

From: Judith Downie
Sent: Thursday, November 20, 2014 3:51 PM
To: Marshall Whittlesey
Cc: Marcos Martinez
Subject: FW: GE Recertifications in need of your signature
Attachments: TA 101.pdf; TA120.pdf; TA222.pdf

Marshall and Marcos,

Please use this email as the library signature for the GE Certification of TA 101, TA 120 and TA 222.

Thank you,
Judith

Judith A. Downie
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TA 101 C1.2:

The analysis of texts in TA 101 Introduction to Acting abides by the theoretical approach of Constantin Stanislavsky with respect to intention, obstacle and actions needed to overcome the obstacle. Since many students enter this class from the perspective of spectators with opinions that range from knowledgeable arrogance to certainty that being “full of emotion is all it takes.” The need for theoretical orientation centers on developing analysis of texts in active terms, “what is the character doing when they speak this text.” While there are several approaches to acting what is taught in the U.S. for the most part is moment to moment acting based upon Stanislavski’s Method. In the last ten years, at least, there has been recognition the American Method as taught in the U.S. was incomplete. The American interpretation of Stanislavski’s method neglected the role of the physical self, consequently focusing solely on the psychological aspects of the Method. Cultural exchange that has occurred since the dissolution of the Soviet Union recognized that discrepancy and we now see approaches the use the body. A more enhanced use of the self to develop stage presence through physical work encompasses the theories of Tadashi Suzuki. In particular his idea of the invisible body, those aspects we cannot see when we look at a person that determine if that person can perform on the stage.

With regard to contextualizing selected works within social milieu we often use a Brechtian analysis. Inherent in this discussion are theories that pertain specifically to the perception of the viewer that incorporate and rely on the audience as part of the performance. Specifically, the use of what is referred to as the fourth wall. This idea asserts the audience is watching the performers onstage as though looking through a fourth wall that performers respect by not openly acknowledging the audience. Of course the fourth exists to be broken but the manner in which that has traditionally occurred was through asides as in the plays of Moliere or Shakespeare with Richard III telling the audience what he will be doing next.

Bertholt Brecht adds to the breaking of the fourth wall by creating what he described as the alienation effect. That is he deliberately interrupts the absorption of the audience in the story by breaking their emotional involvement to have the actor talk to the audience about the situation at hand. This technique has since been elaborated to include aside from direct address, audience participation onstage, or by placing actors in the audience to blur the conceptual lines of “reality” and illusion.

TA 101 C1.5:

Among the theoretical principles used for analysis in acting are the concepts of action, playing between literal text and subtext, and following the notion of given circumstances. Acting for an audience depends upon being seen. However, the act of being seen by an audience does not mean that what the audience sees must be seen in terms of the actor being compelling to watch, or even interesting. Consequently, the principles required are numerous and depend upon the style of the work. For example, the needs of Greek theatre and Shakespeare differ substantially from contemporary styles that can range from realism to the absurd of Ionesco or

Beckett. Contemporary styles are preoccupied with what we in the West call moment to moment acting. In other words, as the scene is being mounted each moment in the text must be met with a degree of truthfulness in the actor onstage in such a way that it becomes compelling.

In Shakespeare, a definitive element of analysis has to do with understanding the relationship between meter and breath. Understanding where emphasis is placed in order to make sense of the text is key to performing Shakespeare. Additionally, the relationship between image and breath. Just because you speak the lines doesn't mean they will be meaningful, compelling, or even interesting without an understanding that conveys images through action of text/body i.e. speaking the text within the given circumstances.

Images in the text are key throughout literature but must attain a visceral quality if the play is to have a life, literally. The distinction between speaking in daily life and what is required for the stage also imply a physical understanding of the vitality of words in motion as an act of the body.

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST
• AREA C1: Arts**

See GE Handbook for information on each section of this form

Part A: C1 Arts General Education Learning Outcomes (GELOs) related to course content. Please type responses into the tables.

How will these GELOs be assessed?	Course content that addresses each GELO.	Arts GELOs this course will address:
<p>Reading scenes aloud in the class from the selected plays provides an opportunity for realizing the difference in content between written and spoken word in addition to many other aspects of the works in question.</p>	<p>Analysis of play scripts point of view, and motivation for writing a play.</p> <p>Plays are selected that allow for a clear analytical process where points of view, character motivation, are clearly evident. Discussions about the subject of plays such as Short Eyes or Zoot Suit do by their very nature present a world that continues to be not existent in current American Theatre.</p>	<p>C1.1 Students will describe the ways in which art informs us of issues of diversity (such as race, class and gender) in a global, national or local context.</p>
<p>In class presentations with analysis and discussion by professor and students</p> <p>Scenes presented by students in class are discussed within the context of both their time and place and our current understanding.</p>	<p>Analysis of play scripts and playing scene or monologue.</p> <p>Students read reviews of the play in question and discuss its relationship to other events of the period and place thereby contextualizing a selected work within a social milieu.</p> <p>Given the temporal nature of theatre discussions of society are inherent when discussing any given work. The Crucible performed today takes on a considerably different meaning today than when first produced.</p>	<p>C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.</p>
<p>Weekly script analysis group assignments:</p> <p>The encounter with various scripts in both doing scenes and monologues provides ample opportunity for analyzing various artistic styles and understanding differences. Also, having to do the work of acting (text analysis, character development, and recognition) is itself a recognition.</p>	<p>Analysis of playwright work in a given text</p> <p>Given the diverse nature of acting classes students present work from an array of different playwrights. The differences between the scenes presented offer opportunities for examining various styles. The distance between Christopher Durang and David Henry Hwang's work provide many opportunities for clear recognition of diverse styles emanating from different cultural and racial experiences.</p>	<p>C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.</p>
<p>Via presentation and written work demonstrating scene</p>	<p>Discussion and analysis of selected texts before presentation</p>	<p>C1.4: Students will use appropriate vocabulary to describe and analyze works of artistic expression within the</p>

California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST

• AREA C1: Arts

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<p>analysis When students present their work (scene or monologue) in class discussions center around artistic expression. Given that most of it is contemporary, historical context becomes germane when they work on Shakespeare or plays from other periods.</p>	<p>On the day a play is presented there is always a discussion about the piece in question that considers who wrote the play and what is its historical context. The term "given circumstances" will likely surface in such discussions and constitutes one example of the vocabulary students come to learn and use.</p>	<p>historical context in which the work was created.</p>
<p>Their understanding of techniques and what they might mean are assessed through discussions and then through quizzes. Also, their work onstage is where the practical assessment of understanding occurs.</p>	<p>The introduction to, and application of, production concepts.</p> <p>Students are required to read and understand the meaning and use of techniques from acting texts, for example Stella Adler's "Art of Acting"</p>	<p>C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. [Methods courses]</p>
<p>Short written papers describing characters and detail in presented work are two aspects of this assessment.</p>	<p>Students use both library and internet research for exploring various aspects of the play and its characters.</p>	<p>C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. [Methods courses]</p>
<p>Final project presentations at the end of semester and weekly script analysis group assignments form this assessment.</p>	<p>Students rehearse texts for both scene and monologue assignments.</p> <p>Creating devised work in the studio provides excellent examples of creating works of art. Often this work is improvisational in nature such as a group exercise for ensemble storytelling based upon five elements that are vastly different. For example, create a scene that has a stuttering clerk, a barking dog, two lovers, a primal scream and the phrase "give it to me now."</p>	<p>C1.7: Students will create works of art that demonstrate facility with the key techniques of the art form in question. These courses will be taught face-to-face, rather than online. [Creative Activity Courses]</p>

Part B: General Education Learning Outcomes required of all GE courses related to course content:

<p>How will these GELOs be assessed?</p>	<p>Course content that addresses each</p>	<p>GE Outcomes required of all Courses</p>
<p>Formal papers and short research papers.</p>	<p>Assigned written play review/critiques; written script analysis and creative project research assignments.</p>	<p>Students will communicate effectively in writing to various audiences. (writing)</p>
<p>In class group discussions, formal written work and quizzes.</p>	<p>Students analyze the play assessing the playwright's point of view and motivation relevant to historical era</p>	<p>Students will think critically and analytically about an issue, idea or</p>

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST
• AREA C1: Arts**

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	<p>and social issues; identifying main topics presented via play script metaphor, symbolism and simile.</p>	<p>problem. (critical thinking)</p>
<p>Students read scenes and monologues in class and present analysis of character motivations, intentions and obstacles as well as given circumstances of the play prior to performing.</p>	<p>Students are required to research plays in search of scene and monologue. Upon finding a scene and/or monologue from a play they research the play's social setting and time period using library resources.</p>	<p>Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)</p>

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST
• AREA C1: Arts**

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Part C: GE Programmatic Goals: The GE program aligns with CSUSM specific and LEAP Goals. All C1 courses must meet at least one of the LEAP Goals.

GE Programmatic Goals	LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
	LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
	LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
	LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM Goals. Please explain, if applicable.	
	CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): <i>Analysis of playwright and audience POV, i.e., racial issues, social status, geo-political issues, etc.</i>
	CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): <i>Required textbook anthology of historically/geopolitically-significant plays and the analysis of said plays; analysis of the diversity of global societies and the impact of theatre on those audiences.</i>

Part D: Course requirements to be met by the instructor.

Course Requirements:	Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses.
	Assessment of student learning will take a multitude of forms, including writing assignments, exams, discussion, and creative projects and performances.
How will this requirement be met by the instructor?	Students write reviews of plays and turn in papers on their play research
	Student actors perform scenes and monologues to class and write about their work in the course of preparing their scene or monologue

TA 120: Introduction to Theatre

Instructor: Jason Heil

Email: jehel@csusm.edu

Class Location: ARTS 111

Office Location: ARTS 305

Phone: 619-213-8705 Please ONLY call or text in an emergency between 9:30 am and 7 pm. Email is preferred

Class: Tuesdays & Thursdays 9:00-10:15

Office Hours: Tuesday / Thursday 12-2

Course Description:

In this class we will learn about the process of creating theatre (including acting, design, directing, dramaturgical work, the rehearsal process, etc.), we will analyze plays and explore their historical and social contexts, and we will see, discuss, and analyze three live performances. The projects linked to the class will foster collaboration and create community—these are some of the qualities that make theatre worth seeing and doing, and give it a special relevance to today's society. This class also provides an overview of theatre history and explores various theatrical styles.

Learning Outcomes:

- to identify the distinctive nature of live theatre
- to enhance your understanding and enjoyment of live theatre
- to understand the form and dynamics of live performance
- to participate in theatre related activities
- to learn about the work of individual theatre artists (actors, designers, directors, playwrights, and others)
- to become aware of the broad outlines of the history of the theatre
- to become aware of some of the major movements in twentieth century theatre

GE Student Learning Outcomes

-Students will describe the ways in which art informs us of issues of diversity (such as race, class and gender) in a global, national or local context.
-Students will apply theoretical and/or critical perspective to the study of art past and present
-Students will recognize and explain various artistic styles from diverse cultures and peoples.
-Students will use appropriate vocabulary to describe and analyze works of artistic expression within the historical context in which the work was created.
-Articulate various theoretical principles in their analysis of works in the arts and humanities.
-Use relevant research methods to analyze and interpret works in the arts and humanities.
-Students will create works of art that demonstrate facility with the key techniques of the art form in question. These courses will be taught face-to-face, rather than online.

Course requirements:

- *Maple & Vine* by Jordan Harrison (PDF)
- Select essays and plays posted as PDFs in CC

Required events:

- Attend three performances listed below:
- *Maple & Vine* at Cygnet Theatre Company
- *Seussical* at CSUSM
- *School for Lies* at North Coast Repertory Theatre

- Professional theatres who have plays you can see this semester, in case you need to make up a play review (make-up reviews must be approved in advance by me):

- La Jolla Playhouse
- UCSD Theatre
- Cygnet Theatre
- Lamb's Players Theatre
- Old Globe Theatres
- North Coast Repertory Theatre
- Moxie Theatre Company
- Intrepid Shakespeare Company
- Ion Theatre Company
- New Village Arts

Required assignments:

- Quizzes, 6 at 6 points each (36)
- Project 1 Directing Project - performance in class (10)
- Midterm/Character analysis - written midterm in class (10)
- Reviews: 3@10 points = (30)
- Final Performance in class/Solo performance (14)
- Pop quizzes will also be given. Students must be in attendance to receive credit for pop quizzes.

Grading scale:

- A 94-100
- A- 90-93
- B+ 87-89
- B 84-86
- B- 80-83
- C+ 77-79

- C 74-76
- C- 70-73
- D+ 67-69
- D 65-66
- F 0-64

Cougar Courses:

- All assignments will be posted through turnitin.
- I will also post your grades through the CC grade book as the semester progresses.

Midterm:

The midterm is a written test. Please bring a blue book. In the midterm you will be asked to use specific guidelines to complete a character analysis for one of the characters in *Maple & Vine*. You will be assigned a character on the day of the midterm. You may use your copy of the play.

Final:

The final is a solo performance that you will write and perform. I will hand out specific guidelines closer to the date.

Attendance Policy

Students are expected to *attend all lectures and performances* required for the class, including the first class session, in order to verify registration with instructors and to complete all work assigned for the course. Official excuses are granted but only with a verified personal illness or death in the immediate family statement. Students should understand that absences might jeopardize their grades.

Academic Honesty

Plagiarism occurs whenever anyone attempts to pass off as one's own work, either orally or in writing, the words and ideas of others. Plagiarism can be either inadvertent (a failure to understand the responsibility for acknowledgment or the means by which acknowledgment should be made) or willful (a conscious intent to deceive the reader). Examples of **academic dishonesty** (cheating) for this class:

- Turning in play responses for performances which you have not seen during the semester
- Copying text from a performance analysis that is not your own (i.e. an online review or Cliff's Notes) and submitting it in a play response

Leaving a performance at intermission that you are required to see

Student Disabilities The availability of support services for students with disabilities is

dependent upon the needs of students, as well as available funding and resources. It is entirely up to the student whether or not to access services. However, no student shall receive support services without proper verification of their disabling condition. DSS will

determine which support services a student is eligible for based on all available documentation and information on the student's disability. In addition, it is important for students to understand that the accommodations authorized by Disabled Student Services apply only to CSU, San Marcos. DSS offers a variety of support services to students with documented disabilities. Students are encouraged to contact Disabled Student Services regarding the availability of specially adapted equipment, campus orientations, supplemental academic advising, functional assessment, priority registration, testing accommodations, registration assistance and tutoring referral. For more detailed information on support services take a look at our Student Handbook.

SCHEDULE (This is an outline of the work that you will complete. Please refer to CCs weekly listing for a detailed description of assignments, discussions, etc. The guest artist dates may change slightly, due to guest artist availability.

	Tuesday		
1	1/21	Intro game Review syllabus	Read: How to Critique.../Maple and Vine & Fuch's essay
2	1/28	Discuss Maple & Vine & Fuch's essay Quiz 1 Aristotle	Read: Fuch's essay See: Maple and Vine Mystery Plays Shakespeare Moliere
3	2/4	Chekhov Ibsen Strindberg Quiz 2	Read: Practical Handbook 13-19 See: Maple & Vine Maple & Vine Review Due 2/11
4	2/11	Actor's Process	2/13 Acting Exercises Boal "Cold Read"
5	2/18	Character Analysis	2/20 Lecture: "Costume, Lighting & Sound Design" See: School for Lies
6	2/25	Quiz 3 Theatre Etiquette & Professionalism	2/27 Theatre Etiquette & Professionalism See: School for Lies
7	3/4	20 th Century Theatre	3/6 Feminist Theatre Quiz 4 School for Lies review due 3/6
8	3/11	Project 1 Workshop	3/13 Project 1 Workshop
9	3/18	Project 1 Workshop	3/20 Midterm: Character analysis Maple & Vine
10	3/25	Present Project 1	3/27 Present Project 1
		SPRING BREAK – NO CLASS	4/1 & 4/4
	Thursday	At home	

Week	Finals	No Meeting	No Meeting
11	4/8 <i>Art of the Playwright</i> Writer's workshop Begin solo performance work John Leguizamo	4/10 <i>Art of the Playwright</i> Writer's workshop Cont	See: Sensical Read: Practical Handbook for Actors
12	4/15 Director's Process Julie Taymore video Quiz 5	4/17 American Musical	See: Sensical Sensical review due 4/22
13	4/22 <i>Solo Performance workshop</i>	4/24 Solo performance lecture	
14	4/29 Political theatre: Shakespeare Behind Bars Prep Final	5/1 Prep Final Quiz 6	
15	5/6 Final Day 1	5/8 Final Day 2	
Finals	No Meeting	No Meeting	