Catalogue/Course Description:

This reading-intensive course will survey the major theatrical works of anti-apartheid performance in South Africa, from 1976 to 1994. Topics will include the plays of Athol Fugard; key films about South African history; and the mixed media stagings of the Handspring Puppet Company. Theoretical engagements will include Frantz Fanon, James C. Scott, Loren Kruger, Catherine Cole and others.

This course can also be applied toward the CWU Africana and Black Studies Minor.

Required Texts:

Athol Fugard, John Kani & Winston Ntshona: Statements
Athol Fugard, John Kani & Winston Ntshona: The Island
Athol Fugard: Sizwe Bansi Is Dead
Athol Fugard: Master Harold . . . and the Boys
Athol Fugard: My Children! My Africa!
David Graver: Drama for a New South Africa
Jane Taylor: Ubu and the Truth Commission

-All additional course readings will be distributed in class or via BB.

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<th>Course Objectives:</th>
<th>Assessments:</th>
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<td>• To be able to identify and critically engage with the main themes of plays and other course texts focused on the history and legacies of apartheid.</td>
<td>• This knowledge will be evaluated through in class quizzes, writing prompts, a research paper, and a final exam as well as class discussions and participation in in-class activities.</td>
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<tr>
<td>• To achieve a better mastery of the complex historical, political and cultural contexts of South Africa, particularly as embedded in course plays, films and other texts.</td>
<td>• This knowledge will be evaluated through in class quizzes, writing prompts, a research paper, and a final exam as well as class discussions and participation in in-class activities.</td>
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<td>• Develop and use critical thinking and analytical skills related to important debates surrounding the politics of race, both in South Africa and the United States.</td>
<td>• Oral discussion and analysis as well as evaluation by means of a final written examination.</td>
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Course Expectations:

1. To attend class. This course will rely largely on discussions formed organically in class and in-class activities to supplement these discussions. In order for this format to succeed, you must be present and on time.

2. To read the assigned materials. The material we read will provide us with the common ground upon which we will base our conversations. Without that common ground, our conversations will lose some of their richness. A goal for this quarter is to allow for an in-class discussion before the corresponding reading is due. This will allow for you to have context and understanding when approaching difficult or new texts. Once you have read the material you will participate in class activities, group discussions, and respond to five in-class writing prompts, which will be given in-class at random.

3. To be attentive and participate in class. Participation does not simply mean speaking aloud in class, although that is essential. Students should participate by actively following discussion, and by contributing to our quarter-long conversation through the insights they present in their activities and assignments. Participation includes coming prepared to class, asking questions that help to clarify the assigned readings, and making comments that link the readings to outside material (perhaps from other courses). Arriving late or leaving early, cell phone use, distracting behavior during lectures or student presentations, speaking unkindly or disrespectfully to or about anyone in the classroom, or expecting special treatment will detract from the desired atmosphere. A student acting inappropriately may be removed from class at the instructors will. Tardiness will affect your participation grade.

4. To complete the required assignments in a timely fashion. If you know you will be absent due to school related functions, family event, etc. it is your responsibility to make prior arrangements with the instructor. No late assignments will be accepted except by prior written arrangement with the instructor.

Attendance, Make-up Work & Comportment Polices:

Students are permitted three unexcused absences before I begin to lower your final letter grade by half-grade increments. I will excuse absences for a documented serious illness, family emergency or official Central Washington University events for which a permission form has been submitted in a timely manner. I will, after issuing a warning, also count excessive tardiness as an unexcused absence.

Make-up quizzes are permitted in the case of excused absences only.

Cellphone use of any kind during class is distracting, disrespectful, and strictly prohibited. If I see you using your cellphone in class, I will count you as absent for the day, void any submitted quizzes, and ask you to leave the classroom.

Finally, while drinking beverages is acceptable, the eating of food is prohibited in class.

These policies will be strictly enforced.

Assignments and Grade Weight:

Reading Quizzes—25%
Research Paper—30%
Class Participation and Attendance—15%
Final Exam—30%
**Reading Quizzes (25%):** Short written quizzes to test your basic comprehension of the plot, characters and major themes of a play or other type of reading assignment.

**Research Paper (30%):** Full guidelines will be discussed in class at a later date.

**Class Participation and Attendance (15%):** You are permitted three unexcused absences before your final grade starts to become penalized, one-half letter grade per absence. Class discussion is a requirement, so active participation is necessary to receive the best possible final grade in this class.

**Final Exam (30%):** The final exam will be given on the scheduled university final exam day. The final exam will assess your knowledge of the entire quarter. Several class periods before the day of the final you will be given a list of 75-100 terms/play titles/playwrights/historical figures/concepts/etc. to study and revisit.

**Grading Scale:**

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93-100 = A
90-92  = A-
87-89  = B+
83-86  = B
82-80  = B-
77-79  = C+
73-76  = C
70-72  = C-
60-69  = D
0-59   = F
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**Tentative Class Schedule:**

**September**
26 Introduction and Discussion of the Syllabus.
    Assignment Due Next Class: Study Map!

**October**
1 Lecture: What Was Apartheid? Writing Assignment on Apartheid Laws. Map Quiz!
3 In-Class Presentations of Writing Assignments.
    Assignment Due Next Class: Read *Statements* by Fugard, Kani, and Ntshona.
8 *Statements* Discussion and Reading Quiz.
10 Watch and Discuss Apartheid Documentary Film.
    Assignment Due Next Class: Read *The Island* by Fugard, Kani, and Ntshona.
15 Discussion of *The Island* and Handout about Robben Island. Reading Quiz.
    Assignment Due Next Class: Read *Sizwe Bansi Is Dead* by Athol Fugard.
17 Discussion of *Sizwe Bansi Is Dead* and James C. Scott Handout. Reading Quiz.
22 Watch and Discuss the Film *Cry Freedom!*
    Assignment Due Next Class: Read *Master Herold...and the Boys* by Athol Fugard.
Discussion of Master Harold…and the Boys and Wertheim Handout. Reading Quiz.
Assignment Due Next Class: Read My Children! My Africa! By Athol Fugard.

Discussion of My Children! My Africa! and Colleran Handout. Reading Quiz.

Assignment Due Next Class: Read Crossing by Reza De Wet.

November
5 Discussion of Crossing and Fanon Handout. Reading Quiz.
Assignment Due Next Class: Read Mooi Street Moves by Paul Slabolepszy.

7 Discussion of Mooi Street Moves and Kruger Handout.

12 Lecture on the Truth & Reconciliation Commission. Read: Krog Handout.
Watch Film: In My Country.
Assignment Due Next Class: Read Ubu & the Truth Commission by Jane Taylor.

14 Discussion of Ubu & the Truth Commission and Cole Handout. Reading Quiz.
Assignment Due Next Class: Read Nothing But the Truth by John Kani.

19 Nothing But the Truth Discussion and Reading Quiz.

21 Lecture on Handspring Puppet Company. Watch War Horse Documentary.

26 TBA
Assignment Due Next Class: Read And the Girls in Their Sunday Dresses by Zakes Mda.

28 Thanksgiving Break!

December
3 And the Girls in Their Sunday Dresses Discussion and Reading Quiz.

5 Final Exam Review / Research Papers Due.

Students with Disabilities:

If you have a disability that may prevent you from meeting course requirements, contact the instructor immediately to file a Student Disability Statement and to develop an Accommodation Plan. Course requirements will not be waived but reasonable accommodations will be developed to help you meet the requirements. You are expected to work with the instructor and the CWU Disability Support Specialist to develop and implement a reasonable Accommodation Plan.

CWU's University Writing Center:

Writing Consultants offer free, one-on-one sessions to all CWU students, of all disciplines and levels. Students can brainstorm ideas, find research, and revise their drafts for organization, citation style, and grammar, learning how to edit their own papers. Writing Center time, locations, grammar handouts, and other writing resources are available at: www.cwu.edu/~writingcenters
Theatre Arts Mission Statements:

University Mission;
“Docendo Discimus” (By Teaching We Learn)

Department Mission:
The Department of Theatre Arts is an ensemble of artists, scholars, educators, and practitioners located in the heart of the Pacific Northwest who:
• prepare students for advanced study and professional careers in theatre;
• promote creativity and excellence in a diverse educational environment;
• cultivate, educate, challenge and enrich audiences; and
• train and prepare students from diverse backgrounds to link art and life through experiential learning; in order to nurture skilled, thoughtful, and courageous citizens who will promote a peaceful and tolerant global community.

Teaching Philosophy:
The Theatre Arts Department supports and practices constructivism as a teaching philosophy. Indeed, it may be argued that it has used this philosophy in almost all of the diverse areas within the discipline since the art of theatre was created by human beings. Teachers of Theatre Arts practice tenets from the three forms of constructivism exhaustively covered in the Conceptual Framework; Developmental, Social, and Socio-cultural. As a result, we apply the views commonly and generally held by constructivist teachers;
• Learning opportunities are best when accompanied by high levels of active engagement with tasks that characterize them.
• Formal knowledge is valued and made available to the learner, but the learner is encouraged to reflect on it and be skeptical about it, rather than simply accept it.
• Multiple examples and a variety of representations of content enable learners to derive meaning.
• Critical thinking, reflection, and problem solving are prized and encouraged.
• Interaction and conversation with others in the learning environment can improve the learner’s ability to state her case, can widen perspective, and can motivate learning.
• Multiple and authentic measures of assessment provide richer insight into the learner’s construction of knowledge.
• Verbal explanations can and should be supplemented by experiential learning.
It should be noted that each teacher applies these precepts in diverse ways, according to their particular area within the discipline.