

**NC GLOBAL DISTINCTION
Faculty Curriculum Development Grant**

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COURSE TO BE GLOBALIZED: DRA 211: Theatre History I

Course Description:

This course covers the development of theatre from its origin to the closing of the British theatre in 1642. Topics include the history, aesthetics, and representative dramatic literature of the period. Upon completion, students should be able to trace the evolution of theatre and recognize the styles and types of world drama.

Module title:

Global Issues in Immigration and Multiculturalism in the United Kingdom and Western Europe as depicted in and contextualized through Shakespeare's theatre and the theatre of modern day.

Module Description

This module will account for 4 or 5 weeks of the 16 week course (depending on class size). It provides an opportunity for analysis of global issues surrounding the current influx of refugees, displaced groups, and immigrants from Eastern Europe and the Middle East into the United Kingdom and Western Europe as portrayed in contemporary British theatre texts; with comparative analysis of those same global issues in the 16th Century as portrayed in the dramatic works of William Shakespeare and his contemporaries.

Using theatrical texts and associated documents students will analyze the social tensions, religious persecution, and struggles to retain cultural identity facing immigrants in the United Kingdom and Western Europe today. Concurrently students will examine the same issues for European immigrants who entered Elizabethan England between 1550 and 1642 by examination of historical British theatre texts.

Global Learning Outcomes

After completion of this module, students will be able to:

1. Exhibit a broad vocabulary pertaining to the regions of Western Europe and the United Kingdom, specifically concerning the representation of legal and illegal immigrants, refugees, evacuees, and asylum seekers in the historical and contemporary theatre of the United Kingdom;
2. Present a comprehensive understanding of the socio-political issues surrounding both the current and historical influx of migrants and refugees from Eastern Europe and the Middle East into the United Kingdom and Western Europe;
3. Demonstrate engagement in analytical reading, discussion, and writing about theatrical texts and related documents from both the Elizabethan and contemporary British theatre in terms of multiculturalism in the United Kingdom and Western Europe;

4. Demonstrate higher-level critical thinking skills that reflect the importance of theatre and performance studies and their relationship to understanding different cultures and peoples;
5. Develop a more global understanding of British theatre and its history.

Global Learning Activities

1. Lecture presentations

a. Objective

Lecture presentations by the instructor; increase the accessibility of each new text the students will be analyzing and comparing; provide general background information; form a guided introduction to each text and an understanding of its relationship to the subject of immigration from Eastern Europe and the Middle East into the United Kingdom and Western Europe.

b. Procedure

The instructor's presentations will utilize PowerPoint and multimedia resources. Students are expected to take notes from the information presented.

c. Assessment and Follow-up Assignment

Students will be assessed on their absorption of factual knowledge from the lecture presentations through in-class pop-quizzes, in-class short answer questions, and weekly Blackboard Discussion Boards. Some of these assignments will form components of each student's final grade.

d. Resources

Various, including PowerPoint, DVD, online videos and handouts.

2. Class discussions

a. Objective

Concurrent with each lecture presentation, in-class discussions will help students to deconstruct the texts, share meaningful observations about the plots, the characters, the character's relationships and the themes of the texts and provide entry points for higher-level analysis by comparison. Participation in class discussions demonstrates that the students have read the texts.

b. Procedure

Whole class discussion or small group discussions lead by the instructor.

c. Assessment and Follow-up Assignment

Students will be assessed on their broadening vocabulary pertaining to the regions of Western Europe and the United Kingdom, specifically concerning the representation of legal and illegal immigrants, refugees, evacuees, and asylum seekers in the historical and contemporary theatre of the United Kingdom. The same in-class pop-quizzes, in-class short answer questions, and weekly Blackboard Discussion Boards used to evaluate the students' factual learning from lecture presentations, will be used to evaluate the students' abilities to comprehend and discuss the topics. Some of these assignments will form components of each student's final grade.

d. Resources

Various, including PowerPoint, DVD, online videos and handouts.

3. Performances of text excerpts with discursive analysis.

a. Objective

Students will have the opportunity to realize the script texts by performing them in front of the class. Performing theatrical scripts out loud gives students a realistic understanding of the language used to

depict, for example, persecution, oppression and harassment in the dramatic works of William Shakespeare and his contemporaries and comparative language used by modern playwrights.

b. Procedure

Students will volunteer to perform excerpts from the various texts in this module. Most often these will be read out loud in class with little or no prior rehearsal; however, some excerpts might be given to select students in advance in order that they can rehearse them outside of class.

c. Assessment and Follow-up Assignments

This is not an acting class therefore students will not be evaluated on their performances but rather by their discursive analysis and reactions to the text in live performance through in-class pop-quizzes, in-class short answer questions, and weekly Blackboard Discussion Boards. Some of these assignments will form components of each student's final grade.

d. Resources

Excerpts of select modern and Elizabethan play scripts dealing with problems surrounding immigration in the United Kingdom and Western Europe.

4. Blackboard discussion board

a. Objective

Demonstrate the students' knowledge, understanding and personal opinions on the subject of immigration from Eastern Europe and the Middle East into the United Kingdom and Western Europe in both the 21st century and 16th century.

b. Procedure

Students will respond to one Blackboard Discussion Board prompt each week. Students will be asked to provide their own response to the prompts and to comment on two of their peers' responses.

c. Assessment and Follow-up Assignments

Each Discussion Board answer grade is worth 5% of each student's final grade for the class.

d. Resources

Blackboard.

5. Group presentation

a. Objective

In groups, students will demonstrate a comprehensive understanding of the socio-political issues surrounding both the current and historical influx of migrants and refugees from Eastern Europe and the Middle East into the United Kingdom and Western Europe.

b. Procedure

In groups of three or four, students will perform group research and create a presentation into a specific sub-topic given by the instructor. The presentation may include: PowerPoint slides; the performance of script excerpts; a soundscape; a physical demonstration of an element of theatre; or other techniques as permitted by the instructor. Some class time will be set aside in the computer lab, however groups are expected to meet outside of class hours.

c. Assessment and Follow-up Assignments

Groups will present their findings to the class in a group presentation. Each student will be graded separately on their contribution to group research and presentation. The grade for this assignment will be worth 15% of the student's final grade for the whole course.

d. Resources

Scripts and sources materials, computer lab, technical resources as required by the groups; for example, PowerPoint.

6. Written paper

a. Objective

Students will submit a written paper in strict MLA (8th edition) format of at least 1000 words (approximately 4 pages double spaced).

b. Procedure

Students are encouraged to develop their paper from the research they did for their group presentation. Students may suggest alternate topics but all final titles and topics will be approved by the instructor.

c. Assessment and Follow-up Assignments

Grading will be based on a given rubric. The grade for this assignment will be worth 15% of the student's final grade for the whole course.

d. Resources

The instructor may suggest additional primary or secondary resources depending on the student's paper topic.

7. Homework Readings

a. Objective

Students are expected to read scripts, plays and other documents outside of class time.

b. Procedure

Full plays, script excerpts, historical documents and contemporary media reports will be provided as handouts in class or as downloadable PDFs on Blackboard.

c. Assessment and Follow-up Assignments

Class discussion, performances, discussion boards, group presentation and the written paper form the core assessment of the student's connection with the reading homework through out the module.

d. Resources

Full plays, script excerpts, historical documents and contemporary media reports will

Selected readings from theatrical texts:

16th century theatrical texts.

- *Sir Thomas More* (c.1590). Munday, Anthony and Chettle, Henry.
 - A play in five acts with possible contributions by William Shakespeare.
 - Depicts xenophobia in London leading to the Ill May Day riots of 1517.
- *As You Like It* (c.1599). Shakespeare, W.
 - Depicts injustice, persecution and cultural exile.
- *The Tempest*. (c.1611). Shakespeare, W.
 - Solicits discussion into the morality of colonialism and exile
- *Othello*. (c.1603). Shakespeare, W.
- *Merchant of Venice*. (c.1596). Shakespeare, W.
- *The Jew of Malta* (c. 1589). Marlowe, Christopher.

Contemporary theatrical texts and articles.

- *Fireworks*. Taha, Dalia
 - Moss, Stephen. "Palestinian playwright Dalia Taha: 'You want stories of suffering'" *The Guardian*. 22 Feb 2015. <https://www.theguardian.com/stage/2015/feb/22/dalia-taha-fireworks-interview>
- *Liberian Girl*. Nneka Atuona, Diana
 - Kellaway, Kate. "Diana Nneka Atuona, playwright: 'How can people be so evil?'" *The Guardian*. 13 Dec 2014. <https://www.theguardian.com/stage/2014/dec/14/diana-atuona-playwright-liberian-girl-royal-court>
- *How to Hold Your Breath*. Harris, Zinnie .
 - Cavendish, Dominic. "How to hold your breath, Royal Court, review: 'perturbing.'" *The Telegraph*. 11 Feb 2015. <http://www.telegraph.co.uk/culture/theatre/theatre-reviews/11403321/How-to-hold-your-breath-Royal-Court-review-perturbing.html>

Academic readings

Kingsley-Smith, Jane Elizabeth. *Banishment in Shakespeare's Plays*. Dissertation, U. of Birmingham, 1999. <http://etheses.bham.ac.uk/4461/1/Kingsley-Smith99PhD.pdf>

Bartels, Emily C.. "Too many Blackamoors: deportation, discrimination, and Elizabeth I." *Studies in English Literature, 1500-1900*. Rice University. 2006. Project Muse. Web. 30 Sept. 2017 muse.jhu.edu/article/197961

Ungere, Gustav (2008) 'The presence of Africans in Elizabethan England and the performance of Titus Andronicus at Burley-on-the-Hill, 1595/96' *Medieval and Renaissance Drama in England*, Vol. 21. Web. 30 Sept. 2017

Digital Resources

- Vicky Featherstone, Artistic Director of London's Royal Court Theatre, has curated a special season of short films and features shining a spotlight on theatre within refugee, migrant and asylum-seeking communities. <http://www.bbc.co.uk/programmes/articles/2JWjTdNPFbq1d1W9PQWfVnW/theatre-and-refugees-curated-by-vicky-featherstone>

- *Leave to Remain* starring Toby Jones. Movie tackling the little-known issue of teenage asylum seekers who arrive in Britain alone with real refugees playing leading roles and working on the crew.

Additional resources

"UK Refugee facts and figures." *The British Red Cross*

<http://www.redcross.org.uk/What-we-do/Refugee-support/Refugee-facts-and-figures>

Lowe, Josh. "Shakespeare's Plea for an End to the Persecution of Refugees" *Newsweek*, 15 Mar. 2016, <http://www.newsweek.com/refugee-crisis-william-shakespeare-sir-thomas-more-british-library-436899>

M.S.. "What would Shakespeare do about Europe's migrants?" *The Economist*, 23 Oct. 2015, <https://www.economist.com/blogs/prospero/2015/10/refugees-and-bard>

Dickson, Andrew. "Multiculturalism in Shakespeare's plays." *The British Library*, 15 Mar 2016 <https://www.bl.uk/shakespeare/articles/multiculturalism-in-shakespeares-plays#>

Deutsch, Barry. "History Marches On; Nativism Marches in Place." 9 Oct. 2008. Lefty Cartoons. Ampersand, n.d. Web. 30 Sept. 2017. <http://leftycartoons.com/2008/10/09/history-marches-on-nativism-marches-in-place/>

Kreis, Steven. "Lecture 26: The 12th Century Renaissance." 11 Oct. 2006. *The History Guide*. Web. 30 Sept. 2017. <http://www.historyguide.org/ancient/lecture26b.html>

Selwood, Jacob. "Making a Difference: Aliens, Strangers and Others in Early Modern London, 1580-1680." Duke University Department of History. 2003. PDF file.

Yungblut, Laura Hunt. *Strangers Settled Here Amongst Us - Policies, Perceptions and the Presence of Aliens in Elizabethan England*. London, England: Routledge, 1996. History in Focus. Web. 11 Sept. 2011.

Williamson, Valerie. "Elizabeth I Motives for Expulsion of Blackamoors from London" *Originalpeople.org* Web 30 Sept 2017 <http://originalpeople.org/history-of-blacks-in-britain-elizabeth-i-kicks-moors-out-of-england/>

Suggested Textbooks for course DRA 211:

In lieu of a textbook, supplemental handouts and digital presentations will be provided. HOWEVER, it is STRONGLY recommended that students purchase at least one of the following texts.

- - History of the Theatre by Oscar Brockett - 9th (Ninth) Edition 2003. ISBN-10: 0205358780
- - The Theatre: A Concise History – Hartnoll (Revised edition)
- - A History of the Theatre – Wickham (2nd Edition or later)
- - The Empty Space. Peter Brook. ISBN: 9780684829579
- - Theatre/Theory/Theatre: Major Critical Texts. ed. Daniel Gerould. ISBN: 9781557835277
- - The Norton Anthology of Drama, Volume One—Antiquity through the Eighteenth Century. eds. J. Ellen Gainor, Stanton B. Garner Jr. & Martin Puchner. ISBN: 978-0-393-93281-2