

AFRICAN AMERICAN THEATER

50:965:216:D1

SUMMER 2024

A survey course that explores the history, literature, and performance traditions of theater as developed by African Americans

June 24, 2024 – July 19, 2024



From left, Gabriel Ebert, Jon Michael Hill and Namir Smallwood in Antoinette Nwandu's "Pass Over," which was inspired by Beckett as well as the deaths of black men in encounters with police.

Photo Credit - Jeremy Daniel

Source: Paulson, Michael, and Nicole Herrington. "How these Black Playwrights are Challenging American Theatre." *New York Times*. April 25, 2019.

https://www.nytimes.com/2019/04/25/theater/black-playwrights-theater.html?fbclid=IwAR3XuJM4U5uo33CmNII6HfF8ckD-LNMzzuQc_Fa3916KvvJOjTO71vj4qYU

Welcome to African American Theatre!

African American Theater is a vibrant and unique entity enriched by ancient Egyptian rituals, West African folklore, and European theatrical practices. A continuum of African folk traditions, it combines storytelling, mythology, rituals, music, song, and dance with ancestor worship from ancient times to the present. It afforded black artists a cultural gold mine to celebrate what it was like to be an African American in The New World (Hill and Barnet 2009, 9).

Hill, Anthony D, and Douglas Q. Barnet, eds. Historical Dictionary of African American Theatre. Lanham, Maryland, Toronto, Plymouth, UK: Scarecrow Press Inc., 2009, p. xxxiii.

LECTURER

D. Amy-Rose Forbes-Erickson, PhD
(she/her/hers)

LECTURER EMAIL

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LECTURER'S WEBSITES

D. A-R. Forbes-Erickson (she/her/hers)
<http://www.forbes-erickson.com/>

The Pan-African Theatre Ensemble
<http://www.the-pate.com/>

OFFICE HOURS

Office hours by 1) Zoom, 2) Email d.amyrose.forbeserickson@rutgers.edu 3) Chat on Canvas

1) Zoom

Topic: African American Theatre Office Hours - Saturdays 10am -11am
Time: Saturdays 10am – 11am during the course

Join Zoom Meeting

<https://rutgers.zoom.us/j/98208770653?pwd=dW42Sk1mS001dTlh0VON0QzK1VYQT09>

Join by SIP

98208770653@zoomcrc.com

Meeting ID: 982 0877 0653

Password: 035131

One tap mobile

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Join By Phone

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- +1 253 215 8782 US (Tacoma)
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Join by Skype for Business

<https://rutgers.zoom.us/j/98208770653>

If you have any questions, please [contact](https://it.rutgers.edu/help-support/) the Office of Information Technology Help Desk

- 2) **Email** - d.amyrose.forbeserickson@rutgers.edu - I will be available by email every day. Expect responses to your emails within 24 hours of your requests.
- 3) **Chat on Canvas** - Saturdays only 10am-11am (Eastern) – Wait a few minutes for responses to your questions during this time.

CONTENT STATEMENT

This course covers topics and issues of enslavement, race, racism, anti-Blackness, African spirituality, mythology, religion, gender, sexuality as these refer to the lived experiences, perspectives, opinions, and thought by, about, for, created, and expressed by African Americans in theatre and the arts in the United States. At no time do these topics and issues excuse anyone from engaging with course materials and assignments.

COURSE DESCRIPTION

African American Theatre is a short historical survey exploring modes of self-expression by and about African Americans as distinctive forms of theatre; and will raise awareness about the history and the rich variety of theatre experience in the United States. Survey topics includes modules includes the African Grove theatre from 1821-24, blackface minstrelsy from 1828, African American pageants, the Harlem Renaissance, Black Power, the Black Arts Movements, Black feminist and Black LGBT theatres, African mythology in African American plays, Afrofuturism (Black Speculative Arts movement), to Black Lives Matter (BLM). This course covers key moments, including manifestos and statements on race and racism in American theatre, significant plays, and theatre-makers in African American theatre.

COURSE OBJECTIVES

By the end of the course, students will:

1. Create a film or video diary documenting what was learned in the course.
2. Prepare and perform a monologue from an excerpt from one of the plays being studied in the course.
3. Understand the rich legacy of African American theatre and its significance within American history, culture, activism, democracy, and civil liberties.
4. Compare, contrast and contextualize historical and contemporary genres and moments in African American theatre.
5. Gain an understanding and knowledge of African American Theatre as part of the wider Pan-African movement worldwide.
6. Learn about global theatre movements influenced by African American theatre and struggle.
7. Be able to discuss the commonalities between African American theatre and African Diasporic theatres in the Latin America, Caribbean, and Black Europe.
8. Consider issues of diversity in African American theatre, and engage in critical issues and debates about theatre.
9. Analyze American theatre and performance as conceptualized by African Americans.
10. Acquire skills in research and critical analysis through regular written discussions, including how to cite sources.
11. Engage in the arts and activism, and in the journey of African American theatre.
12. Begin to understand the injury caused by the social concept of race in America; and to review African American survival and achievements.
13. Be able to explain the political, economic, and cultural history of the United States, specifically African American life.
14. To gain an understanding of America's role and place in relation to the world, and in particular, Black global and local communities.
15. To cultivate and develop critical thinking skills in evaluating evidence and formulating new arguments through script analyses.

SUMMER 2024 COURSE DATES

June 24, 2024 – July 19, 2024

For academic success in this course, plan to read and prepare for at least three (3) hours each day.



From left, Charles Browning, Heather Alicia Simms and Roslyn Ruff in Jackie Sibblies Drury’s “Fairview,” which explodes the family sitcom form.

Photo Credit - Emon Hassan for The New York Times

Source: Paulson, Michael, and Nicole Herrington. “How these Black Playwrights are Challenging American Theatre. *New York Times*. April 25, 2019

https://www.nytimes.com/2019/04/25/theater/black-playwrights-theater.html?fbclid=IwAR3XuJM4U5uo33CmNII6HfF8ckD-LNMzZuQc_Fa3916KvvJOjTO71vj4qYU

EXPECTATIONS FOR COURSE PARTICIPATION

- It is expected that you will participate by completing readings, watching film clips and lectures, responding to all discussions, and completing assignments. You will:
- Complete all readings.
- Watch all film clips and lectures.
- Check Timelines
- Participate in all discussion boards.
- All assignments have flexible deadlines to meet your scheduling needs. Complete all assignments before 12 midnight on final due dates.
- Communicate any issues, questions, or concerns by email.
- Never email your assignments. If you email your assignment, you will receive a zero (0) for your assignment. Post all assignments on Canvas in the appropriate areas for points and grades, and for students’ records of assignments.

I will:

- Be available for questions and responses.
- Provide flexible deadlines for your busy schedules.
- Grade all assignments in a timely manner.
- Communicate any adjustments early.
- Have the right to make appropriate changes to course materials with notice.

CLASS POLICY

- It is class policy that I cannot receive and grade assignments by email. Please email all assignments to the appropriate places on Canvas.
- All assignments must be posted to Canvas in the appropriate areas for an accurate account of students’ records, and in order for you to receive a grade.
- Do not email your assignments. If you email your assignment, you will receive no grade (zero) for the assignment.

RULES FOR CLASS PARTICIPATION ON CANVAS

- Respect others' opinions and beliefs. Challenge and criticize ideas, not the person.
- Listen/read well to what others are saying/writing in class, even when you disagree with their arguments.
- Your posts should show that you have paid close attention by asking for clarification, expanding on points, and sharing ideas and critiques.
- Be courteous. Be punctual. Be prepared.
- Support your statements with evidence from course readings, films, lectures.
- Complete all assigned readings, films, and be ready to share and discuss what you are learning in your posts.
- If you are offended by something, or think another person might be offended, speak up and don't leave it to someone else to respond to it.
- Don't email your assignments. If you email your assignments, you will receive a zero (0). Post all assignments on Canvas in the appropriate areas for points and grades, and for students' records of assignments.
- As the Instructor of the course, I reserve the right to remove inappropriate posts; and report the student/s to the Chair and University.

Prompt: A Note About Race In the context of this course, we will be reading and discussing some troubling historical issues about race in plays, films, literature, and performances including terms like “negro,” “nigger,” “N-word,” “black,” “blackie,” “boy,” “girl,” “miscegenation” terms like “mulatto,” “quadroon,” “sambo,” “octoroon,” and others. Please note that African Americans were named these and other debasing terms for centuries through the construction of race and racial slavery. African Americans have re-appropriated many of these terms, and have used them for political activism, racial pride (Black is Beautiful), have chosen black or African American identities, and have recalled these terms as reminders of racial terror and discrimination in American society.

Since the US 2000 census, and in this “Post-Black” moment, many African Americans and other people of color have embraced biracial or multiracial identities, and have selected more than one “box” in response to rigid race categories. Prior to 2000, people of color were required to pick one “race,” and really had no choice in an assigned “race.” Even so, race and racism continue to shape our understanding of American society as structural and systemic in legal and judicial systems, gentrification, redlining in housing, employment discrimination, health disparities and lack of access to adequate healthcare, generational poverty due to slavery, racial profiling, and police brutality; and have left lasting dire consequences for Black, Indigenous and People of Color affected. This course will explore the ways in which African American theatremakers have responded, and are responding to racism with demands for an end to structural and systemic racism in America and American theatre.



From left, Fedna Jacquet, Ebony Marshall-Oliver, Marchánt Davis and Crystal Lucas-Perry in a reality-TV-style segment of Jordan E. Cooper's "Ain't No Mo.'" Photo Credit Sara Krulwich/The New York Times.

Source: Paulson, Michael, and Nicole Herrington. "How these Black Playwrights are Challenging American Theatre. *New York Times*. April 25, 2019

https://www.nytimes.com/2019/04/25/theater/black-playwrights-theater.html?fbclid=IwAR3XuJM4U5uo33CmNII6HfF8ckD-LNMzZuQc_Fa3916KvvJOjTO71vj4qYU

REQUIRED TEXTBOOKS

1. Hill, Errol G., and James V. Hatch. *A History of African American Theatre*. Cambridge University Press, 2003. (Available on Amazon.com or the University Bookstore)

REQUIRED PLAY TEXTS (Provided on Canvas)

1. *Star of Ethiopia* by W. E. B. DuBois
2. *Funnyhouse of a Negro* by Adrienne Kennedy **OR** *Dutchman* by Amiri Baraka
3. *Fairview* by Jackie Sibblies Drury, **OR** *Pass Over* by Antoinette Nwandu , **OR** *Slave Play* by Jeremy O. Harris
4. One (1) Monologue from *Hands Up: 7 Playwrights: 7 Testaments* by Nathan James, Nathan Yunberberg, Idris Goodwin, Glenn Gordon, Dennis Allen II, Eric Holmes



Teyonah Parris, left, and Paul Alexander Nolan participate in a provocative form of couples therapy in Jeremy O. Harris's "Slave Play." Photo Credit - Sara Krulwich/The New York Times

Source: Paulson, Michael, and Nicole Herrington. "How these Black Playwrights are Challenging American Theatre. *New York Times*. April 25, 2019

https://www.nytimes.com/2019/04/25/theater/black-playwrights-theater.html?fbclid=IwAR3XuJM4U5uo33CmNII6HfF8ckD-LNMzzuQc_Fa3916KvvJOjTO71vj4qYU

COURSE SCHEDULE BY WEEK/UNIT/MODULE

UNIT I - June 24-28, 2024

- UNIT I - INTRODUCTION POST – Due: Monday, June 24, 2024
- UNIT I - Module 1 – DISCUSSION - Due: Wednesday, June 26, 2024
- **FINAL PROJECT - TOPIC – Due: Thursday, June 27, 2024**
- UNIT I - Module 2 – DISCUSSION - Due: Friday, June 28, 2024

UNIT II - June 30 – July 5, 2024

- **FINAL PROJECT - OUTLINE – Due: Monday, July 1, 2024**
- UNIT II - Module 3 – BLOG - Due: Tuesday, July 2, 2024
- UNIT II - Module 4 – QUIZ (Modules 1-4) - Due: Friday, July 5, 2024
- UNIT II - Module 5 – BIO SKETCH - Due: Sunday, July 7, 2024 (Optional Assignment – Bonus Points)

UNIT III - July 7-13, 2024

- **FINAL PROJECT - DRAFT – Due: Tuesday, July 9, 2024**
- UNIT III - Module 6 – MONOLOGUE PROJECT - Due: Wednesday, July 10, 2024
- UNIT III - Module 7 – READING RESPONSE - Due: Saturday, July 13, 2024 (Optional Assignment – Bonus Points)

UNIT IV - July 14-19, 2024

- **FINAL PROJECT - VIDEO – Due: Monday, July 15, 2024**
- UNIT IV - Module 8 – DISCUSSION - Due: Tuesday, July 16, 2024
- **FINAL PROJECT - PEER REVIEW – Due: Wednesday, July 17, 2024**
- UNIT IV - Module 9 – DISCUSSION - Due: Friday, July 19, 2024 (Optional Assignment – Bonus Points)
- Conclusion of African American Theatre – Friday, July 19, 2024

Modules	Dates	Topic	Instructional Content	Readings	Assignments	Due Dates
UNIT I	June 24-28, 2024	Introduction & Overview				
Introduction	Monday, June 24, 2024	Introduction	So that we can all get to know one another better, please post an introduction about yourself. You might choose to share things such as your major, year in school, personal hobbies and interests, and what		Introduction Post Begin thinking about final projects (5 to 8-minute mini-	Due: Monday, June 24, 2024

			you hope to get out of the class. Consider adding a photograph of yourself as well! Please keep all posts professional and respectful.		documentary) = <u>Check due dates for final projects:</u> 1. Topic 2. Outline 3. Draft 4. Video	
Module 1	Monday, June 24, 2024	Statements on race and racism in American Theatre	Lecture Overview 1. What is Black theatre? 2. What is a Black play? 3. Historical and contemporary manifestos and statements about Black Theatre and racism in American Theatre Films/Images	Textbook Readings pp. 1-10 Readings from articles (pdfs) 1. "The Ground on Which I Stand" by August Wilson 2 "The Revolutionary Theatre." by Amiri Baraka. 3."Violence in Minneapolis is rooted in the history of racist policing in America" by Keisha N. Blain 4. "Dear White American Theatre" by Black, Indigenous, People of Color (BIPOC) theatre makers 5. "Four Black Artists on How Racism Corrodes the Theatre World" – Interviews by 6. "ATHE Responds to Uprising..."	Unit I - Module 1 - Discussion Final Project: Topic	Due: Wednesday, June 26, 2024 Due: Thursday, June 27, 2024
Module 2	Thursday, June 27, 2024	Overview of African American History and Culture 1619-1800 – The Flying Dutchman	Lecture Overview 1.Race in America 1619 Dutch Man-of-War 2.Early African American Theatre and Performance in the United States: a) Slave Narratives b) Tap Dance c) Ring Shout d)	Textbook Readings pp. 11-23 Watch/listen to assigned music videos	Unit I – Module 2 - Discussion No assignment due on Saturday, June 29, 2024	Due: Friday, June 28, 2024 Due: No assignment due

			Cake Walk e) Congo Square f) Dozens Films/Images			
UNIT II	June 30, 2024 – July 5, 2024	THE AFRICAN GROVE THEATRE, 1821-1824 & BEYOND				
July 4th US Independence Day	Thursday, July 4, 2023		Independent Reading	Independent Reading	No Assignments due on Thursday, July 4, 2024	Due: No Assignments due
Module 3	Sunday, June 30, 2024	The African Grove Theatre - 1821 & Beyond	Lecture Overview 1. The African Grove Theatre/ The African Theatre 2. James Hewlett – Lead Actor 3. Ira Aldridge 4. Victor Sejour 5. The African Grove Theatre/ The African Theatre Today 6. Theatre Criticism: Thoughts 7. The Black Doctor (1847) by Ira Aldridge (1807-1867) 8. The Escape: or A Leap For Freedom (1858) by Williams Wells Brown (1814-1884) Films/Images	Textbook Readings pp. 24-53 pp. 53-60 pp. 201-202 Reading Articles (pdf) Article on “African American Theatre.” Oxford Companion to Theatre and Performance “The Cambridge Companion to African American Theatre” Review by Harvey Young	Final Project: Outline Unit II – Module 3 - Blog	Due: Monday, July 1, 2024 Due: Tuesday, July 2, 2024
Module 4	Wednesday, July 3, 2024	Blackface Minstrelsy & African American Pageants	Lecture Overview 1. Blackface Minstrelsy – Jim Crow 2. Black Vaudeville 3. All-Black Musicals – All-Black Minstrel Shows 4. <i>The Underground Railroad</i> (1879) by Pauline Elizabeth Hopkins (1859-1930) 5. <i>In Dahomey</i> (1902) by Paul Lawrence Dunbar (1872-1906) and	Textbook Reading pp 93-98 pp. 107-109 pp 199 to 202 Read Play Text (pdfs) <i>The Star of Ethiopia</i> (1912) by W.E.B. Du Bois (1868-1963)	Unit II – Module 4 - Quiz (Modules 1-4)	Due: Friday, July 5, 2024

			Jesse A. Shipp (1859-1934) 6. <i>The Star of Ethiopia</i> (1913) by WEB Du Bois (1868-1963) and African American Pageants Films/Images			
Module 5	Saturday, July 6, 2024	Harlem Renaissance	Lecture Overview 1. The Harlem Renaissance playwrights and plays: 2. “The First One” (1927) by Zora Neale Hurston (1901-1960) 3. “Mulatto” (1935) by Langston Hughes (1898-1967) 4. Brief summaries of the plays and biographies	Textbook Readings pp. 218-220 pp.310-314	Unit II – Module 5 - Bio Sketch - BONUS POINTS – OPTIONAL ASSIGNMENT	Due: Sunday, July 7, 2023
UNIT III	July 7-13, 2023	BLACK ARTS MOVEMENT & BLACK LGBTQ, BLACK FEMINIST THEATRES				
Module 6	Sunday, July 7, 2024	Black Power & The Black Arts Movement	Lecture Overview BAM! Black Arts Movement “A Funnyhouse of a Negro” (1962) by Adrienne Kennedy (b. 1931) Biography – Adrienne Kennedy (b. 1931) Play Summary Theatre Criticism – “Funnyhouse of a Negro” (1962) Dutchman (1964) by Amiri Baraka (1934-2014) Biography – Amiri Baraka (1934-2014) Theatre Criticism – “Dutchman” (1964) Racial Unrest Baraka on Race and Sexuality Timeline	Textbook Readings pp. 388-395 pp. 414-416 pp. 427-429 Read Play Text (pdf) <i>Funnyhouse of a Negro</i> by Adrienne Kennedy OR <i>Dutchman</i> by Amiri Baraka	Final Project: Draft Unit III – Module 6 - Monologue Project (Video)	Due: Tuesday, July 9, 2023 Due: Wednesday, July 10, 2024

Module 7	Wednesday, July 10, 2024	Black LGBT and Black Feminist Theatre	<p><u>Lecture Overview</u> Black LGBT and Black Feminist Theatres</p> <p><u>Black Gay Theatre</u> 1. Pomo Afro Homos (1990-1995) 2. Tarell Alvin McCraney's unpublished semi-autobiographical play "In Moonlight Black Boys Look Blue." Film: Moonlight (2016) –directed by Barry Jenkins 3. Robert O'Hara</p> <p><u>Black Feminist and Black Lesbian Theatre</u> P. J. Gibson Shirlene Holmes Ntozake Shange Lynn Nottage Dominique Morriseau Anna Deavere Smith Suzan-Lori Parks</p> <p>Films/Images</p>	<p><u>Textbook Readings</u> pp.424-429, pp. 436-438 pp. 447-451</p> <p><u>Watch Film Excerpt</u> "For Colored Girls Who Have Considered Suicide/ When The Rainbow Is Enuf." (1976) by Ntozake Shange</p> <p><u>Watch Film Excerpt</u> "Moonlight" (2016) based on Tarell Alvin McCraney's unpublished semiautobiographical play, "In Moonlight Black Boys Look Blue"</p>	Unit III – Module 7 - Reading Response (BONUS POINTS - OPTIONAL ASSIGNMENT)	Due: Saturday, July 13, 2024
UNIT IV	July 14-19, 2023	AFRICAN MYTHOLOGY, AFROFUTURISM, BLACK LIVES MATTER				
Module 8	Sunday, July 14, 2024	<p>African Mythology and Culture in African American Theatre</p> <p>Afrofuturism (Black Speculative Movement)</p>	<p><u>Lecture Overview</u> 1. West African mythology (Yoruba) 2. African mythology in Black plays 3. Afrofuturism definition and examples</p> <p>Films/Images</p>	<p><u>Textbook Reading</u> pp. 7-8 pp. 21-22 p. 294 pp. 368-369 pp. 386-387 p. 394</p> <p><u>Readings</u> Read the UNESCO Comic Strip - "The Women Soldiers"</p>	<p><u>Final Project – Video</u></p> <p>Unit IV – Module 8 - Discussion</p>	<p>Due: Monday, July.15, 2023</p> <p>Due: Tuesday, July 16, 2024</p>

				of Dahomey” by UNESCO Excerpt – Afrofuturism – <i>The World of Black Sci-Fi and Fantasy Culture</i> by Ytasha L. Womack		
Module 9	Wednesday, July 17, 2024	Black Lives Matter Movement & Contemporary American Theatre	<p><u>Lecture Overview</u></p> <ol style="list-style-type: none"> 1. What is the Black Lives Matter Movement? 2. What is the Say Her Name Movement? 3. Overview of African American Plays addressing police brutality against blacks and people of color <p><u>Other Current Playwrights</u></p> <ol style="list-style-type: none"> 1. Jordan E. Cooper 2. Jeremy O. Harris 3. Antoine Nwankwo 4. Jackie Sibblies Drury <p>Films/Images</p>	<p><u>Textbook Reading</u> pp. 461-463 pp. 480-487</p> <p><u>Readings (pdf)</u> Paulson, Michahel, and Nicole Herrington. “How these Black Playwrights are Challenging American Theatre.” <i>New York Times</i>. April 25, 2019</p> <p><u>Read Play Text:</u> Read one (1) or more monologues from: <i>Hands Up: 7 Playwrights: 7 Testaments</i> by Nathan James, Nathan Yunberberg, Idris Goodwin, Glenn Gordon, Dennis Allen II, Eric Holmes</p> <p><u>Watch/listen to assigned music videos</u></p>	<p>Final Project – Peer Review</p> <p>Unit IV – Module 9 – Discussion – BONUS POINTS – OPTIONAL ASSIGNMENT</p>	<p>Due: Wednesday, July 17, 2024</p> <p>Due: Friday, July 19, 2024</p>

COURSE ASSIGNMENTS/DUE DATES/GRADING CRITERIA

CHECK LIST

TO BEGIN THIS COURSE:

Read your full syllabus, and then go to “Modules” on Canvas and complete each Unit & Module. Begin your Final Project at the beginning of the course from the first day of class, as you complete course assignments. Check the due dates for assignments and Final Project (topic, outline, draft, final, and peer review)

FINAL PROJECT – June 24, 2024 – July 19, 2024 (Ongoing Project)

FINAL PROJECT - TOPIC – Due: Thursday, June 27, 2024

FINAL PROJECT - OUTLINE – Due: Monday, July 1, 2024

FINAL PROJECT - DRAFT – Due: Tuesday, July 9, 2024
FINAL PROJECT - VIDEO – Due: Monday, July 15, 2024
FINAL PROJECT - PEER REVIEW – Due: Wednesday, July 17, 2024

(Final Project dates are included below with due dates for each section. Please go to “Modules” or “Assignments” to follow instructions for each assignment.)

UNIT I - INTRODUCTION & OVERVIEW - JUNE 24-28, 2024

Welcome to African American Theatre!

Overview

UNIT I – Module 1 – Instructional Content

UNIT I – Module 2 – Instructional Content

Assignments

- UNIT I - INTRODUCTION POST – Due: Monday, June 24, 2024
- UNIT I - Module 1 – DISCUSSION - Due: Wednesday, June 26, 2024
- [FINAL PROJECT - TOPIC – Due: Thursday, June 27, 2024](#)
- UNIT I - Module 2 – DISCUSSION - Due: Friday, June 28, 2024

UNIT II - THE AFRICAN GROVE THEATRE, 1821-1824 & BEYOND - JUNE 30, 2024 - JULY 5, 2024

UNIT II – Module 3 – Instructional Content

UNIT II – Module 4 – Instructional Content

UNIT II – Module 5 – Instructional Content

Assignments

- [FINAL PROJECT - OUTLINE – Due: Monday, July 1, 2024](#)
- UNIT II - Module 3 – BLOG - Due: Tuesday, July 2, 2024
- UNIT II - Module 4 – QUIZ (Modules 1-4) - Due: Friday, July 5, 2024
- UNIT II - Module 5 – BIO SKETCH - Due: Sunday, July 7, 2024 (Optional Assignment – BONUS Points)

UNIT III - BLACK ARTS MOVEMENT & BLACK LGBTQ, BLACK FEMINIST THEATRES - JULY 7-13, 2024

UNIT III – Module 6 – Instructional Content

UNIT III – Module 7 – Instructional Content

Assignments

- [FINAL PROJECT - DRAFT – Due: Tuesday, July 9, 2024](#)
- UNIT III - Module 6 – MONOLOGUE PROJECT - Due: Wednesday, July 10, 2024
- UNIT III - Module 7 – READING RESPONSE - Due: Saturday, July 13, 2024 (Optional Assignment – BONUS Points)

UNIT IV - AFRICAN MYTHOLOGY, AFROFUTURISM, BLACK LIVES MATTER - JULY 14-19, 2024

UNIT IV – Module 8 – Instructional Content

UNIT IV – Module 9 – Instructional Content

Assignments

- [FINAL PROJECT - VIDEO – Due: Monday, July 15, 2024](#)
- UNIT IV - Module 8 – DISCUSSION - Due: Tuesday, July 16, 2024
- [FINAL PROJECT - PEER REVIEW – Due: Wednesday, July 17, 2024](#)
- UNIT IV - Module 9 – DISCUSSION - Due: Friday, July 19, 2024 (Optional Assignment – BONUS Points)
- Conclusion of African American Theatre – Friday, July 19, 2024

No Late Assignments. No Incompletes. Please contact me immediately should you have any questions or concerns.

GRADE SCALE

Grades are given out with the following symbols, according to Rutgers University – Camden grade scale. Please note that there are no minus grades. I will provide a rubric for each assignment for students to easily track their grades. Please allow a reasonable time for grading assignments.

Letter Grade	Comment	GPA	Points	Percentage
A	Outstanding	4.0	351-400 (95-100)	95-100%
B+		3.5	301-350 (90-94)	90-94%
B	Good	3.0	251-300 (80-89)	80-89%
C+		2.5	201-250 (75-79)	75-79%
C	Satisfactory	2.0	101-200 (70-74)	70-74%
D	Poor	1.0	51-100 (60-69)	60-69%
F	Failing	0.0	0-50 (0-59)	0-59%

Thank you! I hope you’ll enjoy this learning experience, and share what you will be learning about African American Theatre. I wish you the best of luck in your majors and career options and future endeavors. Consider a major or minor in African American Studies, and support African American theatre and performance in your community.