

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number Theater 10
 Course Title Introduction to Theater
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X (new request)
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X (already approved previously)

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course is already approved for the Visual and Performance Arts category, and we are requesting that it also count for the Literary and Cultural Analysis category. Theater 10 focuses on theater and performance not only as a performing art, but also the plays themselves as literary texts. Students read, analyze and quote from the texts of numerous plays, and consider the plays both as literary objects and as pieces that are translated into live performance. They also consider the role of the playwright generally and specific playwrights as well as the texts they authored. The course examines theater pieces from numerous cultural traditions and historical backgrounds.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Sean Metzger, Associate Professor; David Gorshein, Lecturer

Do you intend to use graduate student instructors (TAs) in this course? Yes x No _____

If yes, please indicate the number of TAs 2

4. Indicate when do you anticipate teaching this course over the next three years:

2015-16	Fall	<u>_____</u>	Winter	<u>_____</u>	Spring	<u>_____</u>
	Enrollment	<u>_____</u>	Enrollment	<u>_____</u>	Enrollment	<u>180</u>
2016-17	Fall	<u>_____</u>	Winter	<u>_____</u>	Spring	<u>_____</u>
	Enrollment	<u>_____</u>	Enrollment	<u>_____</u>	Enrollment	<u>100</u>
2017-18	Fall	<u>_____</u>	Winter	<u>_____</u>	Spring	<u>_____</u>
	Enrollment	<u>_____</u>	Enrollment	<u>_____</u>	Enrollment	<u>100</u>

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes X No _____

If yes, provide a brief explanation of what has changed. This is an existing course, but the

course has not changed. Instead, faculty realized that the current course syllabus already covered
the literary and cultural analysis category. Nothing is changing with regard to the title, units, etc.

Present Number of Units: 5

Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

 General Knowledge

This course is designed to augment the student's knowledge of the humanities: not only the historical data surrounding selected works within the repertoire of world drama, but also the philosophy, political context, and cultural systems informing these works. This course explores the principles and major components of live theatrical performance and written plays, including the collaborative dynamics between director, playwright, actor, audience, and the text.

 Integrative Learning

The topics of the plays in the course require understanding of a wide range of disciplines: theater history, historiography, major events in history and how they were portrayed in theater, gender and race studies, major intellectual and artistic movements such as absurdism and realism, as well as artistic principles employed by theater designers and literary techniques employed by playwrights. As students examine these plays, they will employ a variety of methodologies to approach the material, including literary analysis and an understanding of both performance fundamentals and technical/theatrical aspects of the work.

 Ethical Implications

This overview of significant (and diverse) performance from different countries is designed to challenge baseline categorical assumptions about "universalist" theatrical traditions and forms, introducing the notion that the Western classical model is not the template for world drama, and suggesting ways in which live performance provides a model for negotiation between divergent belief systems.

 Cultural Diversity

This course covers major performance works of regions throughout the globe: providing the student with an overview of different cultures. In addition, these works focus on major issues in the realm of cultural studies: the challenge of institutionalized racism and gender oppression, the history of colonialism and the search for national and personal identity. Apart from giving the student a basic vocabulary and understanding of the issues concerning cultural diversity, these theatrical works also provide examples of divergent narratives that explore them

 Critical Thinking

Theater has been used as a means of imparting critical skills within the university system for over six centuries – providing, as it does, a living embodiment of the power relations between individuals, and a site for assessing the cause and effect relations of actions within the family, social and political network. The focus on agency, intention and outcome, as well as the access to differing opinions concerning issues of social control and individual responsibility provide an excellent opportunity to explore the tools of critical thinking and their use within the classroom.

 Rhetorical Effectiveness

This course is writing-intensive, and requires several written papers. Students are required to take synthesize their understanding of the various aspects of theater—actor, director, playwright, written text, audience, designers, cultural and/or historical context—and apply that to specific plays and performances. They are assigned to read several plays as primary sources, as well as critical reviews and literary/cultural analysis.

 Problem-solving

 Library & Information Literacy

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|------------------------|---------|
| 1. Lecture: | <u>4</u> | (hours) |
| 2. Discussion Section: | <u> </u> | (hours) |
| 3. Labs: | <u> </u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u>(attend plays?)</u> | (hours) |
| 5. Field Trips: | <u> </u> | (hours) |

(A) TOTAL Student Contact Per Week **4** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|-------------------|---------|
| 1. General Review & Preparation: | <u>1</u> | (hours) |
| 2. Reading | <u>4</u> | (hours) |
| 3. Group Projects: | <u> </u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>3</u> | (hours) |
| 5. Information Literacy Exercises: | <u> </u> | (hours) |
| 6. Written Assignments: | <u>3</u> | (hours) |
| 7. Research Activity: | <u> </u> | (hours) |

(B) TOTAL Out-of-class time per week **11** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** **(HOURS)**

Theater 10
Syllabus and Schedule
Spring 2016

Instructor: Sean Metzger
Class Time: T, Th 10-11:50am
Room: NW Aud 101A
E-mail: smetzger@tft.ucla.edu
Instructor Office Hours: by appt
Instructor Office: Macgowan 3352

TA Office: Macgowan 1306
TA1: Hye Kyoung Kwon
TA1 Email: whiteout1982@gmail.com
TA2: Jenna Tamimi
TA2 Email: jennamtamimi@gmail.com

Description

This course explores theater in production, with an emphasis on the collaborative role of theater artists and the active role of audiences. The class will develop understanding of theatrical events and an enhanced appreciation of the value of theater to society. Students will develop critical skills through consideration of representative examples of theatrical production from the Americas, including diasporic populations from Asia and Africa.

The scope of this course aims to do justice to the uniqueness of the UCLA theater department; this is the only theater program in the country (if not the world) that can claim expertise in African American, Asian American, Caribbean, Chicano/a, feminist, Native American, and queer performance traditions. To facilitate our engagement with some of this material, the class includes a number of “artist conversations” that aim to connect students to practicing artists who work inside and outside of the UCLA theater department. These talks will enable students to hear firsthand how and why theater is created.

We are located in a metropolis that includes many sorts of diversity, and this class reflects that fact. Since we are located in Los Angeles, a city that contains several of the most renowned social justice theaters in the world, we also pursue a concern with social justice that connects us to larger systems of social intervention, both locally and internationally. This class understands performance as a form of participation and intervention not just in aesthetics but also in larger social and political worlds. Finally, the curriculum engages with performance across a wide variety of media platforms, because this is, after all, a course in the UCLA School of Theater, Film, and Television.

Objectives

Students will

- Read several theatrical scripts and related materials to develop an archive of creative and intellectual resources
- Contextualize aesthetic movements in theater within larger socio-political shifts
- Become familiar with theatrical design, direction, performance, scholarship, and writing
- Understand performing bodies not as end products but as a way of knowing (epistemology)
- Consider theatrical practice as an intervention in an increasingly globalized world
- Develop skills in formal analysis

Course Assignments and Requirements

- Regular reading of assigned material, attendance with daily responses and participation in discussion—(40% of final grade). Please be in class on time. Cell phones must be turned off before class begins and remain off through the duration of class. Classroom courtesy includes the full participation of every student. If you must leave the room during class, do so quietly and unobtrusively. Note: missing more than 2 class lectures (a full week of class) will cause a 5% reduction to your final grade for every subsequent class missed (so if you miss 3 classes, you will

- lose 5% from your final grade; 4 classes missed will result in a 10% deduction, etc.). Remember the class depends on you to help make it engaging. FYI: participation is graded as follows: A student who receives an “A” enlivens the classroom with her/his engaging questions and discussions. Her/his remarks are very insightful encouraging people to think (comes to class with information gleaned from other classes, newspapers, experience, etc.). A “B” grade for participation is accorded to a student who participates but does so in a passive fashion: raises questions but sometimes may not be attentive to the participation of others. Or she or he waits for others to start the ball rolling. A “C” is given to a student who may attend classes regularly, but who, for whatever reason, refrains from participation.
- Because lecture is too large to enable each of you to participate equally and because this class aims for a student-centered approach to learning (meaning you will have slightly different takes on what is important, how things build on what you already know, etc.), each student will be asked to spend the last 5 minutes of each lecture to think about how the performances, readings, and lecture material discussed that day help you to understand theater in terms of four criteria: 1. form (spectacle including stage and lighting design, costumes), 2. narrative (the story, if there is one), 3. affect (socially produced emotive response), 4. phenomenology (how does a performance engage the body in relation to the environment; this category is to get you thinking about issues like physicality). Some performances or strategies may emphasize strongly, for example, a kinesthetic experience over a narrative. You will turn in this document to your TA at the end of lecture, and it will serve as a means to record your attendance. Please bring paper and a pen to class to facilitate this learning process.
 - Laptops should NOT be used in class unless specifically requested by the professor.
 - In addition to in-class time, I am asking you to see a theater production on campus and one in Westwood. I am also encouraging you to see one in downtown LA. The ticket cost for these events is as low as I could negotiate, but the total (I believe it’s \$42 for all three) should be budgeted as part of your course materials. I have reduced book purchases with this cost in mind.
 - Midterm Exam—(30% of final grade)
 - Final Exam—(30% of final grade)
 - Extra credit opportunity: You may earn extra credit by seeing any one of three performances during the quarter (see the schedule that follows). You will receive a 5% boost to an exam grade (e.g., A- to A) upon the submission of a two-page analysis of the performance. The performance should be analyzed in terms of four areas of inquiry: form, narrative, affect, phenomenology. You must submit your written document no later than 1 week after you have seen the performance. No submissions will be accepted after May 26, 2016.
 - Submissions of all class work must be in hard-copy form. All work must be written in acceptable style with normative spelling and grammar
 - Grades: 100-94 A, 90-93 A-, 87-89 B+, 84-86 B, 80-83 B-, 77-79 C+ . . . 59 and below is failing.
 - Students who wish to request an accommodation due to a suspected or documented disability, please inform the instructor and contact the Office for Students with Disabilities, A-255 Murphy Hall, (310) 825 1501.
 - A final note: Plagiarism will not be tolerated in this class and may be grounds for failing the course.

Required Reading (for Viewings, see schedule)

Most readings will be made available to you via TFT's intranet.

Most of the following will be available to you on-line through the course website. Four of the texts will also be available for purchase at the bookstore (and on-reserve at the arts library); these are marked with an asterisk*. Please note on-line materials should NOT be distributed outside of class:

*Bouchard, Michel Marc. *Lilies*. Toronto: Playwrights Canada Press, 1990.

D'Aguiar, Fred. *Mr. Reasonable* (script provided by the author)

Darby, Jay T. and Stephanie Fitzgerald, eds. *Keepers of the Morning Star: An Anthology of Native Women's Theater*. Los Angeles: UCLA American Indian Studies Center, 2005.

Fernandez, Evelina. *Premeditation*. You can access this play through the UCLA library.
http://solomon.wodr.alexanderstreet.com/cgi-bin/asp/phil/wodr/documentidx.pl?work_code=PL035866

Gambaro, Griselda. *Information for Foreigners: Three Plays by Griselda Gambaro*. Ed. And Trans Marguerite Feitlowitz. Evanston: Northwestern University Press, 1992.

Huerta, Jorge. *Chicano Drama: Performance, Society and Myth*. Cambridge: Cambridge University Press, 2000.

Iizuka, Naomi. *36 Views*. *American Theatre* (Feb 2002): 31-52.

Jones, John Bush. *Our Musicals, Ourselves: A Social History of the American Musical*. St. Lebanon, NH: Brandeis University Press, 2003.

Kim Lee, Esther. *A History of Asian American Theatre*. Cambridge: Cambridge University Press, 2006.

Mee, Charles. *Bobrauschenbergamerica*. <http://www.charlesmee.org/bobrauschenbergamerica.shtml>
 accessed 25 March 2016.

Plautus, *Amphitryon and Two Other Plays*. Ed and Trans. Lionel Casson. New York: W.W. Norton & Co., 1963.

*Ruhl, Sarah. *Stage Kiss*. New York: Theatre Communications Group, 2015.

*---. *In the Next Room (Or the Vibrator Play)*. New York: Theatre Communications Group, 2010.

*Taylor, Dominic. *Up City Service(s)*. New York: Broadway Play Publishing, 2005.

Worthen, W.B. "Introduction: Drama, Theater, and Culture." *The Wadsworth Anthology of Drama: Fourth Edition*. Boston: Wadsworth, 2004.

Young, Harvey. *The Cambridge Companion to African American Theatre*. Cambridge: Cambridge University Press, 2013.

Schedule

You should come to class having read or seen whatever is listed for that day. Some of the artist conversations may need to be moved depending on changes in artists' schedules.

Week 1: Introduction - Theater and Performance

T, Mar 29:

Overview of syllabus and schedule

Th, Mar 31

Marcie Rendon, *SongCatcher*

W.B. Worthen, "Introduction: Drama, Theater, and Culture"

Week 2: Genre and the Uses of Adaptation

Apr 5

Evelina Fernandez, *Premeditation*

Jorge Huerta, "Introduction"

Extra Credit, see Mark Taper Forum's production of Suzan-Lori Parks' *Father Comes Home from the Wars (Parts 1, 2, & 3)*; it runs April 5-May 15, 2016.

April 7

Plautus, *Pot of Gold*

Prep Fernandez, *La Olla*

Extra Credit, see LATC's production of Evelina Fernandez's *La Olla* (the full run is March 24-April 24, 2016)

Tickets are available at Central Ticket Office for \$20; bus transportation from campus TBA

There is likely to be a talk back after the show (Artist conversation: Jose-Luis Valenzuela)

Week 3: Perspective and Design

Apr 12

Naomi Iizuka, *36 Views*

Artist conversation (Myung Hee Cho)

April 14

36 Views

Kim Lee, chapter 1 "Asian American Theatre Before 1965"

Prep for Ruhl, *Stage Kiss*

Mandatory Trip to see Geffen Playhouse production of Sara Ruhl's *Stage Kiss*; it also runs April 5-May 15, 2016.

Week 4: Women and the Commercial Theater

Apr 19

Ruhl, *Stage Kiss*

Panel on *Jane the Virgin* with the writers (for UCLA residents on the hill); location and time TBA

April 21

Ruhl, *In the Next Room (Or the Vibrator Play)*

Week 5: American avant-garde: Acting, dramaturgy, directing

April 26

Mee, *bobrauschenberbergamerica*

Artist Conversation (J.Ed Araiza)

April 28: no class

Possible mid-term study session

Week 6: Directing off stage

May 3

Midterm

May 5

Griselda Gambaro, *Information for Foreigners*

Artist Conversation (Marika Splint)

Mandatory Trip to see UCLA Theater Department's production of Rodgers and Hammerstein's *Carousel*; it also runs May 6-7, 10-14 at 8pm and Sat, May 14 at 2pm.

Week 7: The musical

May 10

Discuss Rodgers and Hammerstein's *Carousel*.

John Bush Jones, "Introduction" and chapter 4

May 12

Artist conversation (Brian Kite)

Extra Credit, see East West Player's production of Fierstein and Herman's *La Cage Aux Folles*; it runs May 12-June 26, 2016.

Week 8: Writing and Performing Community

May 17

Dominic Taylor, *Up City Service(s)*

Harvey Young, "Introduction" (excerpt)

May 19

Taylor, *Up City Service(s)*

Artist conversation (Dominic Taylor)

Week 9: Memory, Politics, and Theater

May 24

Michel Marc Bouchard, *Lilies*

May 26

Bouchard, *Lilies*

Robert Lepage excerpts in class

All extra credit is due by May 26.

Week 10: Performance Echoes

May 31

Fred D'Aguiar, *Mr. Reasonable*

June 2

Final exam

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Course Revision Proposal

Theater 10 Introduction to Theater

Requested revisions that apply: Renumbering Title Format Requisites Units Grading DescriptionMultiple Listing: Add New Change Number DeleteConcurrent Listing: Add New Change Number Delete**CURRENT****Course Number** Theater 10**Title** Introduction to Theater**Short Title** INTRO-THEATER**Units** Fixed: 5**Grading Basis** Letter grade only**Instructional Format** Primary Format
LectureSecondary Format
Discussion**TIE Code** LECS - Lecture (Plus
Supplementary Activity) [T]**GE** Yes**Requisites** None**Description** Lecture, three hours; discussion, one hour. Exploration of theater in production, with emphasis on collaborative role of theater artists and active role of audience. Understanding of and access to live theatrical event and enhanced appreciation of value of theater to society; development of critical skills through consideration of representative examples of theatrical production from Europe, America, Asia, and Africa. Letter grading.**Justification****PROPOSED****Theater 10****Introduction to Theater****INTRO-THEATER****Fixed: 5****Letter grade only**Primary Format
Lecture - 3 hours per weekSecondary Format
Discussion - 1 hours per week**LECS - Lecture (Plus Supplementary Activity) [T]****Yes****None****Lecture, three hours; discussion, one hour. Exploration of theater in production, with emphasis on collaborative role of theater artists and active role of audience. Understanding of and access to live theatrical event and enhanced appreciation of value of theater to society; development of critical skills through consideration of representative examples of theatrical production from Europe, America, Asia, and Africa. Letter grading.****This course is already approved for the Visual and Performance Arts category, and we are requesting that it also count for the Literary and Cultural Analysis category. Theater 10 focuses on theater and performance not only as a performing art, but also the plays themselves as literary texts. Students read, analyze and quote from the texts of numerous plays, and consider the plays both as literary objects and as pieces that are translated into live**

performance. They also consider the role of the playwright generally and specific playwrights as well as the texts they authored. The course examines theater pieces from numerous cultural traditions and historical backgrounds.

File [10 Syllabus and GE paperwork.pdf](#) was previously uploaded.

You may view the file by clicking on the file name.

[Syllabus](#)

[Supplemental Information](#)

[Effective Date](#) **Fall 2003**

[Department](#) **Theater**

[Contact](#)

[Routing Help](#)

Summer 1 2016

Theater

Name

INGA JOHNSTON

E-mail

ijohnston@tft.ucla.edu

ROUTING STATUS

Role: Registrar's Publications Office

Status: Pending Action

Role: Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253

Status: Added to SRS on 3/31/2016 10:00:07 AM

Changes: TIE Code

Comments: No Comments

Role: Registrar's Office - McCluskey, Claire S (CMCCLUSKEY@REGISTRAR.UCLA.EDU) - 57730

Status: Returned for Additional Info on 3/30/2016 12:00:23 PM

Changes: TIE Code

Comments: Routing to scheduling office.

Role: FEC School Coordinator - Billings, Noell Ethel (NBILLINGS@TFT.UCLA.EDU) - 3107948812

Status: Approved on 3/11/2016 11:26:43 AM

Changes: TIE Code

Comments: FEC meeting on March 10, 2016 vote: 7 yes 0 no and 0 abstain

Role: Department Chair or Designee - Johnston, Inga (IJOHNSTON@TFT.UCLA.EDU) - 62458

Status: Approved on 3/1/2016 9:19:58 AM

Changes: TIE Code

Comments: Theater faculty voted on 1.27.16: 15 yes, 0 no, 0 abstain

Role: Initiator/Submitter - Johnston, Inga (IJOHNSTON@TFT.UCLA.EDU) - 62458

Status: Submitted on 3/1/2016 9:17:25 AM

Comments: Initiated a Course Revision Proposal

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cims@registrar.ucla.edu or (310) 206-7045