

**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*

**ABSTRACT**


Course Abbreviation and Number: TA 120		Course Title: Introduction to Theatre	
Number of Units: 3			
College or Program: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	Desired term of implementation: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year: _____	Mode of Delivery: <input checked="" type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line	
Course Proposer (please print): Marcos Martinez		Email: marcos@csusm.edu	Submission Date:

**1. Course Catalog Description:** An introduction to the language of theatre through a comparative study of various theatre styles and cultures. Emphasis will be placed on production design, acting, direction, how theatre is constructed and performed, and the social and cultural context in which it is created. Includes theatre from across the globe including that of Europe, Asia, Africa, and Americas. Through watching plays and analysis, students will learn the fundamentals of theatre and search for relationships between and commonalities among the cultures studied.

**2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:**

<input checked="" type="checkbox"/>	Course description, course title and course number
<input checked="" type="checkbox"/>	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
<input checked="" type="checkbox"/>	Topics or subjects covered in the course
<input type="checkbox"/>	Registration conditions
<input checked="" type="checkbox"/>	Specifics relating to how assignments meet the writing requirement
<input checked="" type="checkbox"/>	Tentative course schedule including readings
<input checked="" type="checkbox"/>	Grading components including relative weight of assignments

**SIGNATURES**

  
 Course Proposer \_\_\_\_\_ Date \_\_\_\_\_

  
 Department Chair \_\_\_\_\_ date \_\_\_\_\_

*Please note that the department will be required to report assessment data to the GEC annually.* \_\_\_\_\_  
 DC Initial

_____	Support	Do not support*	_____	Support	Do not support*
Library Faculty	<input type="checkbox"/>	<input type="checkbox"/>	Impacted	<input type="checkbox"/>	<input type="checkbox"/>
_____			Discipline Chair		
_____	Support	Do not Support*	_____	Approve	Do not Approve
Impacted Discipline	<input type="checkbox"/>	<input type="checkbox"/>	GEC Chair	<input type="checkbox"/>	<input type="checkbox"/>
Chair			_____		
_____			Date		

**\* If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator:      Phone      Email:

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  
Humanities & Archives Librarian and Government Documents Coordinator  
California State University San Marcos  
San Marcos CA 92096-0001  
760-750-4374

TA 120 C1.1:

Presenting works from diverse (non-white male) authors asserts the existence and presence of other forms of what we know as truth and beauty. We find something beautiful because it speaks to that which we find to be fundamentally truthful in our existence. The affirming presence of love forms the basis of so much of world literature and theatre. When we see its expression we recognize the action surrounding its affirmation and existence as something beautiful. In a racist society notions of what is beautiful or truthful are complicated because of the limited view given to those whose presence has simply not been seen as worthy of public time, which forms a central aspect of theatre as the social art. Current notions of what we call diversity are an effort to mitigate what is essentially a racist world view. When students encounter a John Leguizamo, Raisin in the Sun, or Augusto Boal's work as in the attached syllabus they encounter the existence of another world view of what millions recognize as beautiful.

The notion of diversity in theatre also speaks to philosophical world view through what we see in Greek theatre where life is seen as being predestined juxtaposed with our contemporary notions of free will. Additionally, contemporary notions of gender are now being introduced into what are changing world views as they pertain to sexual identity, gender and the role of patriarchal thought in the continued articulation of what it means to be human.

Central to any theoretical approach to theatrical texts seen as being "diverse" would be an understanding of the primacy of equality among people. While this idea exists as law it does not govern the tastes of individuals, especially in the monarchies of Hollywood. The conditioning we (our students in particular) have experienced where heroic figures are primarily white males and the enterprise of saving the world, humanity, and getting the girl in the end are accepted as normal, or maybe even divine right, a play like Zoot Suit or Short Eyes will be challenging. It is precisely a work such as M. Butterfly where students are required to understand that diversity in our country has other global implications.

TA 120 C1.2:

One of the most common critical perspectives used for examining theatrical work from the past is to compare it to the present. That comparison generally considers the evolution of human civilization particularly when looking at specific works of theatre. In terms of theatrical technique we look at the development of technology and social conventions. With respect to plays we are compelled to examine how works speak to a contemporary audience. Classic works, or any play that maintains a place in the canon of performance does so because it speaks to something vital and basic about the human condition. These are some elements that form one aspect of critical perspective at this general education level.

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:
Quiz and theatre exercises to demonstrate both primary concepts and ideas about what is theatre	Lecture and discussion about Greek theatre, what is theatre (substance, issues, form) and read essays on How to Critique	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.
Quiz on lecture material and paper comparing written and performed play. Play review assignment to accompany discussion and viewing.	Lecture on play reading of Maple and Vine and discussion of articles about criticism. Discussion about assigned play at downtown theatre.	C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.
Quizzes will follow readings and discussions. Theatre exercises utilizing gesture are applied.	Aside from play readings from diverse historical periods and societies. Attention is paid to style of performance, costuming, and expression. For example: the static quality of Greek theatre vs. the physicality of Elizabethan theatre. The role of women in theatre provides a common example. The numerous roles written for women in Spanish theatre compared with sparse roles for women in Elizabethan theatre during the same historical period.	C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.
Weekly script analysis assignments, workshop projects and quizzes. For example: Differences in writing between the verse of Shakespeare and Moliere then compared with 100 years prior.	Over the course of the semester students will read several plays from the world canon from authors such as Moliere, Strindberg, Shakespeare, as well as contemporary authors. Subsequent analysis of each playwright's work will be compared and contrasted in list of historical, social and cultural contexts.	C1.4: Students will use appropriate vocabulary to describe and analyze works of artistic expression within the historical context in which the work was created. C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. [Methods courses]
		C1.6: Use relevant research methods

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*

		to analyze and interpret works in the arts and humanities. [Methods courses]
End of semester creative project presentations; Scenes are read or performed; presentations on other aspects of theatre including costumeing, playwright's focus, and the role of the audience	Creative project, i.e., design for sets, costume, lighting, sound; actor's monologue, director's script interpretation. Students select a play and rehearse a reading or scene.	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]

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

<b>GE Outcomes required of all Courses</b>	<b>Course content that addresses each GE outcome?</b>	Students will communicate effectively in writing to various audiences. (writing)
Formal paper; weekly written play analysis group paper; written research for creative project.	Written play review/critique; online discussion board and creative project research.	Students will think critically and analytically about an issue, idea or problem. (critical thinking)
Student groups present to each other in the class on assigned topics covered both through readings and discussion	Analysis of playwright point of view and motivation relevant to historical era and social issues; identifying main topics presented via play script including forms	Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)
Semester term paper and in class presentation of assignment results.	Required play script anthology textbook contains examples from throughout history: ancient Greece through modern era; students learn how to "shop" for a currently-running play production (typically from online resources), then use online and library resources to research their play choice prior to attendance.	

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

<b>GE Programmatic Goals</b>	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
<b>CSUSM Specific Programmatic Goals</b>	CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): Analysis of playwright and audience POV, i.e., racial issues, social status, geo-political issues, etc.
	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): 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.

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

<b>Course Requirements:</b>	Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses.
	Semester term paper; weekly group analysis papers; creative project written research.
	How will this requirement be met by the instructor?
	Semester term paper, 3 quizzes, weekly group script analysis assignments completed via group discussion; question and answer sessions during lectures, creative theatre design project, actor monologue option presented to class.

**TA 120: Introduction to Theatre**

**Instructor: Jason Heil**

**Email: jehell@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
  - *Sensical* 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



**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

Leaving a performance at intermission that you are required to see

- 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
- Turning in play responses for performances which you have not seen during the semester

Examples of **academic dishonesty** (cheating) for this class:

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

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 verified personal illness or death in the immediate family statement. Students should understand that absences might jeopardize their grades.

**Attendance Policy**

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

**Final:**

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.

**Midterm:**

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

**Cougar Courses:**

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

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.

At home	Thursday		
Read: How to Critique.../Maple and Vine & Fuch's essay	1/23 What is theatre? Stage Matters Greek theatre lecture		1 1/21 Intro game Review syllabus
Read: Fuch's essay See: Maple and Vine	1/30 Mystery Plays Shakespeare Moliere		2 1/28 Discuss Maple & Vine & Fuch's essay Quiz 1 Aristotle
Read: Practical Handbook 13-19 See: Maple & Vine Maple & Vine Review Due 2/11	2/6 No class meeting: see Maple & Vine		3 2/4 Chekhov Ibsen Strindberg Quiz 2
Read: The Creative Mind Prac. Handbook 19-29	2/13 Acting Exercises Boal "Cold Read"		4 2/11 Actor's Process
See: School for Lies	2/20 Lecture: "Costume, Lighting & Sound Design"		5 2/18 Character Analysis
See: School for Lies	2/27 Theatre Etiquette & Professionalism		6 2/25 Quiz 3 Theatre Etiquette & Professionalism
School for Lies review due 3/6	3/6 Feminist Theatre Quiz 4		7 3/4 20 <sup>th</sup> Century Theatre
	3/13 Project 1 Workshop		8 3/11 Project 1 Workshop
	3/20 Midterm: Character analysis Maple & Vine		9 3/18 Project 1 Workshop
	3/27 Present Project 1		10 3/25 Present Project 1
	4/1 & 4/4	SPRING BREAK - NO CLASS	