



VNIVERSIDAD
D SALAMANCA

CAMPUS OF INTERNATIONAL EXCELLENCE

Theatre on the Margins: Race, Gender and Empire

*3 creds.,
1st semester*

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Aims and Objectives

This course is recommended especially for those people eager and open to learn and enjoy the reading of a diversity of theoretical approaches and theatre plays written mostly by women from different ethnic backgrounds.

Aims and Objectives:

1. To have an enjoyable time reading, viewing and discussing the assigned material.
2. To explore a diversity of methods and theories to be applied to the theatre written, directed and performed in English by women of different cultures and ethnic groups from the 1960s to present.
3. To understand the close connection that exists between the written text and the performed event—the whole theatrical event—which includes acting, directing, lighting, design, stage space, etc.
4. To expose students to theories on gender, ethnic and postcolonial studies as well as to theatre and drama theory that will help analyze how concepts such as culture, gender, race and nationality are constructed in society.
5. To understand how through their creative works theatre artists have exposed and dismantled old assumptions and stereotypes of cultures and collectives that have been under oppressive rule.
6. To explore how playwrights, actors, directors and theorists have come to widen our conception of life and interrelations among human beings by offering new perspectives that confront patriarchal, imperial and neocolonial cultures.
7. To help develop the necessary critical tools and vocabulary on theatre, postcolonial and cultural theory.
8. To show how playwrights have used and continue to use theatre as a public art that intends to shed light and bring change into society, and therefore, to illustrate the impact of the performing arts in English-speaking countries.

Course Program

1. Introduction to the Performing Arts from Past to Present: New Trends in Postcolonial and Contemporary Societies

2. The Black Theatre Movement in the United States: Its Impact on Other Theatre Movements and Countries
3. The Women's Movement and Theatre in the USA, UK, Africa and the Caribbean: New Proposals for the Performing Arts from Western and Black Feminist Perspectives
4. Theatre for Development, the Black Consciousness Movement and Womanist Theories in Africa
5. New Alternative Modes in Contemporary Theatre in English

Required Readings

A list of readings will be given to students the first day of class with the schedule of weekly assignments. These will include several essays and four theatre plays that may vary from year to year.

Methodology

- Classes will be based on selected theoretical material as well as theatre plays that students will need to read and prepare in advance to be discussed in class.
- There will be short introductory lectures to specific topics that might help elucidate certain concepts and serve as groundwork for other readings and discussion in class.
- Readings will be accompanied by the screening of various scenes taken from documentaries, films and theatre productions.
- Students will be required to prepare oral and written assignments throughout the course

Assessment

Students' final grade will depend on the quality and performance/accomplishment of the following:

- a) Participation – 20%
- b) Weekly assignments - 40%
- c) Oral presentation and written report – 40%

Bibliography and Resources

Below you can see a basic bibliography that will be expanded when classes start.

- Barrios, Olga, *The Black Theatre Movement in the United States and in South Africa*. Valencia: Universitat de València Publicacions, 2008.
- Bial, Henry. *The Performance Studies Reader*. New York: Routledge, 2004.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.
- Dolan, Jill. *The Feminist Spectator as Critic*. Ann Arbor, MI: U of Michigan Press, 1998.
- Gainor, J. Ellen, ed. *Imperialism and Theatre: Essays on World Theatre, Drama and Performance*. London and New York. Routledge, 1995.
- Hooks, bell. *Feminist Theory: Margin to Center*. South End Press, 1984.