

Mt. San Jacinto College
Integrated Course Outline of Record

Form B

Submitted by: Shezwae Powell Date: 06/25/2020

Department	Subject	Course Number	Title
Theater Arts	Theater Arts THA	101	Introduction to Theater

Units/Hours

- Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.
- Each laboratory unit requires 3 hours per week of class time.
- Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lecture Units

3.00

Total Units

3.00

Lecture Contact Hours

48.00 - 54.00

Total Contact Hours

48.00 - 54.00

Lecture Homework Hours

96.00 - 108.00

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

C HUMANITIES

General Education Justification:

This course meets the general education criteria as an area C, humanities requirement. This course supports the student's study and understanding of the cultural and artistic expression of human beings, as represented in theatrical arts throughout history. Introduction to Theater teaches students to develop an awareness of cultural and artistic expression of diverse people and culture throughout the ages (GELO 1). It teaches students to examine complex issues and discover the connections and correlations among ideas (GELO 2) through the exploration of dramatic literature, historical perspectives, and philosophical approaches to art and life. Introduction to Theatre is a class that studies man's expression of the written word, brought to life, through voice and body. Supporting this, the students are required to write critical evaluations of the work, applying their knowledge and skills to new and varied situations through written expression (GELO 3). Introduction of theatre is most closely aligned with GELO 5 in its goal to teach students to critically experience evaluate works of artistic and creative expression.

Maximum Enrollment:

40

Maximum Enrollment Justification:

Justification:

Grading Method:

Letter Grade or P/NP

TOP code:

1007.00

Can be Taken

1

time(s) for credit (max 4)

- Visual or Performing Arts course that is required to meet major requirements for UC/CSU

- Intercollegiate athletics course

- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(75 words or less in gray box below).

This course emphasizes the value and importance of theater as a fine art and a metaphor for society and life in various cultures throughout history. The main focus is on the Western tradition of theater. Emphasis is placed on the role of theater as a source and reflection of ideas, cultural values, and human understanding. Contributions of the playwright, director, actor, designer, technician, and audience are explored.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(25 words or less in gray box below).

This course emphasizes the value and importance of theater as a fine art and a metaphor for society and life in various cultures throughout history.

Need for the course:

This course is a requirement for the AA-T in Theatre Arts,an elective for the AS & Certificate in Technical Theater, an elective for an AA in Liberal Arts (Arts Humanities & Comm focus) and an option in the AS-T in Film, Television, and Electronic Media and the AA-T in Journalism and meets the general education graduation requirement for Humanities, allowing the student an opportunity to discover major interests and to provide a foundation for further study, as well as cultural and aesthetic enrichment.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.
(For further clarification, contact the Prerequisite Subcommittee)

-none-

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

-none-

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)

Upon the completion of the course the student will be able to do the following:

- 1. Identify and Evaluate the elements of live theatre.
- 2. Identify, compare, and contrast a variety of theatrical spaces and the evolution of theater architecture.
- 3. Examine the playwright’s craft, in relation to character, dialogue, action, structure, and theme.
- 4. Discover the roles of collaborative artists involved in theatrical productions, including the role of the audience, the critic and the reviewer.
- 5. Differentiate between and demonstrate an appreciation for different types of theatre productions.
- 6. Develop familiarity with general theatre terminology.
- 7. Generate scholarly theatre critiques.
- 8. Recognize major theatrical genres.
- 9. Investigate the moral and ethical concepts in assigned plays as they apply to life in general.

Course Content:

(please number the outline of main topics and subtopics)

- 1. What is Theater?
 - 1. Selectivity
 - 2. Elements of theater
 - 1. Audience
 - 2. Performer
 - 3. Director
 - 4. Script
 - 5. Theater Space
 - 6. Design Elements
- 2. The Audience
 - 1. Imagination
 - 2. Symbol
 - 3. Metaphor
 - 4. Live Theater vs. Film/Television
 - 1. Aesthetic distance
 - 2. Psychology of groups
- 3. The Role of Dramatic Criticism
 - 1. Critical criteria
 - 1. What is being attempted?
 - 2. Have the intentions been achieved?
 - 3. Was the attempt worthwhile?
 - 1. Personal taste
 - 2. Evaluation
 - 2. The Reviewer Vs The Critic
- 4. Theater and Society
 - 1. Early Theater and Society
 - 1. Greek
 - 2. Roman
 - 3. Medieval
 - 2. Early Theatre and Society
 - 1. Asian
 - 3. Renaissance Theatres and Culture
 - 4. Theatre from the Restoration through Romanticism

- 5. Modern Theater and culture
 - 1. Realism
 - 2. Anti-Realism
 - 3. Censorship
 - 4. Cross polination from Western Europe to America
 - 1. Music Hall
 - 2. Vadeville
 - 3. Minstrely
 - 4. Wild West Shows
- 5. Theatrical venues
 - 1. Broadway
 - 2. Off-Broadway
 - 3. Touring theater companies
 - 4. Regional theater
 - 5. Educational theater
 - 6. Community theate
- 6. Performers
 - 1. Acting
 - 1. Imitation
 - 2. Role Playing
 - 1. Social roles
 - 2. Personal roles
 - 3. Characters on stage
 - 2. Classical Acting
 - 1. Voice
 - 2. Movement
 - 3. Examples
 - 3. 20th Century Acting Styles
 - 1. Stanislavski
 - 2. Brecht
 - 3. Contemporary styles
 - 4. Performance training
 - 5. Examples
- 7. Role of Director and the Producer
 - 1. Historical development
 - 2. Script analysis
 - 3. Dramaturgy
 - 4. Directorial concept
 - 5. Production process
 - 1. Pre-production
 - 2. Casting
 - 3. Rehearsals
 - 4. Dress rehearsals
 - 5. Previews
 - 6. Run
 - 6. Commercial theaters
 - 7. Non-commercial theaters
- 8. Producer
- 9. The Script
 - 1. Purpose
 - 1. Point of View
 - 2. Genres
 - 1. Tragedy
 - 2. Comedy

- 3. Tragedy
 - 3. Themes
 - 2. Dramatic Forms
 - 3. Dramatic Structure
 - 1. Climactic
 - 2. Episodic
 - 1. Exposition
 - 1. Obstacles
 - 2. Complications
 - 2. Crisis
 - 3. Climax
 - 4. Resolution
 - 4. Language
 - 5. Plot vs. Story
 - 6. Sub-plot
 - 7. Protagonist
 - 8. Antagonist
- 10. Musical Theatre
 - 1. Opera
 - 2. Operetta
 - 3. Vaudeville
 - 4. Burlesque
 - 5. Revue
 - 6. Musical Comedy
- 11. Environment
 - 1. Stage space
 - 2. Evolution of Theater Architecture
 - 1. Proscenium
 - 2. Arena
 - 3. Thrust
 - 4. Created or found spaces
 - 5. All-purpose; "black box"
 - 3. Scene Design
 - 1. Objectives of scene design
 - 2. Aesthetics
 - 3. Mood and style
 - 4. Locale and period
 - 5. Design concept
 - 6. Stage areas
 - 7. Role of technical director
 - 8. Role of stage manager
 - 4. Costume Design
 - 1. Objectives of costume design
 - 2. Aesthetics
 - 3. Mood and style
 - 4. Locale and period
 - 5. Characterization
 - 6. Relationships among characters
 - 7. Designer's resources
 - 8. Makeup, hairstyles and wigs
 - 9. Masks
 - 5. Lighting Design
 - 1. Objectives of lighting design
 - 2. Aesthetics

	3. Mood and style 4. Composition 5. Visibility 6. Rhythm 7. Color 8. Lighting designer's resources and tools
	6. Sound Design 1. Objectives of sound design 2. Amplification 3. Effects 4. Sound technology and resources
12. Today's Global Theater	
A. Postmodernism	
B. Eclecticism	
C. Diversity in Global Theatre	
a. Multi-ethnic	
i. African Grove Theater	
ii. El Teatro Campesino	
iii. Agit prop	
iv. East West Players	
v. Lafayette Players	
b. Multi-cultural	
i. The Federal Theater Project	
ii. Nuyorican Theater	
iii. Cuban American Theater	
iv. Native American Theater / Ceremony	
c. Gender-based	
i. Boys in the Band	
ii. Aids	
iii. Stonewall Inn	
iv. Feminist Theater	
d. Political	
e. Experimental	
i. Theater of Fact	
f. Avant-garde	
g. Performance art	
i. NEA	
h. Fringe	

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

● Method: Lecture	Integration: Lecture provides students with correct terminology to help them identify the major elements of theater production: audience, performer, director, script, action, environment, and purpose.
● Method: In-class readings	Integration: In-class readings of published plays (or scenes), followed by instructor-led discussion, provide students with understanding of elements of textual analysis, plot development, and an introduction to the work of the playwright.
● Method: Film/video Viewing and Discussion	Integration: Watching filmed performances, with instructor-led discussion, provides students with a model for analyzing the evolution of theatrical conventions of various major eras from the classical to the modern in both eastern and western cultures.

- **Method:** Live Performance Viewing
Integration: Live performances provide students with an integral understanding of the full theatrical experience, as an audience member in a three-dimensional space with live actors.
- **Method:** Activity
Integration: In class activities based around well known stories provide students with experience in staging techniques, helping them to identify, compare, and contrast a variety of theatrical spaces: proscenium, arena, thrust, and alternative stages.
- **Method:** Observation and Demonstration
Integration: Various presentations with designers describing their process, and showing the finished product provide students with a context for understanding theatrical design elements utilized in live productions.
- **Method:** Papers and Reports
Integration: Writing Critiques of both live and recorded theater productions, gives the student the opportunity to exercise their newly found criteria for judging the merits of a theater piece and the ability to develop their own aesthetic awareness.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives. Methods of evaluation may include but are not limited to the following:

- **Method:** Exams/Tests
Integration: Occasional testing of student understanding of assigned readings, terminology, or concepts using either raw scores, percentages or letter grades.
- **Method:** Homework
Integration: Home work is evaluated according the instructor's provided rubric to assess the student's understanding of major concepts of theatrical design.
- **Method:** Live performance critique
Integration: Live performance critiques will be evaluated for content, form, and application of dramatic performance review techniques, using the standard departmental rubric, with specific instructor feedback.
- **Method:** Group Projects
Integration: Group projects are assessed, using feedback and scored rubrics, to determine successful collaborative problem solving in group tasks that demonstrate the understanding and application of the elements of theater.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

- Read Shakespeare's *King Lear*. Write a short essay identifying and exploring the elements of dramatic structure in the text. Be sure to include the following: theme, plot, sub-plot, setting, exposition, climax, dénouement, and resolution.
- In your groups, discuss the use of light to create mood. What kind of light would you use in the following situations: a romantic dinner, a child's birthday party, a funeral, a party for adults, an evening of television? Explain the reasoning behind each choice. Identify at least three other theatrical environments and possible lighting choices for the mood. Choose a scribe for your group to record your thoughts. Choose a reporter to share your ideas with the class.
- Chinese Opera is highly stylized, with performers wearing colourful and embellished traditional Chinese dress. The productions are often set with grand backdrops and echo the lives of the rich and influential. Write a comparative essay discussing the similarities of Chinese Opera design to another form of theatrical entertainment, from another time period or culture. Compare and contrast the relationships of the theatrical forms to their respective cultures. What similarities and differences do you find and how does that affect the role of theatre in that particular culture?
- Some of the plays that fall within "theater of diversity" are intended to provoke strong responses from the audience. Sometimes the playwrights and performers do and say shocking things in order to make their point.

This has led to condemnation from political and religious leaders and criticism of the National Endowment for the Arts for helping to fund such art. Discuss what purposes such shock tactics might have, and whether such art has value. Should it receive public funding? Prepare your arguments for a class debate.

- Listen to one of the plays from LA TheaterWorks in our Library Database. Write a 2 page response paper that should include and brief description of the plot, your assessment of the acting, the merits of the play in general and whether the play satisfied any of Goethe's three functions of art and why.

Textbooks:

- Wilson, Edwin & Goldfarb, Alvin (2019). *Theatre: The Lively Art 10th Edition* McGraw-Hill. ISBN: 1259916863

Other Resources:

- Sophocles’s King Oedipus
- Henrik Ibsen’s Ghosts; Peer Gynt; A Doll’s House
- Luigi Pirandello’s Six Characters in Search of an Author
- Arthur Miller’s Death of a Salesman; The Crucible
- Lorraine Hansberry’s A Raisin in the Sun
- Edmond Rostand’s Cyrano de Bergerac
- Christopher Marlowe’s Doctor Faustus
- August Strindberg’s Miss Julie; A Dream Play
- A.R. Gurney’s The Dining Room
- Neil Simon’s Brighton Beach Memoirs
- Tennessee Williams’s The Glass Menagerie; A Streetcar Named Desire
- Richard Brinsley Sheridan’s The Rivals
- Peter Shaffer’s Equus
- David Henry Hwang’s M. Butterfly
- Paula Vogel’s How I Learned to Drive
- Any work by William Shakespeare
- Peter Brooke's The Conference of the Birds
- Suzan-Lori Parks' TopDog/UnderDog; The America Play; 365 Days/365 Plays
- Fay & Michael Kanin's Rashomon

Minimum Qualification

- Theater Arts (Masters Required)