

Dr. Priscilla Maria Page

University of Massachusetts, Amherst
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ACADEMIC APPOINTMENT

Department of Theater: Assistant Professor
Director of the Multicultural Theater Certificate

Affiliated Faculty Member at UMASS
AMHERST:

- Women, Gender and Sexuality Studies
- Performance Studies
- Center for Latin American, Caribbean and Latino Studies

Regional/National Organizations:

- New England Consortium for Latinx Studies
- Latinx Theater Commons
- Mujeres Activas en Letras y Cambio Social
- Literary Managers and Dramaturgs of America
- ATHE, Women and Theater Program and Latinx, Indigenous and the Americas Focus Group

EDUCATION

University of Massachusetts, Amherst

Ph. D. American Studies, September 2018.

Dissertation: *Charting the Terrain: Latina/o Theater in Chicago*.

Committee: Harley Erdman, Wilson Valentín Escobar, TreaAndrea Russworm, Jenny Spencer (Chair).

M.F.A. Dramaturgy, 2002.

Thesis: *Adrienne Kennedy's Theater and the Practical Applications of Race and Gender Theories*.

Committee: Alex Deschamps, Jenny Spencer, Harley Erdman (Chair).

Advanced Certificate in Feminist Studies, 2002.

California State University, Hayward

BA. 1997. Major: Theater. Minor: Women's Studies.

TEACHING EXPERIENCE

University of Massachusetts Amherst

Department of Theater

Lecturer, 2004-2018 and Senior Lecturer, 2018-21

Mount Holyoke College

Department of Spanish, Latina/o, and Latin American Studies

Instructor, Fall 2008

Hampshire College,

School of Interdisciplinary Arts

Instructor, 2002-2004 and Winter 2008

PUBLICATIONS

BOOKS

1. *Wings of Night Sky, Wings of Morning Light: A Play by Joy Harjo And A Circle of Responses*, Co-edited with Joy Harjo. Middleton, CT: Wesleyan Press, 2019.

CHAPTERS IN BOOKS

1. “Crafting Latinx Culture on Stage: Latinx Theater in Chicago” in *Routledge Companion to Latinx Theatre and Performance*, edited by Noe Montez and Olga Sanchez Saltveit. New York: Routledge Press, forthcoming.
2. “A Collective Call Against Critical Bias” in *Howlround Theater Commons: Essays and Conversations from the First Ten Years, 2011-2020*, curated by Howlround Theater Commons. Boston: Emerson College, 2022. (As a member of Critical Mass, a feminist theater collective)
3. “Collidescope 2.0: Performing the Alien Gaze” in *Casting a Movement: The Welcome Table* by Daniel Banks and Claire Syler. New York: Routledge Press, 2019.
4. “Contextualizing Lin-Manuel Miranda’s In The Heights and Hamilton within Hip Hop Theater History” in *Hamilton, History and Hip-Hop: Essays on an American Musical*, edited by Kevin J. Wetmore. Jefferson, NC: McFarland & Company, Forthcoming.
5. “My World Made Real” in *El Grito del Bronx: Plays by Migdalia Cruz*. New York: NoPassport Press, 2010.

ESSAYS AND INTERVIEWS

1. “Our Dad Is In Atlantis: Border Crossings As Latinx Theater Practice” LatinxTalk, March 25, 2020, <https://latinxtalk.org/2020/03/25/our-dad-is-in-atlantis-border-crossings-as-latinx-theater-practice/>. Accessed 4 May 2023.
2. “Talvin Wilks, Director, Dramaturg, + Playwright of Images.” *Society of Directors and Choreographers Journal*, Spring 2018, pp. 36-43.
3. “Speedo Activism: Intimacy and the Aesthetics of Resistance” *Howlround*, September, 26, 2016, <https://howlround.com/speedo-activism>. Accessed 4 May 2023.
4. “Interview with Dramaturg Liza Ann Acosta” *Howlround*, November 13, 2016, <https://howlround.com/speedo-activism>. Accessed 4 May 2023.

CONFERENCE ACTIVITIES/ PRESENTATIONS

1. Panelist. “Collective Creativity and Dramaturgy: Digiturgy at UMASS.” Literary Managers and Dramaturgs of America. Online Conference, Summer 2022.

2. Invited Facilitator: “Culturally-Conscious Casting and Karen Zacarias’ *Just Like Us*” with George Mason Theater Alums and DC area actors. George Mason University, Virginia. Spring 2022.
3. Invited Speaker. “Casting A Movement: Panel on Culturally-Conscious Casting.” University of Michigan, Department of Theater, Spring 2021.
4. Invited Speaker. “Staging History/Framing Race” with Ping Chong and Carlyle Brown, moderated by Professor Jo Lee. Regis Art Center at the University of Minnesota at Minneapolis, October 2019.
5. Workshop Leader. “Writing with Power with Diana Alvarez.” Mujeres Activas en Letras y Cambio Social. UMASS Amherst, Summer 2019.
6. Panelist. “Wings of Night Sky, Wings of Morning Light: Reading and Conversation with Joy Harjo.” Association of Writers and Writing Programs. Portland, OR, March 2019.
7. Invited Speaker with Joy Harjo. “*Wings of Night Sky, Wings of Morning Light* and Contemporary Native American Performance.” Yale Indigenous Performing Arts Program. Yale University, February, 2019.
8. Panelist. “The Warp and the Woof of Latinx Theater in Chicago.” New England Consortium for Latinx Studies. Wellesley College, Fall 2018.
9. Panelist. “Tell That: Lessons Learned from Laurie Carlos.” Association for Theater in Higher Education. Boston, Summer 2018.
10. Invited Participant. Carnival of New Latinx Works. DePaul University, Chicago, Summer 2015 and 2018.
11. Panelist. “U.S. Latinx Theater in the 21st Century” MELUS. MIT, Cambridge, Spring 2017.
12. Panelist. “The Complexity and Vitality of Latinx Theater in Chicago” Biennial Latina/o Literary Theory and Criticism Conference. John Jay College, New York, Spring 2017.
13. Respondent. *Hamilton’s America*. Special guest to discuss Lin-Manuel Miranda and *Hamilton’s America*, the documentary about *Hamilton* (the musical) aired on WGBY, Fall 2016.
14. Lecturer. *Into the Beautiful North and the Magnificent Seven*. Guest lecturer on the novel by Luis Alberto Urrea and its relationship to the 1960 and 2016 films for the Mary Lyon Foundation. Shelburne Falls, MA. Fall 2016.
15. Participant. “Strong Women. Strong Nations: Native American Women and Leadership Symposium.” National Museum of the American Indian. Smithsonian. Washington, DC. Spring 2016.

16. Panelist. "Broncas y Las Lunáticas: Mapping the Genealogy of Latina Performance Ensembles" Biennial Latina/o Literary Theory and Criticism Conference. John Jay College, New York, Spring 2015.
17. Guest Scholar. Lark Play Development Center's Mexico /U.S. Playwrights Exchange. Lark Theater, New York. Winter 2014.
18. "Migdalia Cruz in Translation." Latin American Theater Today. Virginia Tech, Spring 2008.
19. "A Nuyorican Playground: In Conversation with Migdalia Cruz." University of Massachusetts, Amherst, sponsored by Crossroads for the Studies in the Americas. Spring 2007.
20. "Multicultural Theater from the Inside Out." Dramaturgy Roundtable Discussion, Association for Theater in Higher Education. Chicago, Summer 2006.
21. "Humanities and the Arts in the New Millennium: A Response to the Technology and the Arts Manifesto." College of Humanities and Fine Arts, University of Massachusetts Amherst. Spring 2007.
22. "The Contemporary Latina Voice in U.S. Theater: Towards a Definition of Feminist Pedagogy" Women and Theater Pre-Conference at the Association for Theater in Higher Education. Chicago, Summer 2006.
23. "Challenging the Culture: Writing and Dramaturgy in the Modern World," A roundtable discussion. Association for Theater in Higher Education. Summer 2006.
24. "The Language of Multiculturalism and Theater Praxis," Co-authored with Talvin Wilks. Mid-America Theater Conference. Spring 2006.
25. "The Theater of Migdalia Cruz." as a CISA Fellow, Five Colleges Inc. Amherst, MA Spring 2006.
26. "Woo'men: A Feminist Analysis and Diary of Process on the Women's Project with Marlies Yearby and Laurie Carlos." Women and Theater Pre-Conference at the Association for Theater in Higher Education. San Francisco, Summer 2005.
27. "New WORLD Theater's Models of Community Building and Multicultural Theater Practice." Association for Theater in Higher Education. San Francisco, Summer 2005.

DRAMATURGY

Lead Playwright/Curator. *Many Patterns, One Cloth*. Curtain Theater, UMASS Amherst. Spring 2023.

Curator/Dramaturg. *Black Playwrights Celebration*, a part of the Department of Theater's 50th Anniversary Celebration. Curtain Theater, UMASS Amherst. Fall 2022.

Curator/Dramaturg. *When The Soul Looks Out: Selected Readings by Yusef A. Lateef*; a part of the Yusef Lateef Centenary Celebration (digital). Magic Triangle Series, Fine Arts Center. UMASS Amherst. Fall 2020.

Dramaturg. *Olvidados: A Mexican American Corrido* written by Elisa Gonzales. Rand Theater, UMASS Amherst, Spring 2022.

Dramaturg. *Infants of the Spring* by Wallace Thurman, adapted and directed by Ifa Bayeza. Rand Theater, UMASS Amherst, Spring 2018.

Dramaturg. *Collidescope 2.0: Adventures in Pre and Post Racial America 2.0*, written and directed by Ping Chong and Talvin Wilks. Rand Theater, UMASS Amherst, Spring 2016.

New Play Dramaturg. *My Bronx*, a new play written and performed by Terry Jenoure and directed by Linda McInerney. Old Deerfield Productions. Deerfield, MA. Summer 2013.

Dramaturg. *Hell in High Water* written by Marcus Gardley. Rand Theater, UMASS Amherst, Fall 2011.

Dramaturg. *Pelaje* by Migdalia Cruz. Jenifer Ortega, Artistic Director. Monarch Theater. New York and Puerto Rico. Spring 2007.

PERFORMANCES

Performance. *Tell That: A Tribute to Laurie Carlos*, text by Priscilla Page with Djola Branner and Shakeel Sohail Gibran Cullis. Easthampton, MA, Fall 2018; and with Ben Davis at Augusta Savage Gallery, UMASS Amherst, Fall 2019.

Performance. *Quiero Volver: A Xicanx Ritual Opera*, written by Diana Alvarez. Academy of Music, Summer 2018.

Performance. *Quiero Volver: A Xicanx Ritual Opera*, by written Diana Alvarez. Holyoke Community College, Fall 2018.

Performance. *Latinas con Pluma*, conceived and directed by Patricia Sandoval. Holyoke Community College, Spring 2017.

Performance. *Women Who Are Free*, original poems and short stories. Augusta Savage Gallery, Performance Series. UMass Amherst. Fall 2016.

Performance. *Marion's Terrible Time of Joy* by Laurie Carlos, workshop production, Hampshire College, Fall 2011.

PROFESSIONAL EXPERIENCE

Ping Chong & Company

Summer 2012 and Summer 2013. Coordinator *Undesirable Elements* Training Institute held at Amherst College.

Jane Chambers National Playwriting Award for Women

2006-2012. Co-coordinator for this national award sponsored by Women and Theater, a focus group of the Association for Theater in Higher Education (ATHE).

New WORLD Theater

2004-2009. Program Curator/Resident Dramaturg. New WORLD Theater. University of Massachusetts Amherst, Amherst, MA 01003.

My duties included:

- Working closely with the artistic director to set our season and ancillary activities such as guest lectures and workshops, panel presentations, and pre-show and post-show discussions
- Serving as line producer/project manager for special projects/new plays
- Providing dramaturgical support to artists and new play development projects
- Documenting and archiving the production and residency activities at New WORLD and implementing our 30-year institutional archive
- Coordinating student internships with New WORLD Theater staff and overseeing dramaturgy/documentation interns
- Overseeing and contributing to the publication of our online newsletter, three times a year

Line Producing:

- *sash & trim* by Djola Branner, directed by Laurie Carlos
- *Lydia on the Top Floor* by Terry Jenoure, directed by Linda McInerney
- *365 Days/365 Plays* by Suzan-Lori Parks, directed by Dora Arreola, Kanchuka Dharmasiri, Kamilah Forbes, and Baba Israel

Directing/Dramaturgy in New WORKS for a New WORLD, summer playlab

- *Ex-Patriate* by Lenelle Möise, dramaturg and director
- *It is the Seeing* by Renita Martin, dramaturg
- *Un/Knowing Desire* by Mango Tribe, dramaturg and director
- *Pelaje* by Migdalia Cruz, dramaturg and director

Special Events

- 30 years of New WORLD Theater, A retrospective exhibit at the W.E. B. Dubois Library. Spring 2008
- A Tribute to August Wilson. Five Colleges, Inc. Amherst, MA May 2006.
- Selected Readings from the Asian American Women Playwrights collection at the W.E.B. Dubois Library. Intersection IV conference, April 2006.

The Fund for Women Artists

Special Events Producer. Martha Richards, Executive Director. 40 Main Street. Florence, MA 01062. 2002- 2003.

ACADEMIC SERVICE

Department

- Season Selection Committee, 2022—23
- Multicultural Theater Committee, 2012—present
- Undergraduate Curriculum Committee, 2010 and 2016
- New Directions Committee, 2009
- Season Selection Committee, 2009
- Search Committee for W.E.B. DuBois Department of Afro-American Studies/Department of Theater, 2008
- Multicultural Theater Certificate committee, 2005-2008

College of Humanities and Fine Arts

Senior Lecturer Promotion Review Committee, College of Humanities and Fine Arts, UMass Amherst, member, 2007—2009

University

Massachusetts Society of Professors (MSP), Department representative, 2021—present
MSP Delegate to the Massachusetts Teachers Association Annual Meeting, Boston, MA, Summer 2022

Asian Arts and Culture program, Board member, 2017—2022

UMASS Arts Council Co-Chair, 2010—2015; member 2015—2016

Women of Color Leadership Network, advisory group chair, 2006—2008

Five Colleges/Regional Service

Five College Multicultural Theater Committee, member, 2005-2011 and 2021—2023
New England Consortium for Latinx Studies, conference steering committee, 2021—2022

Asian Americans in New England Research Initiative, conference steering committee, Spring 2010

GRADUATE COMMITTEE SERVICE

M.F.A. Thesis Committees:

- Percy Hornak, *THE PARABLE TASK: CULTIVATING PLAY IN PERVASIVE PERFORMANCE*. Fall 2022.
- Gaven D. Trinidad, *QUEER TEMPORALITY AND AESTHETICS IN TAYLOR MAC'S THE LILY'S REVENGE: A DRAMATURGICAL EXPLORATION OF THE PLAY AT UMASS AMHERST*. Fall 2018. (CHAIR)
- Claudia Nolan, *PLAY IN THE WOODS: THE INFLUENCE OF FAIRYTALES, CHILDHOOD, AND THE NATURAL WORLD ON PERFORMANCE*. Fall 2018.
- Christina Pellegrini, *ON THE CONTRARY: SUBVERTING THE CANON WITH IBSEN'S HEDDA GABBLER*. Fall 2017.

- Finn LeFevre, TRANSGRESSIVE ACTS: ADAPTING APPLIED THEATRE TECHNIQUES FOR A TRANSGENDER COMMUNITY. Fall 2016. (CHAIR)
- Adewunmi Oke, QUEERING IDENTITY IN THE AFRICAN DIASPORA: THE PERFORMANCE DRAMAS OF SHARON BRIDGFORTH AND TREY ANTHONY. Fall 2014. (CHAIR)
- Megan McClain, THE DRAMATURG AS ARTISTIC INSTIGATOR. Spring 2012.
- Emily Denison, DRAMATURGING CONTEMPORARY FEMINISM(S): A FESTIVAL OF NEW AMERICAN PLAYS BY WOMEN, Spring 2011.
- Dora Arreola, STAGING TROUGH RITUALS: DIRECTORIAL EXPLORATION OF THE IMAGINARY INVALID, Spring 2009.
- Maryanne Olson, UNCONVENTIONAL WOMEN: STAGED READINGS OF WORKS BY FEMALE PLAYWRIGHTS OF COLOR OF THE 1920'S AND 1930's, Spring 2006.

Doctoral Committees:

- Angelique Warner, W.E.B. DuBois Department of Afro-American Studies. WRITING NEW BOUNDARIES FOR THE LAW: BLACK WOMEN'S FICTION AND THE SUBJECT IN PSYCHOANALYSIS. Spring 2018.
- Ayshia Stephenson, Communication Department. BROOKLYN BEDROOM: AN ETHNODRAMA ON FEMALE SEXUALITY, THIRD WORLD FEMINISM AND PERFORMANCE ETHNOGRAPHY. Spring 2018.
- Kanchuka Dharmasiri, Comparative Literature. THE DREAM WORLD OF SRI LANKA: TRANSGRESSING, RECLAIMING, AND RECONFIGURING PUBLIC SPACES THROUGH POLITICAL STREET THEATER PERFORMANCES, Spring 2014.
- Marcella Runell Hall, Social Justice and Education. EDUCATION IN A HIP-HOP NATION: OUR IDENTITY, POLITICS & PEDAGOGY, Spring 2011.

NATIONAL SERVICE

- Mujeres Activas en Letras y Cambio, Social Steering Committee, National Conference, Summer 2019
- Association for Theatre in Higher Education, national awards committee, 2008
- Women and Theater at ATHE, executive committee, 2006—2008
- *Mother/Daughter Monologues, Volumes 1-4*. Selection Committee for the International Centre for Women Playwrights, 2010
- Jane Chambers Playwriting Award, national co-coordinator, 2006—2012

RECOGNITION

- Women's Leadership Residency recipient, Omega Institute, Rhinebeck, NY, Summer 2022
- Distinguished Service Award, Phi Kappa Phi Honor Society, Spring 2019
- Honorable Mention for the Catherine Prelinger Award, Coordinating Council for Women's History, Fall 2019
- Excellence in Teaching Award, Sigma Gamma Ro Sorority. Fall 2007
- Certificate of Appreciation for Excellence in Teaching, University of Massachusetts. Summer 2001
- Student Academic Research Internship, UC Santa Barbara, Summer 1998

GRANTS/AWARDS

- Just Flow Reparations Fund recipient, 2021—2022
- Senior Lecturer Teaching Release, awarded Spring 2019
- Feinberg Innovation Grant, Spring 2019
- Dramatists Guild Foundation, Fall 2018
- Five College Blended Learning Grant, 2016-2017
- APAP Building Bridges Development Grant, Fall 2016
- Dissertation Grant Graduate School, Summer 2016
- Dissertation Grant Department of English, Summer 2016
- Augusta Savage Artist Research Grant, Summer 2016
- MSP Research Grant, multiple awards 2010—present
- Center for Teaching and Excellence Grant, multiple awards 2010—present

PROFESSIONAL DEVELOPMENT

- Summer 2022. Faculty of Color Working Group Symposium, Tufts University.
- Summer 2011. Jazz Journalists of America, invited participant for an online course in video production, journalism focused on creative music.
- Fall 2009. Pocha Nostra Performance Workshop, performer, UCONN Storrs.
- 2008—2009. Native American Indian Studies seminar UMASS, faculty participant.
- 2005-2007. Puerto Rican Studies Five College Community and Faculty Seminar, faculty participant.

SPECIAL PROJECTS/ADDITIONAL RESEARCH INTERESTS

Advocacy

- **Pioneer Valley Jazz Shares.** Co-Founder and Vice President of a grassroots, non-profit jazz producing organization. 2012—Present.
- **Institute for the Musical Arts.** Board member and fundraiser for this regional music center dedicated to girls and women. 2020—Present.
- **Re-Emergence Collective.** Member and supporter. 2021—Present.
- **Kentucky Foundation for Women.** Grant Reviewer for this statewide women's arts foundation. Louisville, KY. September 2016, October 2018 and June 2020.

- **Latina/o Studies Institute.** Guest faculty for this NEH-funded initiative to build capacity for instruction in Latina/o Studies at Holyoke Community College in Holyoke, MA. Summer 2016.
- **Women Count.** Researcher who compiled statistics regarding women of color in theater for the Women Count campaign to increase the employment of women playwrights and directors in the U.S. www.womenarts.org/advocacy/womencount.html. Summer 2004.
- ***Can You Hear Us Now?*** Panel moderator for a discussion of feminism and the arts with Martha Richard, executive director of the Fund for Women Artists, Jane Sapp, director of Voices of Today, and playwright Alice Tuan; broadcast on WBAI Pacifica Radio, New York, International Women's Day, March 2003.
- ***Someone Sang for Me.*** Producer and panel moderator for this film premiere. Wright Hall Auditorium, Smith College. Participants: Martha Richards, Jane Sapp, and members of Voices of Today. Summer 2003.

Translation

- ***An Actor Repairs*** by Sabina Berman, Translated this one person show from Spanish to English.
- ***Pelaje*** by Migdalia Cruz, collaborated on the final translation of this play from English to Spanish.

COURSES (syllabi available upon request)

Asian American Theater History

We will examine theatrical works and the social and political contexts of Asian American theatre-makers in the US. Weaving in mediums such as film, poetry, fiction, visual art, and scholarship, we will look at issues of race and gender as social constructs that Asian Americans are not only subject to, but also continuously challenge through cultural production. This is a dramaturgy course that requires students to engage with the theatrical texts within various artistic and theoretical frameworks. Grounded in post-colonial and transnational feminist theories, we define “theater” in this course as a vital cultural weapon with which historically disenfranchised communities in the U.S. have inserted themselves into the cultural narrative that often silences and erases them.

African-American Women Playwrights

Lectures examine the social and political contexts of African American women playwrights in the United States from a historical perspective. Curriculum focuses on reading plays that are written by and address the particular experiences of African American women. Students discuss the plays and productions, create dramaturgy research packets, conduct research on African American women playwrights for class presentations, and keep journals with responses to the productions and the reading list.

An Introduction to Theater and Social Action

Beginning with Augusto Boal's Theater of the Oppressed, we look at different historical moments the actions taken by artists to affect social change. Using Boal's definition of political theater, we examine public demonstration as spectacle and consider whether all art is, by its very nature, political. We also examine the history and practices of theater companies such as San Francisco Mime Troupe, El Teatro Campesino, Spiderwoman Theater, and Split Britches. Within the context of social action, we look at the feminist movement and a host of artists who raise awareness, offer social commentary, and use the arts to articulate the types of change that can bring about a just world. This course ends with student presentations of their original political theater projects. Guest artists: Peggy Shaw, Roberto Sifuentes.

Artivism, Performance Praxis and the Sub-Altern Avant-Garde

The purpose of this course is to transcend and interrogate particular assumptions about the avant-garde category by observing how working-class avant-gardes have historically practiced artivism, a unique and intentional blending of artistic practice and activism, in the shadows of elite artist circles. Within the art world and for this course, we will analyze a range of public performance practices, ranging from poetry, theatre, mural art, music, dance and film/video, by sub-altern avant-gardes. We will also analyze displays of artivism expressed in coffee houses, community centers, and museums. During the term, we will discuss how the sub-altern avant-garde has engaged in both public and private forms of artivism throughout history, and in the process has challenged the aesthetic frameworks of various mediums, disputing characterizations of mimicry to one of historical continuum and articulation.

Modern Black Theater

This course investigates the history of Black theater and performance beginning with William Wells Brown's play *Escape; or Leap for Freedom*, written in 1858, and ending with Douglas Turner Ward's essay, "American Theatre: For Whites Only?" published in 1966. In that span of time, Black artists created work that affirmed the brilliance of their communities, attested to the realities of their lives under slavery and Jim Crow, and resisted the stereotyping and denigration of mainstream theater. Scholar Ted Shine describes *Escape* as "remarkable because it is autobiographical and perhaps the first protest play by a Black American playwright" (Hatch and Shine, 1974). Protest is a productive way to view the collection of plays, poetry, and music in this course as the artists that we will study engage in social, cultural, political, and aesthetic protest in subtle and overt ways. In addition to creative works, we will read relevant chapters from *Experiments in Democracy: Interracial and Cross-Cultural Exchange in American Theatre, 1912-1945*, edited by Cheryl Black and Jonathan Shandell (2016).

Contemporary Native American Performance

Contemporary Native American Performance is an area of study with deep roots in culturally specific production and an ever-evolving practice by a wide range of artists. In this Junior Year Writing course we read plays and performative texts

created by Native American artists since the 1960's. We acknowledge the limitations of language and the continuously contentious issue of labels. Within this critical framework, we will study the art as well as the attending social, political, and historical contexts of these creative works. We will examine innovations and experimentation with artistic form and study each artist's use of language, style and thematic content. Imperative topics of discussion will include gender roles, expressions of sexuality, class position, and cultural identity as articulated by the artists we study. Theater is an interactive, living art form. With this in mind we will attend relevant performances and generate in-class performance-based activities.

Contemporary Playwrights of Color

Lectures examine the contemporary texts and the social and political contexts of writers of color in the United States. Curriculum focuses on reading and seeing contemporary plays that deal with the experiences and images of Black, Latino, Asian, and Indigenous peoples in the U.S. Students discuss the plays and productions, create dramaturgy research packets, write original plays, and keep journals with responses to the productions and the reading list. Guest artists in this course have included Jorge Ignacio Cortiñas, Dan Kwong, Lenelle Moise, and Alice Tuan.

Hip Hop and Theater

Using Jeff Chang's *Can't Stop Won't Stop: A History of the Hip Hop Generation* as the starting point, this course connects the social and political ideologies as well as the cultural production of the Black Arts Movement to the contemporary era and Hip Hop artists who draw on that rich legacy. Additionally, we pay special attention to Hip Hop's grassroots and activist history and require students to seek out and participate in community-based hip hop activities in our area. This has included attending the Triggering Change conference hosted by Hampshire College and Hip Hop Evolution events sponsored by Student Bridges, a university-community partnership at the University of Massachusetts Amherst.

Multicultural Theater and the Latino Experience

Students in this course examine the landscape of American theater and its relationship to the politics of diversity in the U.S. We study the theater work of Latinos/as in the U.S. to broaden our understanding of multicultural theater. In addition to studying the dramatic texts, we also consider the political implications of the work and its relationship to social activism. We study theater companies whose primary missions are to produce Latino/a theater and the history of the representation of Latinos on stage in this country. Students consider theory from fields such as cultural studies, feminist studies and dramatic criticism as they thought and wrote about the creative work in this course. Guest artists for this course in Spring 2005: Migdalia Cruz, Magdalena Gomez, Agustin Lao, Miguel Luciano, and Alberto Sandoval Sanchez.

Multicultural Theater Practice

Through the content of this course, I ask upper division undergraduate and graduate students to broaden their knowledge of the dramatic literature of the African diaspora and to deepen their understanding of the politics of race and culture as one small way to know more of the world in which they plan to live and work as artists. I also ask students to place their work as artists in a wider social, cultural, and political context, thus increasing their awareness of how their work is determined by - and, in turn, contributes to - the values, beliefs, norms, expectations and assumptions that make up the culture in which they perform as actors, directors, dramaturgs, and designers. We explore how their artistic choices have been impacted by their assumptions about society, culture, and democracy. At the same time, they examine the role and the responsibility of artists in society and carefully consider the relationship between art and politics across time. This is a blended learning course that includes an online component focused on oral history interviews.

Re-writing the Classics: Race, Gender and Performance

Lectures in this course examine the dramaturgical elements of theater in relation to playwriting and playmaking. Students read canonical dramatic texts from different historical time periods and their contemporary counterparts written by women and people of color in the U.S. Students also read biographical and autobiographical material about the playwrights, as well as myths, stories, and poems from various sources. The course emphasizes playwriting and dramaturgy and the students discuss the material, conduct independent research, write short plays and keep journals.

The Latina Voice in U.S. Theater

Students in this course study the texts of Latina playwrights in an historical progression from the 1930's into the 21st century considering the particular social, cultural, and historical contexts of writers such as Migdalia Cruz, Maria Irene Fornes, Cherrie Moraga, and Dolores Prida. We look at common themes across these writers' works such as the formation cultural identity, the expression of female sexuality, and the impact of socioeconomic factors and education.