

**HNRS 4100.003**  
**Honors Colloquium:**  
**Theatre and Social Change**  
**University of North Texas**

**Spring 2007**

**Thursdays 6:00 – 8:50**  
**GAB 406**

**Dr. Timothy Wilson**  
**Office Hours By Appointment**

**RTFP 231**  
**[twilson@unt.edu](mailto:twilson@unt.edu)**  
**565 – 4021**

### **Overview**

**This course is being developed to provide opportunities for students to explore the potential relationship between Theatre and Contemporary Issues from Social, Political and Personal Perspectives. The premise draws from the notion that theatre/film/performance/arts are effective tools of communication – and beyond the aesthetic or entertainment value – may reflect and influence changes within society.**

### **Objectives**

**Through readings, live performances, films/videos, personal experiences, historical and cultural concerns, students will form and discuss personal points of view regarding contemporary issues and theatrical performances. As a part of this process students will develop the ability to effectively communicate about theatre and contemporary issues in written and verbal forms.**

**As active participants in this learning process, students will assume a responsibility for identifying and investigating opportunities to broaden and deepen a personal understanding and commitment to issues of social change inherent in popular culture.**

### **Attendance / Participation**

**The structure of this course is focused on experiences, investigation and interaction. It is imperative that students accept the responsibility for attending each class and assigned performance as evidence of a commitment to the art form, their peers and themselves. In that the class only meets once a week, and that attending scheduled performances/events is integral to successful completion of the course objectives, students should consider attendance and participation as essential to passing the course. Students should be prepared to present documentation for missing a class, and whenever possible communicate with the instructor and peers if an absence is expected.**

**Absences beyond one excused absence will result in a lowered grade. Three or more absences will be considered sufficient reason for failure in this course.**

**Late arrivals and early exits are considered as absences and will result in a lowered grade.**

**The experiential nature of this course requires focused, committed, active and positive involvement. Students should be prepared for each assignment and participate actively in all aspects of the class. Through positive and focused participation, each student demonstrates a commitment to the art form, their peers and themselves.**

## **Personal Considerations**

**In the study of theatre, film, performance, arts as well as social, cultural and political issues, it is possible to cover a wide spectrum of human behavior, practices, language and subject matter that may be considered immoral, anti-social or obscene to some. Some performances, readings and discussions may contain adult themes, language or images which are not within your personal standards or value system. The instructor nor the university plays the role of “censor.” Please consider this matter carefully. If you are easily offended or are not willing to experience standards and values different from your own, this may not be the class for you.**

## **Requirements / Assignments**

### **50% Performances / Readings**

**Each student will be required to develop a weekly paper in response to each assigned performance / event / reading. The format / content of these papers will be discussed in class relative to each specific assignment.**

**Note: In addition to content, clarity, spelling, grammar, neatness and promptness are important on all assignments. Written assignments must be typed and received in hard copy. No assignments will be accepted by email. You should always keep a back-up copy of all work submitted.**

### **20% Discussions / Additional Assignments**

**Discussions are an essential part of each class experience. Students are expected to participate in all discussions and become aware of respect for and understanding of opinions that are different from their own.**

**Periodic assignment of additional tasks will be made to enhance the understanding of topics being discussed and investigated.**

### **20% Projects**

**Each student will identify, propose, develop and present an individual / group project [activity, research, paper] which demonstrates a personal investment and point of view regarding an identified aspect of Theatre and Social Change.**

### **10% Final Paper**

**Each student will develop a written reflection statement addressing personal change / growth through participation in Theatre and Social Change.**

**Text**

**The Drama Review Journal: Documentary Theatre [Fall 2006]**

**Carol Martin, Editor**

**Volume 50 Number 3 (T191)**

**MIT Press, Cambridge, MA**

**ISBN 0-262-75823-7**

**Order directly from the publisher:**

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**Dallas Observer**

**Fort Worth Weekly**

**Play scripts, Books, Additional Readings and Performances provided on an separate bibliography**

**Americans with Disabilities Act Notice**

**The University of North Texas Department of Dance and Theatre does not discriminate on the basis of disability. The content of this class requires each student to actively participate in a safe manner and to spontaneously process visual and verbal cues. The student has the responsibility of informing the instructor of any disabling condition that requires modifications. If you have a disability, and feel that you are unable to meet the requirement of this course, please contact the instructor immediately.**

**HNRS 4100.003  
Theatre and Social Change  
Resources**

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**Journal**

**The Drama Review: Documentary Theatre [Fall 2006]**

**Carol Martin, Editor  
Volume 50 Number 3 (T191)  
MIT Press, Cambridge, MA  
ISBN 0-262-75823-7**

**Scripts**

**The Exonerated [2004]**

**Jessica Blank and Erik Jensen  
Faber and Faber Inc. NY  
ISBN 0-571-21183-6**

**Stuff Happens [2004]**

**David Hare  
Faber and Faber Inc. NY  
ISBN 0-571-22606-X**

**Kuwait [2004]**

**Vincent Delaney  
Anthology: Humana Festival 2004  
Theatre Communications Group NY  
ISBN 1-57525-385-2**

**Ghetto [1986]**

**Joshua Sobol  
Adapted/Translated by Jack Viertel  
Anthology: Plays of the Holocaust\*  
Theatre Communications Group NY  
ISBN 0-934052-63-1**

**Bent [1979/1998]**

**Martin Sherman  
Applause Books NY  
ISBN 1-55783-336-2**

**The Vagina Monologues [1998]**

**Eve Ensler  
Villard Books NY  
ISBN 0-375-75698-1**

**The Laramie Project [2001]**

**Moises Kaufman  
Vintage Books NY  
ISBN 0-375-72719-1**

## **Books**

### **The Innocent Man**

**Murder and Justice in a Small Town**

**John Grisham [2006]**

**Doubleday, USA**

**ISBN 13-978-385-5173-2**

### **Night [La Nuit 1958 France]**

**Elie Wiesel [1972,1985]**

**English Translation by Marion Wiesel [2006]**

**Penguin Books, London, New York**

**ISBN 0-140-18989-0**