

ORIGINATOR'S SECTION:														
1. College: X CHABSS <input type="checkbox"/> CoBA <input type="checkbox"/> CoEHHS <input type="checkbox"/> CSM	Desired Term and Year of Implementation (e.g., Fall 2008): <u>Fall 2018</u>													
2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>														
3. Course will be a variable-topics (generic) course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No ("generic" is a placeholder for topics)														
4. Course abbreviation and Number:* TA 302														
5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.) <u>Theatre Criticism: Text and Performance</u>														
6. Abbreviated Title for PeopleSoft: (no more than 25 characters, including spaces) <u>TA Crit: Text and Perf</u>														
7. Number of Units: 3														
8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does <u>not</u> count toward the 80-word limit.) Examination of performance texts, writings, and theatrical performances. Develop analytical perspectives of these works within their theatrical and social contexts.														
9. Why is this course being proposed? The course is required for the Theatre Major.														
10. Mode of Instruction* For definitions of the Course Classification Numbers: http://www.csusm.edu/academic_programs/curriculumschedu ling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab /Instructional%20Mode%20Conventions.pdf														
	<table border="1"> <thead> <tr> <th>Type of Instruction</th> <th>Number of Credit Units</th> <th>Instructional Mode (Course Classification Number)</th> </tr> </thead> <tbody> <tr> <td>Lecture</td> <td>3</td> <td>C-2</td> </tr> <tr> <td>Activity</td> <td></td> <td></td> </tr> <tr> <td>Lab</td> <td></td> <td></td> </tr> </tbody> </table>	Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)	Lecture	3	C-2	Activity			Lab			
Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)												
Lecture	3	C-2												
Activity														
Lab														
11. Grading Method:* <input checked="" type="checkbox"/> Normal (N) (Allows Letter Grade +/-, and Credit/No Credit) <input type="checkbox"/> Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress) <input type="checkbox"/> Credit/No Credit Only (C) <input type="checkbox"/> Credit/No Credit or Report-in-Progress Only (CP)														
12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.														
13. Course Requires Consent for Enrollment? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Faculty <input type="checkbox"/> Credential Analyst <input type="checkbox"/> Dean <input type="checkbox"/> Program/Department - Director/Chair														
14. Course Can be Taken for Credit More than Once? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, how many times? (including first offering)														
15. Is Course Crosslisted: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, indicate which course and check "yes" in item #22 below.														

* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.



16. Prerequisite(s): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
17. Corequisite(s): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
18. Documentation attached: <input type="checkbox"/> Syllabus <input checked="" type="checkbox"/> Detailed Course Outline
19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:*
20. How often will this course be offered once established? * Annually

PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION: (Mandatory information – all items in this section must be completed.)	
21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	
If yes, please specify: Required course for the Theatre Major	
22. Does this course impact other discipline(s)? (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.) <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	
If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.	
Discipline <u>LTWR</u>	<u>see attached email</u> <input checked="" type="checkbox"/> Support <input type="checkbox"/> Oppose
Signature _____	Date _____
Discipline _____	<input type="checkbox"/> Support <input type="checkbox"/> Oppose
Signature _____	Date _____

SIGNATURES : (COLLEGE LEVEL) :

Judy Bauerlein

1. Originator (please print or type name)

Date

Judy Bauerlein 10/4/17

2. Program Director/Chair

Date

Cepu 10/4/17

3. College Curriculum Committee

Date

Martha Stollman 10/4/17

4. College Dean (or Designee)

Date

(UNIVERSITY LEVEL)

5. UCC Committee Chair

Date

6. Vice President for Academic Affairs (or Designee)

Date

7. President (or Designee)

Date

From: Rebecca Lush
Sent: Tuesday, October 3, 2017 9:27:22 PM
To: Judy Bauerlein
Subject: Re: Approval TA 302

*LTWR
Support*

Hi Judy,

The LTWR Curriculum Committee has had a chance to review TA 302.

LTWR supports TA 302 and agrees that the focus on reading drama with a performance focus makes it sufficiently different from our own LTWR courses on drama.

Thanks for allowing us the opportunity to review.

Best,
Rebecca

Rebecca M. Lush, Ph.D.
Associate Professor
Literature and Writing Studies, Chair
California State University, San Marcos
126L Markstein
333 S. Twin Oaks Valley Road
San Marcos, CA 92096
760-750-8004

Theatre Arts 302 Theatre Criticism Course Outline

Syllabus, Fall 2019

Professor Marcos Martinez

Office: Arts Building 327

Telephone: 750-4150, E-mail marcos@csusm.edu

Office Hours: Tuesday 1:00-2:15, Wednesday 2:00-3:00pm and by appt.

Required Textbooks:

There is no actual textbook for the course. Students will draw articles and/or chapters from the following:

Artistotle. The Poetics

Ball, William. A Sense of Direction: Some Observations on the Art of Directing

Bogart, Anne. A Director Prepares: Seven Essays on Art in Theatre

The Empty Space, Peter Brook

Eddy, Bill. "4 Directors on Criticism," The Drama Review 1976

Jones, Robert Edmund. The Dramatic Imagination: Reflections and Speculations on the Art of the Theatre.

Kirby, Michael. "Four Faults," The Drama Review, 1976

Wardle, Irving. Theatre Criticism

Student Learning Outcomes:

- analyze personal responses to theatrical performances
- demonstrate, orally and in writing the difference between dramatic text and the production/performance of that text
- distinguish between the character as created by the playwright and the art of the actor in performing the role
- distinguish between value judgments made on the basis of personal taste and/or preference and value judgments made on the basis of established critical precepts and standards.
- use a variety of critical standards in the formulation of critical judgments

Note:

Students with disabilities who require academic accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Students Services. This office is located in Craven 5205 and can be contacted by phone at 760 750 4905 or TDD 750 4090. Students authorized by DDS to receive accommodations or who have disability related questions should email me as soon as possible.

2017-09-20

Grading:

Written and in class discussions	40%
Reviews	20%
Midterm	15%
Final paper	25%

This course meets the requirements for the all-university writing requirement.

Student Responsibilities and classroom etiquette:

Students are responsible for understanding conceptual frameworks presented in class, or through readings. Quizzes are drawn from material covered in lectures, discussions, student presentations and readings. We will have reviews before each quiz. It is your responsibility to communicate if you are unable to come to class or keep up with the work.

Civility in the Classroom. Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. *Specific behaviors barred from this course include bizarre costumes or actions in class, sleeping, reading newspapers, and any and all use of cell phones (including sending or reading text messages). Students discovered surfing the Web or playing digital games during class will lose the privilege of using their electronic tablets and/or lap-top computers in this class.* Inappropriate behavior in the classroom shall result in anything from admonishment in class to dismissal from the classroom.

Title IX: CSUSM is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment and other Title IX violations are not tolerated by the university. Faculty and staff members at CSUSM are committed to connecting you to resources on campus.

Please note for all presentations and in general:

<http://www.csusm.edu/policies/active/pdf/firearmsweaponsordestructivedevices0001.pdf>

Note: The syllabus schedule may have some changes depending upon the duration of discussions and/or presentation. We also may choose to spend more time on particular items.

Week 1 thru Week 4

Introduction: Requirements and logistics of course; text written to be read and studied vs. text written to be spoken and acted

Topics/activities:

- Lecture/discussions-Introduction to Criticism: the nature and practice of criticism;
- Readings-Miss Julie, August Strindberg, The House of Bernarda Alba, Federico Garcia Lorca; Jones, Robert Edmund. The Dramatic Imagination: Reflections and Speculations on the Art of the Theatre. The Empty Space, Peter Brook
- Major issues in approaching criticism
- Identifying critical standards appropriate for assessing theatre performance
- understanding one's own bias and tastes within the context of providing useful public information
- Writing assignment: play to be read then seen in the community (will vary depending upon what is being produced)

Week 5 thru Week 8

Discussion of current written reviews and review of selected revisions

Readings: Uncle Vanya, Anton Chekhov, A Streetcar Named Desire, Tennessee Williams; Eddy, Bill. "4 Directors on Criticism," The Drama Review ; Wardle, Irving. Theatre Criticism

Topics:

- Examining the use of stage elements to convey the meaning of the text in terms of mood, style, period
- writing about the acting in a production without crucifying the actors i.e. integrating objective observation of production details of a particular performance
- assessing the relevance of a stage production within the context of Peter Brook's categories set forth in The Empty Space (public value)

Week 9 thru Week 12

Discussion of current written reviews and review of selected revisions

Readings: Six Characters in Search of an Author, Luigi Pirandello
Ball, William. A Sense of Direction: Some Observations on the Art of Directing
Bogart, Anne. A Director Prepares: Seven Essays on Art in Theatre

Topics:

- Distinguishing between the work of the playwright and the work of theatre artists involved in a theatre production
- Distinctions between dramatic text and the production performance of that text. (Specific plays to be determined by upcoming productions in the community.)
- Play assignment: San Diego

Week 13 thru Week 15

Discussion of current productions attended by students

Topics/activities:

Focus on covering design elements and the interpretive concepts

Peer editing

Review of key concepts covered in the course.

Week 16

Final Exam