**GENDER AND THE PERFORMING ARTS**

**FALL 2016 – THEA 3360/WOMS 3360-001**

**Tuesday & Thursday, 9:30 a.m. – 10:50**

**Room ARCH 405**

**REV 8/3/16**

**Instructor:** Detra Payne, MFA, SAG/AFTRA

**Instructor’s Office Number:** Fine Arts Building Central, Room 268A

**Office Telephone Number: (Main Office)** 817.272.2650

**Email Address: detra.payne@uta.edu**

**Office Hours:** Tuesday/Thursday, by appointment ONLY\*

**DESCRIPTION OF COURSE CONTENT:** Examines the role of gender in the performing arts, including theory and practice focused on gender. Additional topics may include female pioneers in the performing arts, the image of gender in different media, the way gender affects actors and artists, and the effect of cultural definitions of gender on audience reception. Offered as THEA 3360 and WOMS 3360. Credit will be granted only once.

**Note:** Course syllabus, course requirements, assignments, and projects are subject to change and review by the instructor depending on instructor’s evaluation of class progress and comprehension of course material.

**STUDENT LEARNING OUTCOMES:**

Student will learn to think critically about gender and its roll in performing arts.

**REQUIRED COURSE TEXT:**

1) When Women Call the Shots by Dr. Linda  Seger - ISBN 13: #978-0595268382

**Recommended Texts:**

Feminist Theories for Dramatic Criticism by Gayle Austin - ISBN 13: #978-0472064298

Additional material will also be placed on Blackboard and or Electronic Reserves. Students are expected to come to class having thoroughly read all assigned material for that day, with at least one discussion question ready to start a class discussion.

**PLAYS IN PRODUCTION AT MAVERICK THEATRE FALL 2016:**

**Troupers: A Musical Vaudeville**

***The Theory of Relativity***

**Music and lyrics by Neil Bartram**

**Book by Brian Hill**

***October 7, 8, 9, 10, 2015 @ 8:00pm***

***October 11, 2015 @ 2:30pm***

***Mainstage Theater, UTA, Fine Arts Bldg.***

**or**

***The Man Who Came To Dinner***

***by George S. Kaufman & Moss Hart***

***November 18, 19, 20, 21, 2015 @ 8:00pm***

***November 22, 2015@ 2:30pm***

***Mainstage Theatre, UTA, Fine Arts Bldg.***

by Anne Healy

October 12, 13, 14, 15, 2016 @ 8:00pm

October 16, 2016 @ 2:30pm

Mainstage Theater, UTA, Fine Arts Bldg.

**Or**

**The Miser**

A Comedy by Moliere, Translation by David Chambers

November 16, 17, 18, 19, 2016 @ 8:00pm

November 20, 2016@ 2:30pm

Mainstage Theatre, UTA, Fine Arts Bldg.

**REQUIRED MATERIALS:**

3-Ring Binder: 1” with paper, or similar spiral notebook with paper

Pencils and erasers

Scenes

Photocopies – students will have a photocopy cost associated with this course, including supplying the instructor with a photocopy of each monologue and scene. **The copy machine in the Theatre Arts Dept. office may NOT be used to copy materials that students must supply for their coursework.**

**REQUIREMENTS**

* Purchase and read required texts.
* Research various subjects and subject matter being discussed. Rehearse, memorize, scenes/monologues outside of class. You must schedule work and other coursework appropriately in order to prepare effectively.
* Bring photocopies of scenes to class including an instructor copy.
* Come to class and participate fully. **ATTENDANCE IS REQUIRED.**
* Be prepared for all class activities.
* Failure to attempt **any** of the required assignments shall result in a failing grade in the course.
* Students might be required to memorize, rehearse, and perform scene(s) with a basic level of performance capability.
* Grade grievances: Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current undergraduate catalog.
* You are required to be at the final exam during the scheduled final exam time.
* **Final Exam: Tues., Dec. 15th 8:00am – 10:30am**.

**Participation:** Much of the learning in this class will come from discussions based on the readings and other material. The success of this course depends on YOU reading ALL assigned material and being part of a lively engagement with this material in class. Therefore…

**Attendance:** At The University of Texas at Arlington, taking attendance is not required. Rather, each faculty member is free to develop his or her own methods of evaluating students’ academic performance, which includes establishing course-specific policies on attendance. As the instructor of this section: This course has a **REQUIRED ATTENDANCE POLICY.** For the successful completion of this course, all elements of this **REQUIRED ATTENDANCE POLICY** must be fully observed. This **REQUIRED ATTENDANCE POLICY** is as follows:

Ø  Class attendance is **MANDATORY**. A student is allowed **three** (3) absences without grade point deductions. **Every absence after the third absence will result in the deduction of one full letter grade from the student’s final semester grade;** the **ONLY** standard exception to this policy is when a student can provide an **official** excuse from a doctor, with full contact information for the doctor's office, for the specific absence which is over and above the three allotted absences. (See your student health center for a medical excuse if you cannot visit your regular doctor). If student has official University related business such as: Athletics, Choir, required conferences, it **MUST** be cleared by the instructor **PRIOR** to the missed class by way of **PROOF FROM THE PARTICUALAR DEPARTMENT** (on department letterhead) of their required absence. Illness without a doctor’s note is **NOT** an excused absence, no exceptions!!!

Ø  Three (3) tardy events **total**, of **any** length of time whatsoever, will equal one absence. Being tardy to a Major Assignment or Exam (or the syllabus equivalent of a Major Assignment or Exam) may result in a grade of zero unless the student provides an **official** excuse from a doctor, with full contact information for the doctor's office, which clearly indicates that a medical emergency restricted the student from prompt attendance to, the completion of, or the turning in of a Major Assignment or Exam at the specified due date/time. Being tardy is defined as 10 minutes after the official class start.

Ø  **THE SIGN-IN ATTENDANCE SHEET FOR THIS COURSE WILL BE POSTED PROMPTLY AT THE VERY BEGINNING OF EACH CLASS AND REMOVED AT 10 MINUTES PAST THE OFFICIAL CLASS START. THE TARDY SHEET WILL BE POSTED THE ENTIRE CLASS. Students who arrive to class tardy have the sole responsibility to sign the TARDY sheet. If a student does not sign the TARDY sheet they are counted ABSENT. Sign-in only for YOURSELF; the instructor WILL file a grievance with the university if any student signs in for another student.**

Ø  Assignments handed in late (after the class in which it was due) and which the instructor accepts will be reduced by **ONE FULL LETTER GRADE** unless a verifiable doctor’s excuse is provided.

**DESCRIPTIONS OF MAJOR ASSIGNMENTS AND EXAMINATIONS:**

1. ***(Student Signed Signature Page)***. Due 9/1
2. ***(Daily Assignment)*** Daily Reading: Come to class with no less than two discussion questions for that day’s readings, to be handed in at the start of class, **as well as one interesting person, play, film, or idea that might make an interesting research paper, that might become a germinal idea from that day’s reading.**
3. ***(Theatre Going Essay)*** 1 short essay (2-4 pages), in response to one of the two required theatrical performances, that includes a biography of the playwright and/or a discussion of the characters in social, cultural, and/or theoretical contexts. Due 11/17
4. ***(In-Class Report)*** 1 in-class report to supplement discussions. This should be 10 minutes of supplemental biographical, historical, or dramaturgical/theoretical material on the play/film/television/sport/production/ being studied, along with a 2 page paper summarizing your presentation and including a bibliography in MLA format with a minimum of 3 sources (only two of which may be internet sources). Please see me if you ever need help locating resources. The paper is due on the day you present your report. Challenge yourself to engage your subject critically. Why is this person/production historically significant? What role do politics or social issues play in this artist’s work? What can we learn about theatre, film, television, sports and/or gender history by studying this person/group or work? Students will sign up for these reports at the beginning of the semester. (Student assigned date)
5. ***(Research paper/project),*** due in parts throughout the semester. Possibilities for this project/paper include:
6. A 7-10 page research paper about/analysis of a play/film/television program we haven’t read or seen in relation to course content;
7. A 7-10 page response to the theory or history we’ve read
8. A 7-10 page research paper about a prominent female theatre artist, filmmaker, or group, including a discussion of that person/group’s work, and ideas about/influence on gender in the arts.
9. A creative project (live or filmed) responding in some way to the course material, along with a 2-3 page written explanation/assessment of your work. (all of the deadlines for this project apply to the creative version as well—the proposal, outline, the research, the rough draft, etc.)

Avoid turning in simple biographies/histories. I expect your paper to have a clearly stated argument (a thesis), and to be a thoughtful, thorough analysis/critical investigation of your topic. Your paper will be completed in stages: a one-paragraph proposal (topic statement) is due **Sept. 22**; an introductory paragraph, outline, and bibliography is due on **Oct. 6**; a rough draft of your paper is due on **Oct. 27**; and your final paper is due on **Dec. 6.** Your bibliography should include **a minimum of 10 sources**, and follow MLA format. **No more than 4 of these sources may be internet** **sites**— **6 of them must be books or articles**.

**OR See The Creative Project sheet attached below!**

**GRADING:** *(You are responsible to pay close attention to all points on Blackboard)\**

Class Participation/Preparation – 5x29 daily points 145 Points

 *(You must be in class to earn these points – if tardy only 2.5pts possible)*

Student Signed Signature Page (due 9/1): 5 Points

Daily Assignment/Reading discussion questions: 20 Points

 *(points divided thru semester - 10pts. 1st half/10pts. 2nd half)*

Theatre Going Essay (due 11/17): 20 Points

In-Class Report (student date assigned): 30 Points

**Research paper/project:**

 Topic Statement – (due 9/22) 5 Points

 Intro/Outline/Bibliography – (due 10/6) 10 Points

 Rough draft – (due 10/27) 20 Points

Final Paper: (due 12/6) 35 Points

**TOTAL POSSIBLE POINTS 290 POINTS**

**Grading:** Students are expected to keep track of their grades throughout the semester and seek guidance from available sources (including the instructor) if necessary. Please see me if you do not understand how to access your grades on Blackboard. You will be evaluated on the progress you make as an individual, not in comparison to the progress of your classmates. Should you have any concerns, I am available Tuesday and Thursday in my office by appointment. Please don’t hesitate to talk with me. The grade scale for this course is listed below.

**261-290 = A**

**232-260 = B**

**203-231 = C**

**174-202 = D**

**173 & below = F**

**EXPECTATIONS:**

You are expected to be disciplined in your work; meet all assignments on time; take notes on all topics/subjects of discussion; participate in all class discussions; practice any performances outside of class – this is part of your homework; use class time wisely, seek help and further explanation from the instructor if needed; and, make interesting and informed choices in your discussions and papers.

**EXPECTATIONS FOR OUT-OF-CLASS STUDY**: Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional 4 hours per week of their own time in course-related activities, including reading required materials, completing assignments, preparing for exams, etc.

**STUDENTS ARE SOLELY RESPONSIBLE FOR MAINTAINING/KEEPING UP WITH THEIR ABSENCES AND TARDIES**: - if you join the class late/after the first day the class begins, it is your responsibility to give a **copy** of your proof of enrollment to the instructor with the date of enrollment, for the instructor to be aware of the date you actually joined the class. Otherwise all dates you missed or did not sign the Sign-In-Sheet or Tardy Sheet, **NO MATTER WHEN OR WHY THE STUDENT JOINED** the class will be considered absences.

**ASSIGNMENTS/HOMEWORK:** Again, absolutely no late work accepted. It is your responsibility to obtain any homework assignments from a classmate --- not from the instructor--- if you are absent. Please do not email me to ask if you missed anything in class. The answer will always be, “Yes.” If you were absent, ask a classmate first. If after reading over the assignment expectations you do not understand the assignment or need clarification, please come see me or email me and ask a specific question. I am more than happy to explain it another way to ensure your success and increase enjoyment of the class. In the past, students have found it helpful to exchange email addresses or phone numbers with a classmate in order to assist each other*.* Perhaps you want to do that now, if you feel comfortable offering your information. All major assignments are explained in the syllabus, the syllabus is permanently posted on Blackboard, and you should even have a hardcopy. Additionally, we will always discuss in detail the assignments well before they are due.

**EXTRA CREDIT:** Extra credit is not offered in this course. Double check dates, days and times of all assignments, quizzes & finals - students are solely responsible for knowing these no matter what is on the syllabus!

**GRADE GRIEVANCES**: Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current University Catalog.

**DROP POLICY:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance**. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/aao/fao/>).

**AMERICANS WITH DISABILITIES ACT:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**TITLE IX POLICY:** The University of Texas at Arlington (“University”) is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated.*For information regarding Title IX, visit* [www.uta.edu/titleIX](http://www.uta.edu/titleIX) or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or [jmhood@uta.edu](jmhood%40uta.edu).

**ACADEMIC INTEGRITY:** Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington’s tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

UT Arlington faculty members may employ the Honor Code in their courses by having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents’ Rule* 50101, §2.2, suspected violations of university’s standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student’s suspension or expulsion from the University. Additional information is available at <https://www.uta.edu/conduct/>.

**ELECTRONIC COMMUNICATION:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. **All students are assigned a MavMail account and are responsible for checking the inbox regularly.** There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

**CAMPUS CARRY:** Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <http://www.uta.edu/news/info/campus-carry/>

**STUDENT FEEDBACK SURVEY:** At the end of each term, students enrolled in classes categorized as “lecture,” “seminar,” or “laboratory” shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

**FINAL REVIEW WEEK:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

**EMERGENCY EXIT PROCEDURES:** Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

**STUDENT SUPPORT SERVICES**:]UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include [tutoring](http://www.uta.edu/universitycollege/current/academic-support/learning-center/tutoring/index.php), [major-based learning centers](http://www.uta.edu/universitycollege/resources/college-based-clinics-labs.php), developmental education, [advising and mentoring](http://www.uta.edu/universitycollege/resources/advising.php), personal counseling, and [federally funded programs](http://www.uta.edu/universitycollege/current/academic-support/mcnair/index.php). For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at <http://www.uta.edu/universitycollege/resources/index.php>.

**ELECTRONIC DEVICE USE:** Cell phone use for making and receiving calls, watching videos and texts, is prohibited in class. If you must make or receive a call/text please do so before entering the classroom. **You may not text or talk on the phone during class**. Electronic devices used for any other reason except class-related activities such as research or taking notes are not allowed. Choosing to ignore this policy results in the following process. (1) You will receive one direct “Are you on your phone because of an emergency?” question. (2) If the answer is no, you will be asked to stop the phone use. The second time the same student chooses to ignore the policy s/he will be reported to the Office of Student Conduct. Thank you for your compliance with the policy.

**BEHAVIOR INTERVENTION TEAM:** As a faculty member at UTA, I am considered a “responsible employee”. That designation means I am obligated to look out for students’ well being. If I feel a student is displaying unusually hostile or potentially dangerous behavior on a regular basis, I will contact the BIT and they will address the situation. This procedure does not take the place of my calling 911 or campus police if danger is imminent, and you are always encouraged to do the same. For more information please visit <http://www.uta.edu/bit/>. You might consider putting the campus police contact number in your phone since campus police are more familiar with the UTA campus than are the 911 responders. That number is 817-272-3003.

**THE IDEAS CENTER (**2nd Floor of Central Library) offers **free** tutoring to all students with a focus on transfer students, sophomores, veterans and others undergoing a transition to UT Arlington. To schedule an appointment with a peer tutor or mentor email IDEAS@uta.edu or call (817) 272-6593.

**THE ENGLISH WRITING CENTER (411LIBR)**: Hours are 9 am to 8 pm Mondays-Thursdays, 9 am to 3 pm Fridays and Noon to 5 pm Saturdays and Sundays. Walk In ***Quick Hits*** sessions during all open hours Mon-Thurs. Register and make appointments online at [http://uta.mywconline.com](http://uta.mywconline.com/). Classroom Visits, Workshops, and advanced services for graduate students and faculty are also available. Please see [www.uta.edu/owl](http://www.uta.edu/owl) for detailed information.

**DEPARTMENT OF THEATRE ARTS ATTENDANCE/PRODUCTION DUTY POLICY:**Students cast in acting roles or who have lead technical or design assignments in UTA productions are required to attend class on a regular basis. Failure to do so shall result in the student being reported to the student's Area Head for their degree plan and the Production Manager and may result in the student being replaced in their production assignment, and/or other major production positions for the current semester's productions at the discretion of the department chair. (Refer to the Theatre Arts Student Handbook for all updated policies.)

**CONFERENCES/AUDITIONS:** Department of Theatre Arts majors are encouraged to participate in theatre conferences and graduate school auditions. However, Theatre Arts majors are required to submit an excused absence request to the instructor no less than **two (2) full weeks** prior to the conference/audition in order for the instructor to consider granting an excused absence. Such notification must be in writing and support documentation will be required to verify the Theatre Arts major’s attendance, completion and/or successful (or professionally worthwhile) participation in said conference or audition. All students are expected to complete all coursework (as stipulated in the syllabus) and all course requirements (as stipulated by the syllabus) in a timely manner (the term “timely manner” will be defined/specified by the instructor at the time the Theatre Arts major submits their excused absence request to the instructor for initial consideration). At the discretion of the instructor, class participation grades may be affected; therefore, Theatre Arts majors are advised to fully consult with the instructor prior to engaging in such activities.

**A gentle request:** Please refrain from “side chatter” when the instructor is speaking or listening, when classmates are presenting, engaging in discussion, or any other activities which require being able to hear others’ communication. In addition, please be prepared to speak with more volume than you do for conversation. Thanks in advance.

**Emergency Phone Numbers**: In case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2-3003** (campus phone). You may also dial 911. Non-emergency number 817-272-3381

For non-emergencies, contact the UTA PD at 817-272-3381.

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**Course Schedule
Course Schedule for Gender and the Performing Arts**

*(\* This calendar and syllabus are subject to change at the discretion of the professor depending on the progression and the development of the specific skills to be mastered*. *Students will be promptly informed of any changes in class. Students are responsible for this and any information from any classes that they miss.)*

**Week 1**:

8/25 Welcome! Review Syllabus

 {Homework – Read articles on BB in Week 2 folder}

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**Week 2**:

8/30 Discussion question: **What do I know about Gender and the Performing Arts that is not from a book?**

9/1 ***\*Student Signed Syllabus Signature Page due at beginning of class***

Discussion Question: What do I know about Gender and the Performing Arts that I learned from books/articles/the internet?

 Watch Video: “Miss Representation” by Jennifer Siebel Newsom (Geena Davis in it)

 <https://www.youtube.com/watch?v=CgX7XkHV7x8>

{Homework – gather examples of males & females engaged in the performing arts -

Read articles on BB in Week 3 folder

Read: When Women Call the Shots Ch. 1 & 2}

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**Week 3:**

9/6 Discussion Question: What is considered the performing arts? How are these art forms expressed?

 *(Everyone must bring to class examples – {written, pictures or tangible items} of their vision of males and females engaging in performing arts)*

9/8 Continue Discussion Question above

 {Homework – read articles on BB in Week 4 folder

Read: When Women Call the Shots Ch. 8}

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**Week 4:**

9/13Discussion Question: **Does Gender matter in the performing arts? How does it impact the artists and their works in unique ways?**

 ***Student In Class Report:***

9/15 Continue Discussion Question above

{Homework: read articles on BB in Week 5 folder –

Read When Women Call the Shots Ch. 9}

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**Week 5:**

9/20 Discussion Question: Do female artist receive a fair shake? Why or why not?

 ***Student In Class Report:***

9/22 \***Topic Statement for Final paper/Project due at beginning of class**

Continue discussion Question:

 {Homework: read articles on BB in Week 6 folder}

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**Week 6:**

9/27 Discussion Question: Can a wedding be considered a type of performance art? Who is the performance for? Does gender matter in this performance? Why or why not?

 *Student In Class Report:*

 \*Midterm 8th week Progress Grades open today

9/29 Watch a video of a wedding

 {Homework: read articles on BB in Week 7 folder

Read: Feminist Theories for Dramatic Criticism Ch. 2 & 3 and scanned parts of Ch. 1}

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**Week 7:**

10/4 Discussion Question: What is feminist theatre?

 *Student In Class Report:*

 Read the: The Vagina Monologues by Eve Ensler

10/6 **\*Introductory paragraph, Outline, and Bibliography for Final paper/Project due beginning of class**

Continue Discussion question & reading: The Vagina Monologues

 {Homework: read articles on BB in Week 8 folder}

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**Week 8:**

10/11 Discussion Question: **Why are women called actresses? Why is there a separate identification? Should female performers in theatre/film/television simply be called actors?**

 ***Student In Class Report:***

10/13 Continue discussion question:

 {Homework: read articles on BB in Week 9 folder}

**\*Midterm 8th Week Progress Grades Due Oct. 17**

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**Week 9:**

10/18 Discussion Question: **Should the sexes be allowed to interchange when it comes to casting? Does it work if female actors/actresses perform the lead or any none female identified role in Shakespearean plays?**

 ***Student In Class Report:***

10/20 Continue discussion question:

 {Homework: read articles on BB in Week 10 folder –

Read: When Women Call the Shots Ch. 13, & 16}

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**Week 10:**

10/25 Discussion Question: What are the images of women on stage/film/television?

 *Student In Class Report:*

Video: “Thelma & Louise” or “9 to 5”

10/27 **\*Rough Draft of Final Paper/Project due beginning of class**

Video: “Thelma & Louise” or “9 to 5”

 {Homework: read articles on BB in Week 11 folder

Read: When Women Call the Shots Ch. 17 & 18 pgs. 172-181}

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**Week 11:**

11/1 Discussion Question: Race, gender and sexual power as seen in films

 Video: “Cleopatra Jones”

 *Student In Class Report:*

*(11/2 Last day to drop classes; submit requests to advisor prior to 4:00 pm)*

11/5 Continue video: “Cleopatra Jones”

 {Homework: read articles on BB in Week 12 folder

Read: When Women Call the Shots Ch. 19}

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**Week 12**

11/8 Discussion Question: What does it mean to be feminine or masculine? What are the roles that women have played in feminine & masculine characteristics?

 *Student In Class Report:*

11/10 Video: Serena Williams documentary “Serena” or “Venus and Serena” documentary

 {Homework: read articles on BB in Week 13 folder

Read: When Women Call the Shots Ch. 18 pgs 181-182}

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**Week 13:**

11/15 Discussion Question: How is the LGBTQ community represented in the performing arts? In theatre/film/television and other art forms?

 *Student In Class Report:*

Read: Draw The Circle by Mashuq Deen

11/17 **\*Theatre Going Essay Due at beginning of class**

Continue reading: Draw The Circle by Mashuq Deen

 {Homework: read articles on BB in Week 14 folder}

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**Week 14:**

11/22 Discussion Question: What is drag? Is it an art? Are we becoming more accepting of this phenomenon? Is it a phenomenon?

 *Student In Class Report:*

 Video: “Paris is Burning” or “RuPaul’s Drag Race”

*(Last day of class for Thanksgiving Break)*

11/24 **No Class – Thanksgiving Break**

{Homework: read articles on BB in Week 15 folder

Read: When Women Call the Shots Ch. 24}

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**Week 15:**

11/29 Discussion Question: How do we end gender bias? Can we end gender bias?

12/1 Continue discussion question above

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**Week 16:**

12/6 Class Wrap up

**Final Papers/Project Due – late papers not accepted!**

(*Last day of regular class)*

**Finals Week:**

12/10 – 12/16 \*\*\*\*\*\* ***( December 15, 2016 (8:am – 10:30am)***

**Christmas Break:** 12/17 – 1/16

\*\*\*\*Instructor reserves the right to change this syllabus at any time. Students will be informed should any changes occur.

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**University of Texas, Arlington Library information:**

Library Home Page <http://www.uta.edu/library>

Subject Guides <http://libguides.uta.edu>

Subject Librarians <http://www.uta.edu/library/help/subject-librarians.php>

Course Reserves <http://pulse.uta.edu/vwebv/enterCourseReserve.do>

Library Tutorials <http://www.uta.edu/library/help/tutorials.php>

Connecting from Off- Campus <http://libguides.uta.edu/offcampus>

Ask A Librarian [http://ask.uta.edu](http://ask.uta.edu/)

**CLASS CONDUCT**

**DO:**

* Do come to class on time
* Do sit in the seat you have been assigned
* Do be respectful in class to other students and instructor during lectures
* Do be respectful to your Teacher Assistants
* Do bring the correct lecture outline to class
* Do the assigned reading for the quizzes
* Do study for the quizzes
* Do attend the play performances you are required to attend
* Do turn in your stamped ticket stub and program stapled together after each performance
* Do ask questions in class and after, if something is not clear
* Do email instructor if you have any questions throughout the semester
* Do turn in your excused notes for any absences the day you come back to class
* Do turn your cell phone or any electronic devices off before you walk in class

**DON’T:**

* Don’t be disruptive in class
* Don’t have your cell phone on during class
* Don’t text message during class
* Don’t leave class early unless you have been given permission by instructor prior to class starting.

**Theatre-Going Opportunities—YOU CHOOSE ONE**

 *Ann (The Ann Richards Play)* by Holland Taylor at Stagewest, Oct. 6 – Nov. 6. [www.stagewest.org](http://www.stagewest.org). $17 and up.

 *Troupers: A Musical Vaudeville* by Ann Healy at Maverick Theatre Company (on campus play - Mainstage) Oct. 12-16 [www.utatickets.com](http://www.utatickets.com)

 *Blithe Spirit* by Noel Coward at Theatre Arlington, Oct. 21 – Nov. 6. [www.theatrearlington.org](http://www.theatrearlington.org). $18.50 and up.

 *The Sum of Us* by David Stevens at Theatre 3 Dallas (On Stage at Theatre Too), Sept. 1 -25. <http://theatre3dallas.com/theatre-too/>. $17.50 (student price) and up.

 *Day Light* by Bruce R. Coleman thru Theatre 3 Dallas (performed at Norma Young Arena Stage) Nov. 17 – Dec. 11. <https://tickets.theatre3dallas.com/TheatreManager/1/tmEvent/tmEvent325.html>. $17.50 (student price) and up.

*Constellations* by Nick Payne at the Dallas Theater Center, Aug. 24 – Oct. 9. [www.dallastheatercenter.org](http://www.dallastheatercenter.org). $20 and up.

*Belle: An American Tall Tale* by Kristen Childs at the Dallas Theatre Center, Sept. 22 – Oct. 21. [www.dallastheatercenter.org](http://www.dallastheatercenter.org). $20 and up

 *so go the ghost of mexico, part one* by Matthew Paul Olmos at Undermain Theatre, Sept. 14 – Oct. 8. [www.undermain.org](http://www.undermain.org). $15 and up

*Crystal City 1969* by David Lozano and Raul Trevino at Cara Mia Theater Company (performing at the Latino Cultural Center), [www.caramiatheatre.org](http://www.caramiatheatre.org) Sept. 24 – Oct. 16. $10 and up.

 *10 Out of 12* by Anne Washburn at Undermain Theatre, Nov. 9 – Dec. 3. [www.undermain.org](http://www.undermain.org). $15 and up

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*-Flight 12* (the Maverick Theatre Company’s Improv Troupe) Sept. 23 & 24.

*-Fall 2016 Open House.* Affiliated Faculty, friends, and staff invited for a Meet and Greet. 12pm – 2pm. Location TBA

*-Third Annual Women in the Americas Series*; usually held 12pm -1pm Location TBD, Sept. TBA

*-Lunafest 2016* Come see short films produced, directed, by and for women. Doors open at 6pm, and films run 7pm to 9pm. Lone Star Auditorium, in the Maverick Activity Center (MAC). Trailor and ticket purchase links forthcoming. Oct. 20

**The Creative Project**

(Created by Dr. Brandi Andrade)

**OPTION 1: DESIGN AND INTERPRET AN EXHIBIT**

***PURPOSE:*** Exhibits can accomplish many things. They can educate and inform the viewer by

illuminating an issue or idea, challenge assumptions, make connections, and offer new perspectives. The best exhibits help viewers make connections between social, cultural, political, economic, or religious issues that inform the viewing of the subject or objects. They put objects and/or issues into a specific context.

***FOCUS & CONTENT:*** Using a concept presented in class as your foundation (ie. marginalization, access, privilege, belonging, etc.), plan and develop a themed interpretive exhibit. Build the exhibit around this concept or a specific reading from that week. Or alternatively, you could choose to focus on an art form we have not focused on this term, and present this topic area with a gendered perspective. The theme should be developed VISUALLY (IMAGES/ OBJECTS) and VERBALLY (through TEXT) to develop a cohesive whole that helps the viewer make connections. Text in an exhibit is generally detailed and/or highly informative.

There are several ways to approach this. You could look at a particular type of imagery from a

historical perspective and highlight any changes and/or developments and their significance. You could use contrast or comparison to illustrate key concepts. You could look at what was going on at a particular time in society and use this to put a particular art movement or style into the larger context of the time.

***IMPORTANT:*** Whatever you choose to focus on, gender should be the underlying issue that is

addressed in the content of your exhibit.

***WAYS YOU MIGHT PRESENT YOUR EXHIBIT:***

1) Set up a personal web page and host your exhibit there.

2) Create an HTML or PDF file that includes text and images. E-mail this document to instructor

AND classmates. Remember this document must contain text and visuals.

3) Use your blackboard student blog as the site for sharing your exhibit.

***CURATOR'S STATEMENT:*** In addition to the exhibit itself, you will hand in a two to three-page

(double spaced & typed) curator's statement of the exhibit that describes:

a) the focus,

b) the purpose,

c) the anticipated audience, and

d) your anticipated impact on audience.

Provide references of where original images/sites/etc. may be found. You must reference/refer to a minimum of TWO course readings within the exhibit itself as well as within the statement. Please make certain to include a reference list, title, etc. as you would with any other paper.

**OPTION 2: CREATE AN ART OBJECT.**

***PURPOSE:*** Just as many artists explore issues related to gender in their artwork, this is an

opportunity for you to create an art object that in some way explores gender. The art object could be a personal exploration of gender, or you could explore some specific issue related to gender. You could also create a work in a medium that is considered "gendered" and in some way challenge gender expectations through this medium (For example you could create a quilt but change the materials used or choose an image or motif to incorporate that challenges gender expectations). The possibilities for this option are wide and varied.

***FORMAT AND CONTENT:***

This is up to you and the type of medium with which you choose to work. You could build the work around a concept area from class or a specific reading. Or alternatively, you could choose to focus on an art form we have not focused on this term, and present your work with a gendered perspective.

***IMPORTANT:*** Whatever you choose to focus on, gender should be the underlying issue that is

addressed in the content of your work.

***WAYS YOU MIGHT PRESENT YOUR OBJECT:***

Photograph of the Work: You will also need to photograph the work of art and post the work of art along with your artist's statement either on:

1) Set up a personal web page and host your exhibit there.

2) Use your blackboard student blog as the site for sharing your art object.

Include an overall view of the artwork as well as one or two close-up details. If there is text included in the work of art, make sure you include what the text says if we will not be able to read it in a photograph. NOTE: Should you choose this option as a performance object, the performance would need to be recorded in a video or audio format and shared as above.

***ARTIST'S STATEMENT:*** Along with the work of art you must hand in a two to three page (double spaced, typed) artist's statement explaining:

a) the focus,

b) the purpose,

c) the work itself and how it relates to gender,

d) your anticipated impact on an audience.

You should refer to course content and a minimum of TWO readings that support/ explain your

intention with the work of art. Please make certain to include a reference list, title, etc. as you would with any other paper.

**OPTION 3: DEVELOP A COLLECTION**

***PURPOSE:*** Many of us are collectors and can best study a topic by collecting examples of objects or ideas. If one of the concepts or themes of the course struck you as particularly interesting, you may want to collect objects, images, bibliographic notations, or web site addresses that relate to the theme. *Examples may include: a) a collection of articles that discuss body modification, b) a list of artworks (with images) that deal with specific gendered poses, or c) an annotated list of web sites specifically highlighting gendered roles in cult film*. The collection should be developed VISUALLY (IMAGES/OBJECTS) and VERBALLY (through TEXT) to develop a cohesive whole that helps the viewer/reader make connections. Text should be detailed and/or highly informative.

***IMPORTANT:*** Whatever you choose to focus on, gender should be the underlying issue that is

addressed in the content of your exhibit.

***FORMAT AND CONTENT:***

There are several ways to approach this. You could look at a particular type of imagery in a time specific context. You could build the work around a concept presented in class or a specific reading. Or alternatively, you could choose to focus on an art form we have not focused on this term, and present your work with a gendered perspective. You need to present a minimum of 15-20 items in this collection.

***WAYS YOU MIGHT PRESENT YOUR COLLECTION:***

Include an overall view of the collection as well as close-up detail images. Options for presenting the collection include:

1) Set up a personal web page and host your collection there.

2) Use your blackboard student blog as the site for sharing your collection.

***COLLECTOR'S STATEMENT:*** Along with the work of collection, you will hand in a two to three page (double spaced, typed) collector's statement explaining and describing the collection:

a) as a whole,

b) in relation to each part,

c) how the items in the collection relate to one another, and

d) how the collection relates to gender.

Provide references of where original images/sites/etc. may be found. You should refer to course

content and a minimum of TWO readings that support/explain your intention with the collection.

Please make certain to include a reference list, title, etc. as you would with any other paper.

 **Signature Page**

I\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ have read the syllabus for **Gender and the Performing Arts 3360-001**. I understand and agree to all the policies and procedures outlined in the syllabus.

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Print Name

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Signature

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Date

*(\* This calendar and syllabus are subject to change at the discretion of the professor depending on the progression and the development of the specific skills to be mastered*. *Students will be promptly informed of any changes in class. Students are responsible for this and any information from any classes that they miss.)*