulfilling the other requirements.
- Grading Criteria: You will be graded on the level of your understanding of the material, the ingenuity of your plan, the coherence of your organization, the soundness of your arguments, your ability to support the analysis and interpretation with specific examples from the plays, the performance and visual texts, and the skills with which you synthesize different ideas from lecture, peer presentation, research and discussion. Originality as well as diligence will be rewarded; creative risk-taking encouraged.
- Each category is calculated up to 100 points (maximum) and down to 0 point (minimum)—except for the "blog" entries, which will be graded from 1 to 5 points. These points will then be converted to the percentage apportioned to each category and then be added up to your semester grade.
- Each blog entry will be graded from 1 to 5 points:  
1 as "passable"; 2 as "average"; 3 as "good"; 4 as "excellent"; 5 as "exceptional."  
With a prior excuse, your late entry may receive the maximum point of 3.  
You will receive 0 point for a missing blog.

### Grading Criteria by Categories of Assignments:

#### For Performance and Presentation:

1. Interpretive precision and relevance
2. Conceptual innovation and coherence
3. Command of medium and execution, including time management
4. Significance of the message, supported by the written statement
5. Impact on the audience
6. Extra credit for courage

#### For Creative Response:

1. Relevance to the chosen topic; interpretive precision; knowledge

2. Conceptual innovation, originality, affectability
3. Quality of execution; creative sensitivity and literary/artistic skills
4. Analytical contextualization—support offered by your artist statement accompanying the art project
5. Creative Insights that expand the thematic significance of your chosen topic

**For Critical Commentary, and Final Critical Paper:**

1. Analytical insight and depth in response to the chosen topic
2. Scope and significance of research: supporting evidence, elaboration of thesis, citation of sources
3. Organization, structure, and persuasion of your argument; knowledge produced
4. Sociocultural or autobiographical contextualization of your chosen theme
5. Quality of writing, demonstrated efforts

**For Dramaturgical Essay:**

1. Analytical innovation and depth
2. Scope and significance of research: supporting evidence through texts, images, and references
3. Imagination and inventiveness in your chosen approach (adaption, concept, context, contemporary relevance, purpose)
4. Clarity and appeal of your information (structure, layout, sequencing of ideas, comprehensiveness, persuasion)
5. Presentation of your Essay (quality of writing, sense of design)

• **Late Paper:** According to the School of Dramatic Arts policy, no late paper will be accepted, unless permission is granted prior to the due date. The Professor or CA will not chase after your late assignment. It's your responsibility to make sure that your submission is on time.

• **Format of Written Assignment:** The written assignments should be typed and double-spaced—unless it's in the format of a blog. The margins of your papers should be kept at 1 inch; the size of your letters should not exceed 12-point font.

• **Re-purposed Cross-Class Assignments:** As noted in the *USC SCampus* (11.16): “Using any portion of an essay, term paper, project or other assignment more than once, without permission of the instructor” “would technically follow our protocol for plagiarism and sent to Student Conduct.” For my course: in principle, you are strongly discouraged from submitting the same paper to two different courses. If you feel passionate about a particular topic studied in two courses, you should inform the professor about your intent to incorporate your previous work into the new project and how the new project expands or deepens your previous work. Do not forget to cite yourself.

• **Extra Credit:** I have created an extra column on the Blackboard Grade Book for your extra-credit points. Each extra-credit contribution, from helping to set up the classroom, going to see a SDA show and writing a brief review about it [in the good old on-ground days], to volunteering for additional oral presentation and teamwork, will receive a +0.10/per task point as extra credit, which will be directly added to your semester grade to boost your average. These extra-credit points might bring you up a notch if you acquire lots of extra credits. You need to: (1) document these extra-credit gigs with dates and tasks

done; and (2) email the documentation to the Professor by the end of the semester to claim your extra credit. Take the initiative to claim your extra credit.

• Class-Related Group Chats: USC and SDA have created the Slack Channel for each course, allowing enrolled students to post class-related questions and to study together. You are encouraged to utilize this resource for collective learning and discussions and to alert me to respond to your questions. If you establish Group Chat portals independent of the school environment, I am not liable to monitor your chats or resolve your conflicts.

## **I. Participation (15 %)**

The participation grade is not guaranteed by mere attendance. It's evaluated in two parts.

• The first part is a reward/discipline section for class behavior and attendance records. (5%)

You may earn up to 5% of the participation grade for this section if you behave as a responsible citizen of the class. If you disrupt the class order, you will lose 10 points with every written warning from the Professor. In addition, unexplained absence from the class will adversely affect your participation grade. You will lose 5 points with each unexcused absence.

• The second part of the participation grade is decided by your intellectual engagement.

You may earn up to 10% of the participation grade by your active participation in class discussion and in-class projects. Your efforts to engage in the ongoing process of learning and thinking in class will be valued as much as the quality of your participation. Courage, discipline, determination, thoughtfulness, and the adventurous spirit will speak well for you in this class. Take the initiative for your own learning.

• Volunteerism: Your willingness to serve as a volunteer reader, discussant, and performer will count favorably toward your Participation grade.

[• Video Presence: [contingent upon further notice]. Should our class be conducted via Zoom, **your visible video presence is required at all times**—unless excused by the Professor prior to class for technical/connectivity issues. Without an excuse, your visual absence will result in a lower participation grade. Exceptions will only be made when, in consideration of significant time-zone differences, asynchronous participation is unavoidable.

• Asynchronous Participation: If you cannot participate in live Zoom sessions, inform the professor immediately. You may access the Zoom recordings and make other Blackboard-enabled contributions to pursue asynchronous studies. However, you need to submit a reflection paper on the materials you learned on your own to serve as your attendance record.]

## **II. Blogs by Topics (1-2 pages) 15%**

Throughout the semester, you are required to post a total of five blog entries: roughly one blog per two units of study. For each unit, there will be a number of required and reference secondary texts. In your blog, include the following components:

- a one-to-three-sentence summary of the major thesis/themes presented in the play/article;



- three to five important ideas you find in the play/article;
- a concluding remark or an open question: How does the article change or affirm your view about the topic under inquiry? What's the burning question that remains to haunt you?

The blog entry is due on the date noted on the Weekly Schedule. Please make sure to submit yours on time to the theme-based folders in the Blog section on Blackboard.

### **III. Collaborative Learning Presentation/CLP (1-page outline) 10%**

Throughout the semester, you are required to serve as a “Presenter” (7% of the grade) on at least one secondary reference material and submit a presentation outline for the article. You are also required to serve as a “Respondent” (3% of the grade) to at least one Presentation. You may volunteer to do additional presentations to earn extra-credit.

You do not need to make a slide show of images for the brief presentation.

Your presentation outline will include the same components as those of your blog entry, explained above.

As a Respondent, you will listen carefully to the Presenter, offer an overall comment reflecting your impression about the presentation, and raise a question for the Presenter to respond.

A sign-up sheet will be posted in the beginning of the semester. Your presentation outline is due on the date of your presentation. Please commit to your signed-up slot, even if you dislike the article selected. You may always ask a classmate to be your collaborator on the project.

### **IV. Relational Scenario Projects 30%**

#### **(1) The Greeting Game** (ungraded):

In the first class, you will be divided into small discussion groups of 3 members each. You will assign a number to each member. Say, 1, 2, 3. Each higher number will introduce the one immediately lower; this principle will reverse for the last pairing. Thus, 2 will introduce 1; 3 will introduce 2; and 1 will introduce 3.

Include these elements in your introduction: The name of the person; the home-based location of the person; one thing the person wishes to learn from this course; one happy memory from 2021, a year continuously affected by the pandemic.

#### **(2) The Status Game** (ungraded):

Inspired by Keith Johnstone's book *Impro* (1979), the Status Game investigates the see-saw power relations between speakers. Volunteers will enact scenarios, paying special attention to the implicit “status” of the speaker.

#### **(3) The Monodrama Project** (10%):

Inspired by Kroetz's *Request Concert* and Saito's *Ha*, this project explores a character's internal monologue through the actor's spoken words, or the author's stage directions. This short monologue (roughly 5 minutes) will focus on a transitional point in the character's life (e.g. a graduation; the night before a job interview, a wedding, a



surgery, or an overseas journey; the day after a romantic breakup; the birth of one's child; the injury or death of one's beloved, etc.). You will present this project in class as a spoken-word performance, or a movement accompanied by a recording or recited stage directions.

**(4) The Interview Project (10%):**

Two Options: "The Portrait of an Artist," or "The Portrait of xxx as an Artist" –

Inspired by Memran's documentary on Maria Irene Fornes, this project requires you to conduct an interview with someone who practices as an artist (in any medium), or who has an aspiration to be an artist. You will present the project in class and submit the edited interview transcript via the Turn-it-in portal.

- The Interview may be done as a fieldwork (via a Zoom, or a socially distanced interview). You will contact someone outside of our class (an actor; a professor; a painter; a photographer; a musician; a dancer, a designer, a poet, etc.) to interview, and edit your interview down to a five-minute in-class presentation, via a video, a sound recording, or a (live) performance reading.
- Alternatively, the interview may be an imaginary dramatic venture composed by you. For example, "The Portrait of a Shy Pigeon as an Artist"; "The Portrait of My Pet Rock as an Artist"; "The Portrait of a Martian as an Artist." You will edit your interview down to a five-minute in-class presentation, via a reading, or a recording.

**(5) The Critical Commentary, or Creative Response/CCCR Project (10%)**

This project is your response to one of the topics studied in this course. The paper should be three to four pages or the equivalent. Supply an ending bibliography to note your primary sources and research on secondary sources.

The CCCR entry may be –

- an analytical paper treating a particular artist covered in class
- a critical reflection on a topic raised in class discussions and its significance to your daily life and artistic practice
- a creative response (a short stories, a series of poems, a play, a design, a video postcard, a conceptual/photographic artwork, etc.) to a required text, or to an artwork
- a performance piece (either live/streamed or taped) inspired by the course curriculum.

When you choose to do a creative project as your CCCR entry, you should still prepare a written text (a 1 to 2-page artist's statement), outlining the topic, the theme, the creative process, the relevance of your response to the chosen theme, and the research sources you consulted. Please avoid repeating the same topic that you've already addressed in a blog.

**V. Collective/Ensemble Performance/CEP 15%**

You are required to do a collaborative project, with two to three students per group, for the semester. There will be five collaborative performance slots for the whole semester, systematically reflecting the units of topics that we are exploring. You should sign up in advance for which slot that you plan to do. If you want to change your plan, you must do so at least a week in advance. Consult the Professor for the signing sheet. You will receive a

group grade for the collaborative project—the same grade for each member of the ensemble.

A CEP project can be either academic or creative, or both. It's your choice to design the format and direction of your presentation. You may perform as a commentator, a theatre student, a dramatic character, a choreographer, an installation artist, and a video-maker, a puppeteer, a clown, a magician, a robot, etc. in your collaborative work. Remember: a project's duration has little to do with its quality—longer doesn't make it better! In fact, an awareness of temporal duration demonstrates your artistic control.

A CEP project includes two parts: a live ensemble performance and a summary of the performance score, conceived collaboratively by the group.

- The live performance part, due on the signed-up date, should last about 10 minutes
- The collaborative summary, due on the date after the performance, may range from 2 to 3 pages and will be prepared by all members of a collaborative team and submitted by one student representing the group.
- Instruction for the collaborative summary, i.e., a written statement/performance score for your CEP: The collaborative summary may respond to the following questions, in an order that makes sense to you:
  - Why did you choose this topic and how did you focus on your themes?
  - What was the major thesis/concept in your presentation?
  - What was your plan (outline; score; procedures; various components) for the presentation?
  - How did you distribute responsibilities among participants?
  - What did you learn from the creative process and the audience response?
  - What were the reference sources that you consulted for your project?

## **VI. Final Project Critical Paper (6-7 pages) 15%**

This assignment aims to train your research and analytical ability. Thus, you have to cite at least two secondary critical sources, in addition to the references made from the primary text. You lose "5 points" for each missing source. A minimum of 6 pages is required for the paper. You lose "5 points" for each page less than the minimum requirement. Please consult *The Chicago Manual of Style* or the *MLA Handbook for Writers of Research Papers* for the editorial format. Be sure to document your sources properly and consistently.

### **Option 1—Critical Research Paper:**

The critical paper will deal with one of the artists or topics discussed during the semester. Choose the subject that interests you the most, focus on a main thesis, and develop your own interpretation based on a close reading of the selected texts and an examination of other critical sources. You might trace the historical influences on your chosen topic/artist and discuss how your theme addresses contemporary culture. You have to carefully document your sources and present a synthesis of your conclusions. The objective of the paper is to demonstrate your analytical insight, your skill at formulating an argument, and your ability to incorporate examples from the play/film/performance with critical research.

### Option 2—Dramaturgical Essay:

Encyclopedic in its orientation, the dramaturgical essay will deal with one of the plays, films, or performance texts covered during the semester. It will introduce the artist's life and works within relevant social, cultural, and historical contexts; offer a detailed critical analysis of the play/performance that you recommend for a new production; explain the reasons for your recommendation; articulate whether your new production will emulate an artist's style and/or philosophy; survey at least two past productions; and describe your own version of the production. The purpose of the dramaturgical essay is to inform your reader about the playwright/artist, the play/performance piece, and the broader contexts, to clarify your individual approach to the play/performance, and to impress upon your reader that the production is worth seeing.

You may substitute the role of the dramaturg with that of a designer by emphasizing your research on design elements, and, if you wish, supplemented with design drawings.

### **Grading Scale for SDA:**

**A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; **F** indicates inadequate work.

All assignments and presentations will be graded on a percentage (100 points) scale system, which will then be converted into a final letter grade.

A+: 100-98;    A: 97-94;    A-: 93-90;  
B+: 89-87;    B: 86-84;    B-: 83-80;  
C+: 79-77;    C: 76-74;    C-: 73-70;  
D+: 69-67;    D: 66-64;    D-: 63-60.    F: 59-0.

### **Grading Breakdown**

Assignment	Points	% of Grade
Participation	100	15%
Blogs	5	15%
CLP	100	10%
Relational Scenarios	100	30%
CEP	100	15%
Final Project	100	15%

### **Assignment Submission Policy**

A preferred method of assignment submission is an electronic copy submitted via the Turn-it-in Assignments on Blackboard. If you have artworks, please photograph them and integrate the images with the text to submit the piece via Blackboard. You may submit multimedia files via email, or Google.doc link, if you cannot submit them via Blackboard. Check the syllabus for various assignment due dates. Without prior extension approved by the Professor, no late assignment will be accepted.

### **Attendance Policy:**

Attendance is mandatory and will be monitored by the Professor. When you need to be absent, you should email the Professor to document the date and the reason for your absence. Only self-documented absence will be excused.

#### **Final Examination Date:**

The final examination/presentation for this course will take place on the date set by the University.

#### **Grading Timeline**

Typically, you may expect to see your grades, with some comments, on your written assignments within one week, if not sooner.

#### **Health and Participation in Class**

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

Update: "Eating in class is prohibited. Briefly drinking for hydration is okay, but immediate re-masking is required." Please eat before or after the class, or during breaks only.

#### **Additional Course Notes (TBA-at this time, we are not certain if we might begin the semester online).**

This course is Web-enabled and enhanced, incorporating Blackboard and Zoom for communication, assigned readings, and submission of assignments. Copies of Lecture Notes and Slides will be posted on Blackboard as well. Please make sure that you know how to access and use the Blackboard and Zoom sites for our course.

No cell-phone usage or distracting Internet browsing are allowed inside the classroom. Students are permitted to use electronics during class for reading the assigned texts, taking notes and for immediate research purposes only. Use of electronic devices for non-class purpose will constitute lack of participation and the student will receive a "0" for participation in that given week. Further, I will rescind your electronic privilege when I find it counter-productive to your in-class learning process. Note for online classes: I will not be able to monitor your electronic practice in this format. Thus, I am relying on your self-discipline and sense of honor to make your class time as productive as you can.

Private conversations should be conducted outside of the classroom. Private chats among class participants can be distracting. Please refrain from doing so unless you are discussing how to jointly present a class-related topic. I prefer that you bring up important points vocally during class discussion time if you wish for my input.

#### **SDA Productions, ISPS, And Extracurricular Activities**

SDA productions, ISPs, and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

Class-Related Group Chats: USC and SDA have created the Slack Channel for each course, allowing enrolled students to post class-related questions and to study together. You are encouraged to utilize this resource for collective learning and discussions and to alert me to respond to your questions. If you establish Group Chat portals independent of the school environment, I am not liable to monitor your chats or resolve your conflicts.

Maintain optimal learning behaviors: This is for reference only—in case we need to pivot online for continuous education during the pandemic. In an online environment, abiding by certain guidelines for synchronous class discussions and asynchronous virtual exchanges would facilitate our interactive learning. I've developed a "Netiquette Considerations" document to support this purpose. Please review the document and respect the guidelines for an open and safe learning environment. In short, act with kindness, respect, integrity, honesty, and open-mindedness.

### **Statements on Academic Conduct and Support Systems**

#### Statement for Student Accessibility

Any student requesting academic accommodations based on a disability is required to register with Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to the professor as early in the semester as possible. OSAS is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. OSAS contact: [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html), (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

#### Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Student papers suspected of containing plagiarized material (the unacknowledged or inappropriate use of another's ideas, wording, or images) will be verified for authenticity through *turn-it-in.com*, an Internet service subscribed by USC and available via Blackboard. *SCampus*, the Student Guidebook, ([www.usc.edu/scampus](http://www.usc.edu/scampus) or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

#### Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

#### SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion. To file a report, please visit: <http://bit.ly/sdasupport>

### **Support Systems at USC:**

*Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

#### *Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu)

#### *Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu)

#### *Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

#### *The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu)

#### *Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. [studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

#### *Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](http://diversity.usc.edu)


#### *USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](http://emergency.usc.edu)

#### *USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.*

Provides overall safety to USC community. [dps.usc.edu](http://dps.usc.edu)

## WEEKLY SCHEDULES

Dates	Topics/Activities	Readings and Homework	Deliverable/ Due Dates
<b>Week 1</b>  T 1/11	Introduction to the syllabus  <b>Relational Scenario #1:</b> Greeting Game as Initiation Ritual.  <b>Relational Scenario #2:</b> Status Games.	<b>Req.</b> <ul style="list-style-type: none"><li>• The syllabus.</li><li>• Your engaged presence.</li><li>• <b>Relational Scenario #2:</b> “The Status Game.”*</li></ul> <b>View:</b> <ul style="list-style-type: none"><li>• <i>Dimitris Papaioannou- Song of '99 -Human Thirst</i> (1990) [4:00] <a href="https://www.youtube.com/watch?v=Unzn_gn1vfA">https://www.youtube.com/watch?v=Unzn_gn1vfA</a></li><li>• <i>Dimitris Papaioannou- “2”</i> (2009) [2:39], <a href="https://www.youtube.com/watch?v=4rkDlgu95PQ">https://www.youtube.com/watch?v=4rkDlgu95PQ</a></li></ul>	Welcome from Prof. Cheng!  
Th 1/13	Introduction (cont.)  +  Middle-class Monodrama: Internal Monologue.	<b>Req.</b> <ul style="list-style-type: none"><li>• Kroetz, Franz Xaver. <i>Request Concert (A Theatre Piece)</i> (1975 [1973]), trans., Peter Sander.*</li></ul>	

<p><b>Week 2</b></p> <p>T 1/18</p>	<p>Middle-class Monodrama: Internal Monologue.</p>	<p><b>Req.</b></p> <ul style="list-style-type: none"> <li>• Kroetz, Franz Xaver. <i>Request Concert (A Theatre Piece)</i> (1975 [1973]), trans., Peter Sander.*</li> <li>• Kalb, Jonathan. “‘Request Concert’ – Middle-Class Loneliness, Explored Without a Word.”*</li> <li>• Young, Paul David. 2016. “Home Alone, with a Few Pills: Franz Xaver Kroetz’s ‘Request Concert’.” <i>hyperallergic.com</i> (5 Nov.), online.*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Request Concert: BAM 2016 Next Wave Festival</i> [0:52] (2016), <a href="https://www.youtube.com/watch?v=3JMg-3Bkjc">https://www.youtube.com/watch?v=3JMg-3Bkjc</a></li> <li>• <i>the side project theatre presents EQUEST CONCERT by F. X. Kroetz Trailer</i> [2:09] (2014), <a href="https://www.youtube.com/watch?v=ApUbtzRUmqk">https://www.youtube.com/watch?v=ApUbtzRUmqk</a></li> <li>• <i>WUNSCHKONZERT by Maura Morales</i> [3:53] (2014), <a href="https://www.youtube.com/watch?v=4oSIXIINhto">https://www.youtube.com/watch?v=4oSIXIINhto</a></li> </ul>	
<p>Th 1/20</p>	<p>Intercultural Resonance: <i>The Request Concert Project</i>.</p>	<p><b>Req.</b></p> <ul style="list-style-type: none"> <li>• Bharucha, Rustom. “THEATREWORK: <i>The Request Concert Project</i>.”*</li> <li>• Bharucha, Rustom. “Chapter 6: <i>Request Concert</i> in Calcutta.”*</li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• Pavis, Patrice. 2010. “Intercultural Theatre Today.” <i>Forum Modernes Theater</i> Bd. 25/1. Gunter Narr Verlag Tübingen (downloadable pdf. online), pp. 5-15.*</li> </ul>	<p><b>Act:</b></p> <ul style="list-style-type: none"> <li>• Sign up for your Relational Scenario Projects; CLP; CEP; CCCR.</li> </ul>



<b>Week 3</b>  T 1/25	Solo Voices Haunted by Family Echoes.	<b>Req.</b> <ul style="list-style-type: none"> <li>Saito, Dawn Akemi. 2000. <i>HA</i>, an excerpt from Jo Bonney, ed. <i>Extreme Exposure: An Anthology of Solo Performance Text from the Twentieth Century</i>. New York: Theatre Communications Group, pp. 391-397.*</li> <li>Mee, Charles. "Introduction." in <i>ibid.</i>, pp. 389-390.*</li> </ul> <b>View:</b> Saito, Dawn Akemi. c. 2000. <i>HA</i> , <a href="http://dawnakemisaito.com/ha.html">http://dawnakemisaito.com/ha.html</a>	<b>Prepare:</b> <ul style="list-style-type: none"> <li>Plans for your <b>Relational Scenario #3</b>: The Monodrama Project--Internal Monologue (via Stage Direction, or not), or Solo Performance.</li> <li>Sign up for your Relational Scenario Projects; CLP; CEP; CCCR—if you haven't done so yet.</li> </ul>
Th 1/27	<b>Relational Scenario #3: The Monodrama Project.</b>	<b>Req.</b> <ul style="list-style-type: none"> <li>Complete your Monodrama Project.</li> </ul>	<ul style="list-style-type: none"> <li><b>Presentations of your Monodrama Project.</b></li> </ul>
<b>Week 4</b>  T 2/1	Dialogues in Crisis.	<b>Req.</b> <ul style="list-style-type: none"> <li>Shepard, Sam. 1981 [1967]. <i>Red Cross</i>. In <i>Chicago and Other Plays</i>. Applause Theatre Book Publishers: pp. 99-124.*</li> <li>Levy, Jacques. 1981. "Notes on <i>Red Cross</i>." In <i>ibid</i>, pp. 96-98.</li> </ul> <b>View:</b> <ul style="list-style-type: none"> <li>PBS Newshour, <i>Remembering Sam Shepard, playwright who gave voice to the drama of the heartland</i> (2017)[6:46],  <a href="https://www.youtube.com/watch?v=8M7df72bsfk">https://www.youtube.com/watch?v=8M7df72bsfk</a></li> <li>Facts Verse, <i>Tragic End to Sam Shepard's Huge Career</i> (2020) [7:43],  <a href="https://www.youtube.com/watch?v=bo6NxTB_ffk">https://www.youtube.com/watch?v=bo6NxTB_ffk</a></li> </ul>	<ul style="list-style-type: none"> <li><b>Blog #1</b>: On Kroetz; Bharucha; or Saito.</li> </ul>
Th 2/3	Dialogues in Crisis (cont.)	<b>Req.</b>	

		<ul style="list-style-type: none"> <li>• Shepard, Sam. 1981 [1967]. <i>Red Cross</i>.</li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• #4.2_ Smith, Patti. 2017. “My Buddy.” <i>The New Yorker</i> (1 Aug.): online.*</li> <li>• #4.3_ Hill, Libby. 2017. “Sam Shepard, 1943-2017; He had ‘The Right Stuff.’” <i>Los Angeles Times</i> (1 Sug.): A. 1.*</li> </ul>	
<b>Week 5</b> T 2/8	Collaborative/Ensemble Performance/CEP #1.	<ul style="list-style-type: none"> <li>• CEP #1: Human Relations in Everyday Catastrophes.</li> </ul>	<ul style="list-style-type: none"> <li>• CEP #1</li> <li>• In-class Collaborative Learning presentation on the Reference Texts #4.2; #4.3.</li> </ul>
Th 2/10	Triple in Dialogues.	<p><b>Req.</b></p> <ul style="list-style-type: none"> <li>• Fornes, Maria Irene. 1986. <i>Mud</i> (1983).*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• Daily Forty-Niner, <i>Preview: Mud, presented by California Repertory showing Sept. 12-29</i> (2019) [3:05], <a href="https://www.youtube.com/watch?v=UE4AisGb4fY">https://www.youtube.com/watch?v=UE4AisGb4fY</a></li> </ul>	
<b>Week 6</b> T 2/15	Triple in Dialogues.	<p><b>Req.</b></p> <ul style="list-style-type: none"> <li>• Fornes, Maria Irene. <i>Mud</i>.</li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• #5.1_ Marranca, Bonnie (1984). “The Real Life of Maria Irene Fornes.” <i>Performing Arts Journal</i>, Vol.8, No. 1, pp. 29-34.*</li> <li>• #5.2_ Zimmerman, Guy. 2016. “Playing with Fire-Space: Site-Specific Placement and the Techno-pharmacology of Maria Irene Fornes’s <i>Mud</i>.” <i>SubStance</i>, Vol. 45, No. 1 (Issue 139), pp. 98-115.*</li> </ul>	<p><b>Prepare:</b></p> <ul style="list-style-type: none"> <li>• Plans for your Relational Scenario #4: The Interview Project</li> <li>• In-class Collaborative Learning presentation on the Reference Text #5.1; #5.2.</li> </ul>
Th 2/17	The Artist in Her Worlds: Documentary Film.	<p><b>Req.</b></p> <ul style="list-style-type: none"> <li>• Memran, Michelle, dir. (2018). <i>The Rest I Make Up</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• Blog #2: On Shepard; Fornes.</li> </ul>

<b>Week 7</b>  T 2/22	Collaborative/Ensemble Performance/CEP #2.  Relational Scenario #4: The Interview Project.	<b>Req.</b> • CEP #2: Human Relations in Affiliated Circles.  • Complete your Interview Project.	• CEP #2  • Presentations of your Interview Project.
Th 2/24	Tragi-comedy in Repartees.	<b>Req.</b> • Karam, Stephen. 2012. <i>Sons of the Prophet: A Play</i> .  <b>View:</b> • Roundabout Theatre Company, <i>Sons of the Prophet – About the Show</i> (2011) [4:07], <a href="https://www.youtube.com/watch?v=U7m-cP441CI">https://www.youtube.com/watch?v=U7m-cP441CI</a>	
<b>Week 8</b>  T 3/1	Tragi-comedy in Repartees.	<b>Req.</b> • Karam, Stephen. 2012. <i>Sons of the Prophet: A Play</i> .  <b>Ref.</b> • #6.1_Baitz, Jon Robin. 2012. “Modes of Compassion.” <i>American Theatre</i> 29. 2 (Feb.): p. 64. • #6.2_Isherwood, Charles. 2011. “Blighted Existences, Eased with Hope and Humor.” <i>nytimes.com</i> (21 Oct.), online.* • Alfano, Sean. 2006. “Teen’s Near-Fatal Joke Roils Ohio Town.” <i>cvsnews.com</i> . (19 Aug.), online.*	• In-class Collaborative Learning presentation on the Reference Text #6.1 and #6.2.
Th 3/3	Echo Chambers of Vocal Catches: Our American Family!	<b>Req.</b> • Parks, Suzan-Lori. “Elements of Style.” in <i>The America Play</i> .  • Parks, Suzan-Lori. <i>The America Play</i> .  <b>View:</b> • <i>Suzan-Lori Parks interview</i> (2002) [19:54] (2017), <a href="https://www.youtube.com/watch?v=ZQeFTeQQpQ">https://www.youtube.com/watch?v=ZQeFTeQQpQ</a> • <i>The America Play Scene Presentation</i> (2020) [12:11], <a href="http://www.youtube.com/watch?v=p6WiM8ZckoM">http://www.youtube.com/watch?v=p6WiM8ZckoM</a>	



		<ul style="list-style-type: none"> <li>• Cheng, Meiling. 2003. “The Unbearable Lightness of Sight.”*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• France 24, <i>The Art of Feminism: Does a feminist aesthetic exist?</i> (2019) [11:41], <a href="https://www.youtube.com/watch?v=mHxKjqIDhLg">https://www.youtube.com/watch?v=mHxKjqIDhLg</a></li> <li>• The Art Assignment, <i>Fierce Women of Art</i> (2015) [8:34], <a href="https://www.youtube.com/watch?v=zHair5dvG0s">https://www.youtube.com/watch?v=zHair5dvG0s</a></li> <li>• The Art Assignment, <i>Fierce Women of Art 2</i> (2016) [10:35], <a href="https://www.youtube.com/watch?v=UZNItkCi0wA">https://www.youtube.com/watch?v=UZNItkCi0wA</a></li> </ul>	
Th 3/31	Challenging the Heteronormative Mode of Being / Queering Feminisms.	<p><b>Req.</b></p> <ul style="list-style-type: none"> <li>• Halberstam, Jack. 2013. “Preface.” in <i>Gaga Feminism</i>.*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• reason.tv, <i>Gaga Feminism: Sex, Gender &amp; the End of Normal”: A Chat with Jack Halberstam and Taddeus Russell</i> (2013) [24:14], <a href="https://www.youtube.com/watch?v=gChsrwUfNk8">https://www.youtube.com/watch?v=gChsrwUfNk8</a></li> <li>• <i>A Fiery attack on Gender Norms</i> (2016) [2:50], <a href="https://www.youtube.com/watch?v=F4g5oiBjw6Q">https://www.youtube.com/watch?v=F4g5oiBjw6Q</a></li> <li>• <i>Cassils presents ‘The Resilience of the 20%: Monument Project</i> (2016) [5:43], <a href="https://www.youtube.com/watch?v=nOp1WYBRLIY">https://www.youtube.com/watch?v=nOp1WYBRLIY</a></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Blog #4:</b> On Peck/Baldwin or on Feminisms.</li> </ul>
<b>Week 13</b> T 4/5	Collaborative/Ensemble Performance/CEP #4.	<p><b>Req.</b></p> <ul style="list-style-type: none"> <li>• <b>CEP #4:</b> Human Relations in Enculturated Conflicts.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>CEP #4</b></li> </ul>
Th 4/7	Solo Corporeal Drama: Displaying Postcolonial Living History.	<p><b>Req.</b></p> <ul style="list-style-type: none"> <li>• Luna, James. “Allow Me to Introduce Myself.”*</li> <li>• Luna, James and Dubin, Margaret (2001). “High-Tech</li> </ul>	

		<p>Peace Pipe: An Interview with James Luna.”*</p> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Vantage Point: Take a Picture with a Real Indian: James Luna Performance</i> [2:41] (2010 [2001]): <a href="https://www.youtube.com/watch?v=dAa69BVwPYg">https://www.youtube.com/watch?v=dAa69BVwPYg</a></li> <li>• <i>REAL FACES: JAMES LUNA: LA NOSTALGIA: THE ARTIFACT</i> [2:38] (2009), <a href="https://www.youtube.com/watch?v=iLKrohvCMx0">https://www.youtube.com/watch?v=iLKrohvCMx0</a></li> <li>• James Luna: <i>Chapel for Pablo Tac</i> [2:56] (2011), <a href="https://www.youtube.com/watch?v=AStOGFopWC4">https://www.youtube.com/watch?v=AStOGFopWC4</a></li> <li>• Price, Nicola. <i>Art and Globalisation 3: Colonisation</i> [10:55] (2018), <a href="https://www.youtube.com/watch?v=Q6CvjNqVD0">https://www.youtube.com/watch?v=Q6CvjNqVD0</a></li> <li>• <i>Smoke Songs</i> (2012): a documentary about the Native American punk rock band Blackfires.*</li> <li>• REF: Quayson, <i>What Is Postcolonialism?</i> (2020) [41:01], <a href="http://www.youtube.com/watch?v=PIKeut0zxU">http://www.youtube.com/watch?v=PIKeut0zxU</a></li> <li>• REF: LoVine Louie, <i>Native Ameircans: We Shall Remain?</i> (2019) [18:28], <a href="https://www.youtube.com/watch?v=ilf5vDptOYk&amp;t=2s">https://www.youtube.com/watch?v=ilf5vDptOYk&amp;t=2s</a></li> <li>• REF: Nikki Sanchez, <i>Decolonization is for Everyone</i> (2019) [13:18], <a href="https://www.youtube.com/watch?v=QP9x1NnCWNY">https://www.youtube.com/watch?v=QP9x1NnCWNY</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• #10.3 Armand, Claudine (2017). “<i>California Forgets. Luna Remembers: Sensing Contemporary Native American Realities in James Luna’s</i></li> </ul>	
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		<p>Performance <i>Native Stories: For Fun, Profit &amp; Guilt</i>.”*</p> <p>• #10.4 _ Fernandez-Sacco, Ellen (2019). “You Go, I Stay: James Luna (1950-2018).”*</p>	
<p><b>Week 14</b></p> <p>T 4/12</p>	<p>Relations Between Kinship Mediums: Theatre and Performance Art.</p>	<p><b>Req.</b></p> <ul style="list-style-type: none"> <li>• Luna, James (cont.)</li> <li>• Gómez-Peña, Guillermo. 2016. “Guillermo Gómez-Peña attempts to explain performance art to people who may have never heard of it.” pp. 215-216.*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• Gómez-Peña, Guillermo. <i>Radical Art, Radical Communities, and Radical Dreams</i>. TED x CalArts (2014) [26:24], <a href="https://www.youtube.com/watch?v=x1KkjVpc5Go">https://www.youtube.com/watch?v=x1KkjVpc5Go</a></li> <li>• Gómez-Peña, Guillermo. <i>Welcome to the Third World; La Pocha Nostra</i>. (2009) [1:35], <a href="https://www.youtube.com/watch?v=EdEF3Sg-5w4">https://www.youtube.com/watch?v=EdEF3Sg-5w4</a></li> <li>• Gene Michael Productions, <i>Artist i: Guillermo Gómez-Peña</i> (2020 [2001]) [28:25], <a href="https://www.youtube.com/watch?v=Dvr2HTrSSPA">https://www.youtube.com/watch?v=Dvr2HTrSSPA</a></li> </ul> <p><b>Ref. View:</b></p> <ul style="list-style-type: none"> <li>• #11.1 _ <i>An Introduction to Performance Art  TateShots</i> [3:41] (2017), <a href="https://www.youtube.com/watch?v=6Z-YZ3A4mdk">https://www.youtube.com/watch?v=6Z-YZ3A4mdk</a></li> </ul>	<ul style="list-style-type: none"> <li>• In-class Collaborative Learning presentation on the Reference Text #10.3; #10.4; • #11.1</li> </ul>
<p>Th 4/14</p>	<p>A Duet in Pseudo-Colonial Action: Stereotypical Alterity Performed and Punctured.</p>	<p><b>Req.</b></p> <ul style="list-style-type: none"> <li>• Gómez-Peña, Guillermo; Fusco, Coco; Heredia, Paula; Wright, Daisy (1993). <i>The Couple in the Cage: A Guatinalui Odyssey</i>. Third World Newsreel: Authentic Documentary Productions. [32:30] (2015), <a href="https://www.youtube.com/watch?v=qv26tD DsuA8">https://www.youtube.com/watch?v=qv26tD DsuA8</a></li> </ul>	



		<b>Ref.</b> <ul style="list-style-type: none"> <li>• #12.1 Fusco, Coco. “The Other History of Intercultural Performance.”*</li> <li>• #12.2 Taylor, Diana (1998). “A Savage Performance” Guillermo Gómez-Peña and Coco Fusco’s ‘Couple in the Cage’.*</li> </ul>	
<b>Week 15</b> T 4/19	Collaborative/Ensemble Performance/CEP #5.	<b>Req.</b> <ul style="list-style-type: none"> <li>• CEP #5: Human Relations in Intercultural Clashes.</li> </ul>	CEP #5  • In-class Collaborative Learning presentation on the Reference Text #12.1; #12.2.
Th 4/21	A Solo in a Collective of Voices: Dystopic Now!	<b>Req.</b> <ul style="list-style-type: none"> <li>• Chanse, Sam (2015). <i>Lydia’s Funeral Video</i>. Ensemble Class Performance.</li> <li>• Kaya Press (2015). “Interview with Sam Chanse: Dystopias, Reproductive Rights, and Bi-Racial Horror Stories.” (Nov. 3), <a href="https://kaya.com/2015/11/interview-sam-chanse-dystopias-reproductive-rights-bi-racial-horror-stories/">https://kaya.com/2015/11/interview-sam-chanse-dystopias-reproductive-rights-bi-racial-horror-stories/</a></li> </ul>	• <b>Blog #5:</b> On Luna; Gómez-Peña; or on Gómez-Peña/Fusco
<b>Week 16</b> T 4/26	A Solo in a Collective of Voices: Dystopic Now! (cont.)	<b>Req.</b> <ul style="list-style-type: none"> <li>• Chanse, Sam (2015). <i>Lydia’s Funeral Video</i>. Ensemble Class Performance.</li> </ul> <b>Ref.</b> <ul style="list-style-type: none"> <li>• #12.1 Kaya Press (2015). “Interview with Sam Chanse: Dystopias, Reproductive Rights, and Bi-Racial Horror Stories.” (Nov. 3), <a href="https://kaya.com/2015/11/interview-sam-chanse-dystopias-reproductive-rights-bi-racial-horror-stories/">https://kaya.com/2015/11/interview-sam-chanse-dystopias-reproductive-rights-bi-racial-horror-stories/</a></li> </ul>	Ensemble Class Performance.

Th 4/28	Performative Exhibits: 395m/2022Spring  Relational Scenario #5: Creative Response Critical Commentary/CCCR Project.	<b>Req.</b> Complete your CCCR Project.	• Presentations of your CCCR Project.
<b>Final</b>  W 5/11  2-4PM	Online submission of your Final Project.		<b>DUE.</b> Final Project.  Note: Not the usual class time.