

**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 222 | Course Title: Intro Survey to African American Theatre in the 20 th Century and Beyond | |
| Number of Units <u> 3 </u> | | |
| 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: The course is designed to give student of all backgrounds an introductory understanding to the world of contemporary African American theatre. The course covers elements of style, design, criticism and history as they pertain to the genre through reading, discussion and performance. Discussion will include issues of politics, race and gender in the American theatre. Emphasis will be on major playwright, theatre companies and performers within their historical and social contexts.

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

 _____ Date _____
 Course Proposer

 _____ date _____
 Department Chair

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

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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: |
|---|--|--|
| Students engage in a discussion board; a quiz and brief writing exercises | Lecture and in-class discussion on the play at hand. The range of plays within this course offers various approaches to race, class and society. For example: Dutchman and The Slave informs students on perspectives on race and by doing so provides diverse perspectives missing from the national and local context. | 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 and in class readings and discussion on audience perceptions | Lecture and film on Minstrel shows and effect/influence on African American experience/theatre. A discussion on Black Face and theatre. | C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present. |
| Performance exercise based on Ntozake Shange's Spell #7; quiz on lecture material | A lecture and discussion of Black vaudeville and performing for black vs. white audiences. Comparing modern day African American theatre and film audiences with the past and other societies. Discuss Ntozake Shange's Spell #7. | C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples. |
| Quizzes, papers, and in class participation require usage of terms covered when discussing plays and poems. | Students will learn terminology associated with African American theatre. Discussion of terms about negotiating being black in a racist society are inherent in both the plays and historical context. Langston Hughes The Mulatto offers one example. | 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. |
| Student will work on discuss, rehearse and present scenes illustrating the conceptual principles at hand. | Discussions and lecture will address invisibility, symbolism, and the role of gender and race as they pertain to both audience and performers. The Black Arts Movement contextualizes this analysis. | C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. [Methods courses] |
| Students will perform their interpretation of scenes, or monologues, take quizzes, write | Students will use script analysis of playscripts and gather research cues from text analysis on works such as August | C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. [Methods courses] |

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| papers, and other types of in class participation. | Wilson's The Piano Lesson. | |
| Presentation of theatre pieces such as scenes, monologues and original work developed for class. | Students will work on creating their interpretations of scenes from plays as well as developing their own theatre pieces inspired by the works of playwrights they have read. | 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:

| | | |
|---|---|--|
| GE Outcomes required of all Courses | Course content that addresses each GE outcome? | How will these GELOs be assessed? |
| Students will communicate effectively in writing to various audiences. (writing) | Students will write reviews of plays and formal paper assignments. | Written play reviews, online discussion boards, and papers on selected topics |
| Students will think critically and analytically about an issue, idea or problem. (critical thinking) | Students will discuss issues in selected plays responding to the issues and situations contained in the texts. Students read plays and analyze them considering the context and the implications made when they were written and performed. | Online discussion boards will analyze student writing for understanding and command of subject. Students will do presentations focused on the given circumstances of the play. |
| Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.) | Research projects based upon both internet and library research are required for play analysis, character research, presentations and papers | Term papers; presentations including scene work and post presentation discussions |

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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.

| | | |
|--|---|--|
| 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 | | |
| | CSUSM 1: Exposure to and critical thinking about issues of diversity. | <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): |
| | 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): |
| | Course content that addresses the following CSUSM goals. Please explain, if applicable. | |

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? | Final presentation, play reviews, in class presentations and performances, quizzes, and in class discussions |
| | several online discussion boards, play reviews, and papers |

**California State University San Marcos
VAPA Theatre Arts
TA 222 Intro Survey to African American Theatre in the**

20th Century and Beyond

**Instructor(s): Office Location: Telephone: Email:
Office Hours: Meeting times: Classroom:**

Course Description

(Spring 2013 3 credits hrs) Kaja Dunn
619-405-8264

kajath@yahoo.com
12:30-2:30 Tuesdays

2:30-3:45 pm Tuesdays and Thursdays 342

This is a learning and discussion centered course designed to give students of *all backgrounds* an introductory understanding to the world of modern African American theatre. The course covers elements of style, design, criticism and history as they pertain to the genre. Thorough reading, discussion and performance. Discussion will include issues of politics, race and gender in the American theatre. Emphasis will be on major playwrights, theatre companies and performers within their historical and social contexts.

Course Learning Objectives

Students leaving this course should have a broad knowledge of periods and important works in Modern African American Theatre History. We will also work on performance aspects of African American theatre.

Required Texts/Readings

Plays

(These are available in the bookstore and may also be obtained elsewhere)

1. Spell # 7: Theater Piece in Two Acts

- REQUIRED

Shange, Paper, 9780573616273

2. Five Plays by Langston Hughes

- REQUIRED

Hughes, Paper, 0253201217

3. Piano Lesson

- REQUIRED

Wilson, Paper, 9780452265349

4. Dutchman & the Slave

- REQUIRED

Jones Baraka, Paper, 9780688210847

5. Blues for an Alabama Sky

- REQUIRED

Cleage, Paper, 0822216345

Other Readings

There will be articles posted online, that are expected readings.

Course requirements (number of exams, assignments, etc)

This course includes 7 quizzes based on assigned material. These will be general questions that should cover basic points of the play. Two group performance per student, these performances should be off-book (memorized), and well rehearsed with the group which you will be assigned on the first day of class. You will do two presentations on the playwright for your group. The should be 15-20 minutes in length and cover biography, important works, and notables of the writer's life and work.

These presentations and performances cannot be made up. Anything short of hospitalization or a death in the family is unacceptable for missing one of these. Failure to attend means a grading deduction for your entire group.

Discussion and class participation (attendance is included here), your active participation and attendance is vital to all elements of this course if you miss a class you will miss something important.

Your final presentation is a section of Anna Deveare Smith's *Fires In The Mirror*. A compare and contrast 2 page paper on the play *For Colored Girls Who Have Considered*

Suicide When the Rainbow Is Enuf and the by an African American playwright.

Grading Standards

10 Discussion Boards

7 Quizzes

Discussion and class participation

Final Presentation

2 Group Presentations

2 Group Performances

Paper—*Compare contrast or 2 pg review* 2 paragraph Theatrical review

movie or a two page review of a live theatrical work

10 % of grade

21%

15% of grade (attendance is included here) 10% of grade

18%

14%

10%

2%

Policy on late work and/or missed exams

Quizzes may not be made up. Any work turned in late receives a 10% deduction per

class.

Presentations and performances cannot be made up. Anything short of hospitalization

or a death in the family is unacceptable for missing one of these. Failure to attend

means a grading deduction for your entire group.

General Education course
If this is a general education course, include a statement on how the writing requirement is satisfied in the course

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.

Academic Honesty

Students will be expected to adhere to standards of academic honesty and integrity, as outlined in the Student Academic Honesty Policy. All assignments must be original work, clear and error-free. All ideas/material that are borrowed from other sources must have appropriate references to the original sources. Any quoted material should give credit to the source and be punctuated accordingly. Academic Honesty and Integrity: Students are responsible for honest completion and representation of their work. Your course catalog details the ethical standards and penalties for infractions. There will be zero tolerance for infractions. If you believe there has been an infraction by someone in the class, please bring it to the instructor's attention. The instructor reserves the right to discipline any student for academic dishonesty, in accordance with the general rules and regulations of the university. Disciplinary action may include the lowering of grades and/or the assignment of a failing grade for an exam, assignment, or the class as a whole. http://lynx.csusm.edu/policies/procedure_online.asp?ID=187

ADA Statement

Example: Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS). This office is located in Craven Hall 5205, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with me during my office hours in order to ensure confidentiality.

Course Schedule

Week

Date

Topics, Readings, Assignments, Deadlines

1

1/22

Section 1

Shades of Black Face- Minstrel Shows to Spell #7

Review Syllabus, warm ups, Lecture *How is theatre different from other Literature?*

Group Reading Assignments // Presentations

Performing in front of others, Acting Techniques

Reading Assignment:

Du Bois and the Minstrels by S Herring (handout), *Begin Spell#7 Discussion Board 1*

2

1/24

Discuss Reading

Lecture: *Discuss Black Vaudeville and TOBA vs. Minstrel Show* How were Black shows

for Black audiences different than those performances for whites? What is unique about

African American Theatre?

Reading *Spell #7*

3

1/29

Watch *Bamboozled* By Spike Lee *Discussion Board 2*

4

1/31

Discussion: *How do audience perception and history shape modern execution of African*

American Theatre? What are the modern day equivalents?

Finish Reading *Spell #7*

4

2/5

Quiz *Spell#7*

Performance Group #1 : *Spell #7* Scene

Group 1 Presentation Ntozake Shange

Discussion of *Spell#7* and with a focus on Modality in African American theatre and the

use of symbolism

Reading: Harlem Renaissance (handout)

Begin Reading *The Mulatto*

Discussion Board 3

5

2/7

Section #2 The Harlem Renaissance

Brief History of Harlem Renaissance

-Handout-Timeline of Harlem Renaissance

Historical Background

Chip Woman's Fortune (first non musical Black Broadway Play) and handout on Willis

| Week | Date | Topics, Readings, Assignments, Deadlines |
|------|------|---|
| 6 | 2/11 | Richardson Presentation Group 2: Langston Hughes Assignment: Read Langston Hughes <i>The Mulatto</i> and Clybourne's poem <i>Mulatto</i> |
| 7 | 2/12 | Quiz: <i>The Mulatto</i> Performance Group #2 <i>The Mulatto</i> scene Discussion of Poem and Play - <i>African American Identity and unknown/ mixed ancestry</i> Assignment: <i>Blues for An Alabama Sky</i> |
| 8 | 2/14 | Discussion Board 4 Lecture: Black Paris Clips from The Josephine Baker Story Assignment: <i>Blues for An Alabama Sky Handout</i> on <i>Emperor Jones</i> |
| 9 | 2/18 | Lecture: Written By or Written for? African American theatre written by others Discuss Emperor Jones, conflicts over whose in charge, and Rose McClendon – <i>Whose your audience? What's best for the race?</i> Discussion Board 5 |
| 10 | 2/21 | Watch <i>Emperor Jones</i> |
| 11 | 2/25 | Quiz# 3 <i>Blues For an Alabama Sky</i> Presentation Group #3: Pearl Cleage Performance Group #3: <i>Blues For an Alabama Sky</i> Difference in writing from the Renaissance and About The Renaissance Discussion Board 6 |
| 12 | 2/27 | Section # 3 Federal Theatre Project: Negro Units Possible Guest Speaker <i>Begin Reading A Raisin In The Sun</i> |
| 13 | 3/5 | Section #4 Dawn of Civil Rights <i>The Mountaintop</i> @ San Diego Rep Katori Hall presentation Performance Viewing TBA |
| 14 | | |

3/7
 Presentation Group #4 Lorraine Hansberry
 Lecture: Other works *Les Blancs*, *Sign In Sidney Bernstein's Window*, *Young, Gifted and Black*
Discussion Board 7
 15
 3/11
 Quiz#4 : *A Raisin In The Sun*
 Performance Group #4 Scene from *A Raisin In The Sun*
 Discuss *Raisin*: themes, symbolism, characters, critical and popular reception
 Read: *Dutchman*
 16
 3/14
 Watch *A Raisin In The Sun*
 Week
 Date
 Topics, Readings, Assignments, Deadlines
 17
 3/19
 Section #5 Black pride and power- The Black Arts Movement
 Lecture : Theatre and the Black Arts Movement- Theatre of Social Change Discuss Black Arts Rep Theatre and Black Power Movement *Discussion Board 9*
 18
 3/21
 Quiz #5 *Dutchman*
 Performance Group #5 scene from *The Dutchman* Discuss *Dutchman* symbolism and messages Read *The Wedding Band*
 19
 3/25
 Section #6 Women of modern Black Theatre
 Discuss: Ntozake Shange, Lynn Nottage, Alice Childress, Adrienne Kennedy, Regina Taylor and Anna Deavere Smith.
 Assign Final : *Fires In The Mirror*
 Read *Handout Excerpts from Various Plays by African American Women*
Discussion 10
 20
 3/28
 Discussion and readings of Modern Black Female Playwrights Cold Read scenes
 Due Theatre Review
 21
 4/2
 Quiz #6: *The Wedding Band*
 Presentation Group #6: Alice Childress Performance Group #6 *The Wedding Band* scene
 Discuss the *Wedding Band*
 Assignment: Read *Piano Lesson*
 Spring Break

| | |
|------|--|
| 22 | |
| 4/9 | Modern Drama |
| | Presentation Group #7 |
| | August Wilson |
| | Lecture: Discussion August Wilson Life and the 'Pittsburgh Cycle' Due: compare and contrast on Colored Girls |
| 23 | |
| 4/11 | Quiz #7 : Piano Lesson |
| | Performance Group #7 <i>Piano Lesson</i> Possible Panel |
| 24 | |
| 4/16 | Watch |
| | <i>Piano Lesson</i> |
| 25 | |
| 4/18 | Discuss |
| | Fires In The Mirror- Anna Deveare Smith |
| 26 | |
| 4/23 | Finals in class Rehearsal |
| 27 | |
| 4/25 | Finals in class Rehearsal |
| | Week |
| | Date |
| | Topics, Readings, Assignments, Deadlines |
| 28 | |
| 4/30 | Finals in class Rehearsal |
| 29 | |
| 5/2 | Performance Elements Read handout |
| 30 | |
| 5/6 | Future of African American Theatre |
| 31 | |
| 5/9 | Final Reh in space |
| 32 | |
| 5/14 | FINAL- Performance and presentation |
| | ** Phrasing borrowed from Kathryn M. Ervin's AFRICAN AMERICAN THEATRE AND DRAMA Fall 2006 |