

**SONOMA STATE UNIVERSITY
THEATRE ARTS PROGRAM
SELF-STUDY
SPRING 2023**

Self-study prepared by
Marie Ramirez Downing, Assistant Professor of Theatre Arts
Scott Horstein, Professor of Theatre Arts
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THEATRE ARTS SELF-STUDY

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A. PROGRAM CONTEXT AND CURRICULUM

The Theatre Arts major and program and the Dance major and program at Sonoma State form a singular, joint department interwoven in curriculum, philosophy, planning and production work. This self-study document, per university guidelines for program review, focuses on the curriculum of the Theatre Arts major and program alone. However, throughout the document, there will be some mention of the work of the Dance program when it bears directly on the curriculum and experience of students in Theatre Arts courses and in the Theatre Arts major.

Department of Theatre Arts & Dance Vision, Mission, and Values Statement (ratified 2017, amended 2019)

Vision

Our vision is for a world where the artist is transformative, essential and engaged.

Mission

The Department of Theatre Arts & Dance offers students a home where they can develop their potential and find their voices as artists through rigorous coursework, and collaborative making and production of live performance.

Each of the Department's four areas – Acting, Dance, Technical Theatre, and Theatre Studies – offers a broad base of study, drawing from diverse techniques and styles to provide a launchpad for students considering graduate studies, a performing arts career, arts education, or other fields that value creative leadership, ingenuity, and collaborative problem-solving.

Core Values

- *Student-centered:* We believe in creating experiences that serve our students' needs in the classroom and beyond with skill-based learning, a supported production season, and opportunities to engage with guest artists and professionals in the field.
- *Rigor:* We believe that robust training in performance and theatrical artistry can inspire us to the highest standards of professionalism and personal achievement.
- *Full Engagement:* We believe in making work that has value beyond the dance and theatre world and that directly engages our campus and local community.

Theatre Arts Program Description

The role of performance in our society is changing radically: at the same time that we live increasingly atomized, digitized lives, the hunger for connection through live performance as a compliment or even antidote has become acute. Theatre and Dance are a bridge between communities, and are therefore vital to the life of the university and to society as a whole.

The Theatre Arts program:

- Teaches performance and theatrical storytelling as a liberal art, providing a layered skill set with applications to many fields. This provides a unique and for many students new opportunity to integrate the visceral embodiment of experience with the act of intellectual learning.
- Is inclusive of all skills, abilities, and experiences, requiring no audition to enroll in

classes, and open auditions for productions to all SSU students.

- Offers a B.A. in Theatre Arts with a concentration in either Acting, Technical Theatre, or Theatre Studies, as well as a Minor in Theatre Arts. As part of our coursework, the Department of Theatre Arts & Dance offers a full production season, typically featuring 2-3 plays, 1 musical or opera, and 2 dance concerts, all of which involve Theatre Arts majors. The Theatre Arts program is part of a joint department with the Dance program, enabling cross-over production and academic coursework between these two closely related disciplines.
- Delivers a range of GE, including innovative courses that combine studio and academic work to create an embodied learning experience (areas A1, A3, C1, Upper-Division C).
- Produces a wide range of professional creative work beyond the campus, with a focus on contemporary aesthetics and performance practices. Theatre Arts faculty engage in national conversations as hired professionals with companies such as Shakespeare & Company and Marin Theatre Company, in rolling world premieres of the National New Play Network, through programming at the CSU Summer Arts program, and at regional centers like Theatre for Youth Audience hub Children's Fairyland in Oakland and the Circus Conservatory in San Francisco.
- Embraces theatre's natural role as campus bridge and town hall, integrating creative work with campus partnerships. Department faculty have created and spearheaded innovative, interdisciplinary, campus-wide initiatives, such as the Arts Integration Program, the Urban Bush Women residency, the Soundscape Project, Water Works, and residencies and online engagements with renowned playwrights such as José Rivera and Nathan Alan Davis.
- Instructs via classroom and performance facilities that include a 475-seat proscenium theatre, 100-seat hybrid classroom/performance space, a 50-seat black box studio theatre, and two dance studios.

Department Chair: Prof. Christine Cali (Dance)

Tenure-Line Faculty: Anthony Bish (Professor, Technical Theatre); Scott Horstein (Professor, Theatre Studies); Marie Ramirez Downing (Assistant Professor, Acting).

Recent/Current Lecturer Faculty: Danielle Cain (Acting); Laura Odeh (Acting); Doyle Ott (Acting, Theatre Studies); Robyn Spencer-Crompton (Costumes), Hannah-Jane Dakin (Stage Management).

Recent Guest Artists: Peter Crompton, Nathan Alan Davis, G. Brent Lindsay, Carrie Mullen, Ben Roots, Delicia Turner Sonnenberg.

Alignment with SSU Strategic Plan

The Department of Theatre Arts and Dance created its Vision/Mission/Values statement in 2017 in advance of the establishment of SSU's Strategic Priorities and Core Values. The fact that the program's Vision/Mission/Values align clearly with the SSU Strategic Priorities and Core Values demonstrates that the program's guiding principles inherently advance the mission of the university, as footnoted and referenced below.

SSU Strategic Priorities

1. Student Success
2. Academic Excellence and Innovation
3. Leadership Cultivation
4. Transformative Impact

SSU Core Values

- A. Diversity & social justice
- B. Sustainability and environmental inquiry
- C. Connectivity and community engagement
- D. Adaptability and responsiveness

Vision

Our vision is for a world where the artist is transformative⁴, essential and engaged ^{A,C}.

Mission

The Department of Theatre Arts & Dance offers students a home where they can develop their potential and find their voices² as artists through rigorous coursework, collaborative making and production of live performance.

Each of the Department's four areas— Acting, Dance, Technical Theatre, and Theatre Studies — offers a broad base of study, drawing from diverse techniques and styles to provide a launchpad for students² considering continuing fine arts graduate studies, a performing arts career, arts education, or other fields that value creative leadership, ingenuity, and collaborative problem-solving³.

Core Values

- Student-centered¹: We believe in creating experiences that serve our students' needs in the classroom and beyond⁴ with skill-based learning, a supported production season, and opportunities to engage with guest artists and professionals in the field².
- Rigor²: We believe that robust training in performance and theatrical artistry can inspire us to the highest standards of professionalism and personal achievement.
- Full Engagement: We believe in making work that has value beyond the dance and theatre world^{4,D} and that directly engages our campus and local community ^{A,C}

Student Success

The Theatre Arts program teaches performance and theatrical storytelling as a liberal art, providing a layered skill set with applications to many fields. This provides unique and for many students new opportunities to integrate experiential and embodied learning with intellectual learning.

While many majors go on to long careers in the arts, others go on to work in a wide array of fields, from law, to marketing, to the wine industry, drawing on the liberal arts training they receive in Theatre Arts.

Faculty track student work closely throughout the four years and mold production opportunities to student progress. Faculty serve as traditional academic advisors and classroom and studio instructors, but also work as directors, dramaturgs, designers, and actors mentoring and working alongside students on productions, which are part of the major coursework. This real-time model of professional production processes provides faculty with a consistent lens to assess students and offer them further production assignments that will build on their specific progress and passions.

The Theatre Arts program prepares seniors for the job market by requiring THAR 400 Career Prep and Planning. 6-8 guest speakers visit during the term and discuss keys to thriving in a life and career in the performing arts, and students develop industry-specific resumes, websites, and cover letters.

Curriculum development strives to help students voice their cultural identities in their work and understand the role of cultural identity in the theatre-making process, so they can contribute to a thriving cultural conversation on campus and eventually as professionals. The major's core and concentration requirements include THAR 374 Theatre of the World and THAR 375 Race, Gender, and Performance. In Fall 2022, the program produced *Water by the Spoonful*, by Pulitzer Prize-winning Puerto Rican-American playwright Quiara Alegria Hudes. In 2015 we were the first California college or university to produce the landmark *Facing Our Truth: Ten-Minute Plays on Trayvon, Race, and Privilege*. Additional coursework in acting, theatre studies, and GE coursework asks students to engage in thoughtful conversation about the role of culture in casting, and to read and discuss a wide range of scripts and performances by artists of many racial, ethnic, gender-based, sexual, faith-based, and ability-based identities.

The Theatre Arts program is committed to year-long First-year Learning Community coursework as a key to student success and retention. Since the inception of the School of Arts & Humanities FLC program in 2010, we have every year run THAR 160 A/B Humanities Learning Community. This multifaceted course combines lecture, discussion, and studio learning about performance theory, aesthetics, cultural identity, transitional content orienting students to the college experience, and holistic reflection on their journey as first-year students.

Academic Excellence & Innovation

The Theatre Arts program historically has supported students attending the Kennedy Center American College Theatre Festival (KCACTF) and the United States Institute of Theatre Technology (USITT) annual conference. These programs give students important exposure to their peers at other institutions and to trends and practices in the field, while giving them an opportunity to showcase their work. In Spring 2023, the department's production of *Water by the Spoonful* received the prestigious honor of being nominated to perform at the KCACTF Region 7 festival, in Spokane, WA, the first time in 20 years that the department has been represented by a full production at this festival. SSU student dramaturgs have received considerable recognition over the years at the KCACTF Dramaturgy competition, including two national winners, a national runner-up, and a regional winner.

Theatre Arts faculty leverage campus resources to create innovative learning experiences for students. For example, faculty have applied for and been awarded grants in 2021-2022 and 2022-2023 from the campus Koret Scholars program to engage students as investigators in research on accent training and its relationship to cultural identity. Department of Theatre Arts & Dance faculty partner regularly with the Green Music Center (GMC), the campus arts presenter featuring a season of touring

international music, dance, and theatre artists. As part of the campus Arts Integration Program (AIP), department majors and GE students in Theatre Arts courses regularly take workshops with touring GMC artists and attend their performances. Recent GMC residencies for Theatre Arts students include recording artist Michael Mwenso & the Shakes, activist band Las Cafeteras, and New Zealand theatre company India Ink.

Just as the COVID-19 pandemic radically reshaped all areas of our lives, so did it force theatre artists, educators, and students to radically rethink the purpose and nature of live theatre performance. Theatre Arts instruction and production work was entirely online from the middle of Spring 2020 – Fall 2020, mostly online Spring 2021-Fall 2021, and a number of courses remained online through Spring 2022. The pandemic became an opportunity to train students in various forms of hybrid theatre/film online performance: *The Connection Collection*, with actors performing live via Zoom; *Spring Awakening*, a musical sung and performed live on Zoom; *Sonnets for an Old Century*, pre-recorded on Zoom with video environments created by a guest artist designer; *365 Plays/365 Days*, pre-recorded with actors performing in shared space in a green-screen studio, with environments created by student designers; *Senior Projects*, a shared program featuring student-generated work with video editing and sound support by a guest designer; and *The Pirates of Penzance* and the *Power Lines* new play festival, performing live and in-person but with designated performances live-streamed for online audiences. Students gained valuable experience in online and video performance techniques that they will use in their future careers.

Leadership Cultivation

The Theatre Arts program through its production coursework has an organic focus on leadership cultivation. The deadline-driven nature of theatre production and the ultimate crucible of delivering a successful performance to a live audience requires students to be inspired, consistent and accountable, and also demands leadership through a commitment to collaboration.

- Student *stage managers* must take leadership in assuring the production needs of a rehearsal and performance process, managing rehearsal schedules, organizing and tracking stage props and backstage crew movements, assuring and assessing performers' and directors' needs, all in a deadline-driven process.
- Student *designers* must guide their vision for sets, costumes, lights, and sounds through a collaborative conversation with directors, choreographers, actors, and professional staff technicians, then stand behind that work before a live audience.
- Student *directors* design and lead a full rehearsal process, leading a student, staff, and faculty team consisting of the cast and multiple creative and production departments.
- Student *actors* are the ones who physically have to stand and deliver the work, taking risks and making themselves emotionally vulnerable before hundreds of people, while executing a sequence of hundreds of rehearsed physical and vocal choices for each performance.
- Student *playwrights* create story and characters and take a leadership role in adapting and changing the script in response to the needs of the rehearsal process, while still assuring their vision.
- Student *dramaturgs* are in-house story analysts, using text analysis of the script and research into the historical, cultural, and political world of the play to advise faculty and guest professional directors on staging choices that will best fulfill the story of the play. Dramaturgs also author program notes to shape the audience's experience of the performance.

Additionally, the Theatre Arts program creates leadership opportunities via funding and support for Senior Projects, for which students apply via a competitive process. The bulk of the department's

productions are chosen by the faculty and staff and are produced and directed by faculty, staff, and guest artists. However, for the 2-3 Senior Projects selected each year, students enroll in THAR 401 Senior Projects and choose their own material, make a budget, and lead their own rehearsal and production process.

The Theatre Arts program regularly invites recent alumni to direct readings and short plays for its playwriting program. This provides role models and professional contacts for current students, while creating ongoing professional development opportunities for recent alumni.

Transformative Impact

The Theatre Arts Program sends students on to internships, residencies, and careers with renowned performing arts institutions including Magic Theatre, SF Shakespeare Festival, La Jolla Playhouse, Marin Theatre Company, Lincoln Center Theatre, Yale Repertory Theatre, Playwrights Horizons, Berkeley Repertory Theatre, Eugene O'Neill Festival, Glimmerglass Opera Festival, Goodman Theatre, A Red Orchid Theatre, Disneyworld, Hulu, Orion Pictures, and NBC. Students go on to pursue M.F.A. degrees at top-tier Universities including American Conservatory Theatre (ACT), NYU Tisch School of the Arts, The New School, and Shakespeare Theatre Company.

The Theatre Arts program also views transformative impact as essential to its on-campus mission. As indicated in our Mission, Vision, and Values statement, “Our vision is for a world where the artist is transformative, essential and engaged... We believe in making work that has value beyond the dance and theatre world and that directly engages our campus...” Harkening back to many theatre traditions, we see our production coursework as an essential venue for campus conversation on the ideas, hopes, dreams, and issues of our times, a way of strengthening bonds and ties, of creating belonging, of having essential discussions.

Students from outside the department who attend department productions report the importance of the experience, particularly students assigned to attend productions by instructors in their General Education courses in various departments. Many of these students report that they have never before seen a live play. The experience of attending a theatre production on their own campus is frequently a revelation, both of the power of live theatre, and of the skill and expressiveness of their peers on stage. Additionally, the Department of Theatre Arts & Dance purposefully programs plays that we believe will speak to students’ contemporary worlds. Recent examples include *Water by the Spoonful* (Fall 2022, dealing with issues of addiction, veterans’ experiences and PTSD, and online chat communities), *Eurydice* (Spring 2022, exploring gender roles among young lovers and the dynamics of grieving), *Spring Awakening* (Spring 2021, teenage sexuality and the promise and limits of youthful rebellion), and *Origin Story* (Fall 2019, exploring community made around biracial identity). Department of Theatre Arts & Dance productions are free to all SSU students.

Theatre Arts students regularly go on to careers as primary and secondary school teachers teaching theatre across California. The Theatre Arts program provides training in arts pedagogy via THAR 392 Performing Arts for Children, cross-listed with LIBS 392, which is aligned with the Elementary Subject Matter required for the CSET (California Subject Exams for Teachers) exam for the Multiple Subject Credential. Theatre Arts has recently begun relationships with arts non-profit Creative Sonoma and with the Education program of 6th Street Playhouse in Santa Rosa to create training and career pathways in teaching for department majors, detailed in the section on *Learning Outside of the Classroom*.

CURRICULUM

Program Learning Outcomes and Alignment with Courses

Program Learning Outcomes

1. Critically analyze dramatic texts and live theatre performance from multiple perspectives
2. Incorporate non-Eurocentric and diverse American theatre traditions in the creation of performance for a diverse audience
3. Develop a clear artistic voice and take artistic risks
4. Develop communication and collaboration skills to become a vital member of a creative and production team
5. Understand performance as a form of everyday social interaction

See Appendix for Curriculum Map of how specific coursework aligns with Program Learning Outcomes. The department curriculum itself is viewable at <https://theatreartsanddance.sonoma.edu/degree-programs>.

Coherence, Consistency, and Quality of Program

Theatre Arts majors choose one of three concentrations: Acting, Technical Theatre, or Theatre Studies. Coursework consists of a core set of shared lower- and upper-division courses, and concentration-specific requirements, which focus more on upper-division offerings. The department takes care to avoid time conflicts in the class schedule between core classes and concentration requirements, and class capacities are sufficient to accommodate all interested students.

Faculty track majors' and minors' work closely during their time in the program and mold production opportunities to student progress. Faculty serve as traditional academic advisors and classroom and studio instructors, but also work as directors, dramaturgs, and designers mentoring and working alongside students as colleagues on productions, which are also part of the major coursework through THAR 231 Stage Management Lab, THAR 302 Drama Ensemble Workshop, THAR 303 Technical Theatre Workshop, THAR 304 Production Dramaturgy, and THAR 480 Coordinated Projects.

The Theatre Arts program prides itself on this careful, individualized shaping of opportunities for students, and strives to plan student production assignments up to a year in advance. Designers and dramaturgs interested in enrolling in next year's production coursework present each Fall at the Department's Portfolio Review, a professional-style fair/exposition. Based on this showing and on assessment of the student's work so far, faculty then offer students specific production assignments on specific department shows for the *following* academic year as stage managers, designers, and dramaturgs. Students also sometimes serve as assistant directors or guest choreographers.

Additionally, Theatre Arts programs its performance season to build directly on the rotation of Acting coursework. For example, in Fall 2022, Acting students enrolled in THAR 420A Approaches to Anti-Realism, and in Spring 2023 those same students have the opportunity to apply methods learned in THAR 420A by auditioning for and acting in *Warcircus*, an Anti-Realist play, as part of their THAR 302 production coursework. Similarly, the department aligns its joint THAR 376/377 Playwriting I/II course, offered in Fall, with its two festivals of student new plays, the long-running *Mega Hot* festival (a Fall weekend of developmental readings from the Playwriting I/II courses) and the newer *Power Lines* new play festival (Spring workshop productions of 2-3 student-written one-act plays). This creates a clear progress within the year of new play drafting, development, and production.

Coursework like THAR 401 Senior Projects and the playwriting program empowers students to

create their own projects, forming part of the program's identity. Alumni anecdotally report feeling an advantage in graduate programs that demand initiative in the creation of original work.

The Dance program and the Theater Arts program operate jointly according to a shared philosophy which views curriculum holistically, as per our Mission statement where we intentionally frame the department as a "home" where students can develop their potential, and as per our Core Values of Full Engagement (directly engaging our campus and local community) while being Student-Centered. As detailed in section C. Faculty, many Theatre Arts faculty and Dance faculty have backgrounds in anti-racist and community-based performance practices, and as detailed below in *Upcoming Disciplinary Changes*, the department has for many years created numerous holistic and anti-racist initiatives in programming and curriculum.

Dance and Theatre Arts majors learn jointly in courses taught by Theatre Arts faculty and in courses taught by Dance faculty, including the following major core or concentration requirements: THAR 143 Stagecraft, the THAR 144 design sequence, THAR 160 Humanities Learning Community (GE), THAR 210 Dance for Everybody (GE), THAR 271 Global Perspectives in Dance (GE), THAR 300 Theatre in Action (GE), THAR 373 Dances of the World (GE), and THAR 400 Career Prep and Planning, as well as in the department production courses DANC 301 Dance Ensemble Workshop and THAR 303 Technical Theatre Workshop.

In order to advance this joint work further, the department began a major revision of its coursework. Strategically, the department decided to begin with the Dance program, "elevating" it from a concentration to a major within the department in Fall 2019. The revision highlighted learning and training rooted in anti-racist, experiential, and community-based methods. Plans for revisions to the Theatre Arts curriculum will be discussed in detail in section F. Proposed Plan of Action.

Program-Specific Pedagogical Methods, Approaches, Activities, and Assignments

Core Requirements

The Theatre Arts program completed a modest curriculum revision that went into effect in Fall 2021 to comply with CSU Executive Order 1071, which requires a department-wide core that forms at least 50% of the coursework in a concentration. Previously the Theatre Arts concentration core curriculum formed roughly 30-40% of major coursework. Though the revision did not entail new coursework, it has helped manage enrollments more consistently and helped foster a greater shared culture within the major.

The core consists of coursework in acting and directing; technical theatre; history, criticism, and dramaturgy; a career preparation course; and required participation in productions.

THAR 160 (Humanities Learning Community) -- This year-long, first-year GE course uses lecture, discussion, and studio exercises to explore performance theory, aesthetics, and cultural identity as well as transitional content orienting students to the college experience and holistic reflection on their journey as first-year students. Students explore fundamentals of performance theory – ritual, sacred space, transformation, aesthetic distance, visceral response, and suggestion – through reading and viewing of written plays, recorded performances, and live campus performances. They also explore these notions through hands-on, embodied learning -- sculptural installation projects (inspired in Fall 21/Spring 22 by the work of Andy Goldsworthy and Cornelia Parker); documentary performance (Anna Deavere-Smith); a costume project (Taylor Mac/Machine Dazzle); and a culminating, original solo performance integrating all of these notions. Students also learn basic notions of critical thinking and aesthetics, exploring the question of what defines performance, particularly with regard to critical response to Bill T. Jones's iconic, community-based dance exploration of terminal illness *Still/Here*. Finally, students explore

performance and cultural identity, studying such work as Urban Bush Women's *Walking with Pearl...*, *Southern Diaries* and Qui Nguyen's *Vietgone*, as well as basic theoretical definitions of race, gender, and sexuality. A Peer Mentor is embedded in the course. The Peer Mentor delivers "transitional" content, or content aimed at orienting students to university life, on key campus resources related to registration, housing, mental health, etc. The Peer Mentor also collaborates closely with the instructor to marry transitional content to the subject course material – for example, a unit on the "Imposter Phenomenon" many students experience, alongside the class study of the musical *Passing Strange*, featuring a musician protagonist unable to find a scene he can call home. The full first-year cohort of Theatre Arts and Dance majors takes this course, which also includes many non-majors and historically has been a venue for recruiting new majors and minors.

THAR 202/203 (Introduction to the History of Drama and Dance) and THAR 300 (Theatre in Action) are more traditional academic courses based on lecture and discussion, with some hands-on studio work involved. In THAR 202/203, instructors have deviated from the common, canonical chronological survey of Western drama, choosing instead to create an achronological, theme-based structure, and introducing more units on non-European and non-White texts and historical forms of performance. Theatre Arts faculty and Dance faculty alternate teaching THAR 300, where students attend a series of plays and dance performances on-campus and throughout the Bay Area, then engage in oral and written critique of the work through the context of sociocultural and sociopolitical impacts and identities as well as design elements. There is also a research component to this course. This gives students direct exposure to contemporary performance practice, and models the experience of being part of an arts-going community.

THAR 302 (Drama Ensemble Workshop) is the production course for actors, directors, and playwrights working on plays in the production season.

THAR 350 (Directing Workshop) teaches students fundamental concepts of directing, such as event, intention, visual focus and composition, and rhythm. Students engage in three main projects, creating original scripted or unscripted pieces or staging scenes from established plays, and read excerpts from texts on stage direction. Students direct their own projects and act in classmates' projects, allowing them to observe and learn from the work of their peers in action.

THAR 374 (Theatre of the World) has in some semesters provided a broad survey of global performance forms (from Native American dance to Yoruba mask performance to Vietnamese water puppets), or a survey of Latinx and Latin American drama (including the ritual performance of Mexican playwright Conchi León's *Mestiza!* and the postmodern expressionism of Chilean playwright Ramón Griffero, as well as Lin-Manuel Miranda's *Hamilton*). THAR 374 sometimes features a final Creative Project which asks students to tell a story they know well, using the principles and methods of one of the cultures and performance forms they have studied.

THAR 375 (Race, Gender, and Performance) combines study of video performance, contemporary dramatic literature, and cultural theory highlighting performance and writers focused on issues of cultural identity. Examples of plays and artists studied in recent years include the performance art work of E. Patrick Johnson, Asifa Lahore's activist drag, and *Orange Julius* by Basil Kriemendahl. Theoretical and field texts include Judith Butler's theory of gender as performance, and Evelyn Nakano Glenn's theory of settler colonialism. Students have also read the contemporary field manifesto "We See You White American Theatre" as a guide to discussing their own cultural positionality in department production processes as well as possibilities for change here as they move out into the field.

THAR 400 (Career Prep and Planning) prepares graduating seniors for entering the profession. 6-8 guest speakers visit during the term and discuss keys to thriving in a life and career in the performing arts, and students develop industry-specific resumes, websites, and cover letters.

DANC 115 (Dance Styles), DANC 210 (Dance for Everybody), DANC 271 (Global Perspectives in Dance), and DANC 373 (Dances of the World) are core or concentration requirements for Theatre Arts majors. More information on these courses can be found in the [university course catalog](#).

Acting Concentration

Relevant History and Reflection

For 20 years, until 2017, the Theatre Arts Acting Concentration was structured in a conservatory style of learning, which we called the “Block” system. That Acting Block (THAR 320A & B; 420A & B, 5 units per course) was a four-semester cycle of upper-division coursework that assumed the actor had significant experience and facility with realistic acting prior to entrance into the Block. Students took five prerequisites to lead to an expected successful interview to enter the Block in their third year at SSU. Approximately 15% of Block students came to the program as third-year transfers from other institutions. The Block met four days each week from 9:30-11:50 AM. The first 50-minute portion each day was joint work with Dance students dedicated to building physical, vocal and experiential foundations. Four semesters of this work was to encourage and enable the actor to break down interpersonal, emotional and physical contact barriers that hinder unfettered communication between actors, and between actors and the audience.

The Block structure had many benefits but depended on a highly involved system of co-teaching that was highly unwieldy. We currently do not function in this conservatory style model anymore, and are navigating remnants of this structure. In 2017 the department revised the Acting curriculum to “break up” the 5-unit Block courses into a wide range of 1- and 2-unit courses, which has also proven to be a challenge for students and faculty. Our current structure includes many *1 unit, 50 minute courses*, we would better serve the curriculum in a 2- or 3- unit course format meeting for longer periods. This is happening in the form of THAR 430 Special Topics classes at the moment.

We are reevaluating the current program. Our Mission in The Department of Theatre Arts & Dance is to offer students a home where they can develop their potential and find their voices as artists through rigorous coursework, and collaborative making and production of live performance. Our Vision is for a world where the artist is transformative, essential and engaged. Theatre Arts curriculum in many ways has been written to support these ideals, and in some ways is working on more relevant, diverse and innovative courses that will resonate with today’s theatre artist. In order to help our students find their voices as artists we must expose them to theatre from many different perspectives and points of view that can include race, ethnicity, gender and sexuality, neurodivergence, socio-economic backgrounds and levels of privilege. We are shaping the Acting program to celebrate and center the theatre and performance work of previously marginalized populations. Some of our courses do not serve that mission. COVID-19 lockdown and online classes, losing essential staff and faculty, enrollment and budget issues, have given us the time to reflect on where we have been, where we are now, and what we hope for in the future to meet the needs of our diverse students of today.

The Theatre Arts Program has five Program Learning Outcomes. They are to:

- Critically analyze dramatic texts and live theatre performance
- Incorporate non-Eurocentric and diverse American theatre traditions in the creation of performance for a diverse audience
- Develop a clear artistic voice and take artistic risks
- Develop communication and collaboration skills to become a vital member of a creative and production team
- Understand performance as a form of everyday social interaction

Our current course offerings within the Acting Concentration address these in a variety of ways. See course descriptions.

Sample Course Offerings

THAR 125 (Introduction to Acting) This course uses basic acting techniques to build skills in oral communication, engaged listening, and critical response. Techniques include physical and vocal exercises, playing dramatic objectives, and character analysis. Students perform collaborative scenes from contemporary plays, create original presentations, and contribute critical feedback. This class fulfills GE Area A1 so students are taught how to create an effective speech with structure learned from Stephen Lucas' *The Arts of Speaking*. Specifically, students learn how to create and deliver an effective persuasive speech. Students learn theatre techniques such as physical movement, presence, walking into a room and taking stage, taking in and reading a room and how to keep the attention of the audience. They learn Patsy Rodenburg's 3 circles of energy to understand their own energy when it is low and inward to oneself (1st Circle), general and outward without connecting but pushing past an audience (3rd Circle), and then when they are in the (2nd Circle) that is the circle of deep listening, fully present within a scene and their audience, and deemed the circle of equality.

THAR 145A (Voice for The Actor) This course introduces the Linklater voice progression designed to "free the natural voice". To free the voice, is to "tune into the person behind the voice" and to "free the person" (Kristin Linklater) which may include heritage, culture, and personal story. Participants learn to release tension in the body, free vibrations, and develop the range, power, and subtlety of the voice for the stage. Students also learn to perform theatrical text by exploring personal and universal imagery, breath, resonance, and articulation. They learn how to warm-up for a performance, deep listening of their scene partner, and the power of imagery in their text in order to connect with their audience.

THAR 146A (Movement for The Actor) The goal of the course is for students to become a full-body moving actor with presence and awareness on stage. To listen with the whole body and make creative physical choices to deepen their work as a storyteller and actor for the theatre. This is valuable and necessary in being a truthful, instinctual and collaborative performer. Students learn physical methods to approach and inspire their work as an actor and artist. Students become aware of their own movement history, somatic practices – tied to habitual frames of mind that may be due to social, political, family reasons. They learn to understand and honor their physicality as is, then explore new movements to embody characters in the most economic and healthy way possible. Anne Bogart's Viewpoints technique teaches students about their potential as actors, expanding the physical possibilities the actor has responding kinesthetically to the world around them. They also study the methodology of Jerzy Grotowski via Stephen Wangh's book, *An Acrobat of the Heart*. Students learn that powerful performance choices can begin with a simple body movement that unlocks the actor's imagination to full physical expression.

THAR 220A (Scene Study) This class is based on the premise that to study acting is to study what it is to be human. Human social interaction is intrinsic to the study of all theatrical art. The course serves as an introduction to the aesthetic principles and practical methods actors use to bring life to characters in plays. The course will examine the structure of plays and how the actor, and their personal heritage, culture, and identity serves those forms. Physical movement, vocal exercises and improvisation styles of work are utilized to help the student develop a stronger understanding of scene work and use of space. The goal is to develop an actor that is fully present to themselves and to others in the physical and psychological environment of the play. The goal is also to teach the actor tools to become better acquainted with who they are (heritage and culture), become liberated, and by doing so pique the interest of their audience by their newfound open presence. What an actor is willing to share of themselves and reveal through scene work, is to share a human experience. The hope is that all student performers can evoke a kinesthetic connection with their audience and peers and inspire change by sharing life

experiences of culture through character. Students study a select set of techniques and approach to acting by Konstantin Stanislavsky. They learn to break down a scene through moment-to-moment beat work, create a character analysis, and decide on a character objective that creates high stakes within their given scene. Students try various physical actions or tactics to achieve their objectives and overall dream for a scene's outcome.

THAR 420D (Devised Theatre Workshop) Students create a new piece of theatre for public presentation. Material is developed based on class cohort consensus. Techniques include physical and vocal exercises and a variety of theatre games and techniques to stimulate the creative process. "Devised theatre" is used to describe the creative process in which a script is developed through improvisation and collaborative group work. Students will work individually and collaboratively drawing from their personal, cultural, life experiences, and in the moment inspirations to create original performances. Students use Anne Bogart and Tina Landau's Viewpoints and Composition techniques as the building blocks to exploring personal story through movement work. The course also examines Tectonic Theatre Project's Moment Work to create powerful devising moments to create and embellish narrative through all the elements of theatre, including Props, Sound, Acting, Lighting, Costumes, Scene Design, Text/Story.

Technical Theatre Concentration

The Technical Theatre program focuses on the development of technical construction and design skills and creative processes in stage management, lighting, sound, costume, and scenic design. Technical Theatre students learn to work collaboratively with the faculty and their peers to design, manage, and produce both live theatre arts and dance productions, giving them a wider range of performing arts experience.

During the first two years, Technical Theatre students take 11 units of technical theatre instruction. Through THAR 143 Stagecraft, students learn the fundamentals of the backstage, shop, and stage work environment and vocabulary. Students are taught safety protocols and use of Personal Protection Equipment with tools and technical procedures and basic knots. Stagecraft students also do hands-on production work as crew for a main stage show as stage hands, wardrobe, or running light and sound boards.

Through THAR 230/231 (Stage Management / Stage Management Lab), students learn and practice the duties of stage managing productions, including paperwork, organizing, list, blocking, spiking and managing a cast, by the construction of a Prompt Book. In the lab portion of the class, students are required to manage or assistant manage a main stage production, including leading rehearsal calls, production meetings, technical rehearsals, and performances, and producing reports for all calls.

Technical Concentration students learn in their lower-division studies to create, draw, and draft by completing theoretical designs in THAR 144C (Costumes), THAR 144L (Lighting), and THAR 144S (Sets). Each design section also includes short histories of costume, set, and lighting designers. Students can achieve a certificate in audio recording by training in the Department of Music's MUS 159/359 Audio Engineering I/II.

Central to upper-division coursework is THAR 344 (Design for the Stage). In the junior and senior years this design and practicum course focuses Technical Theatre students on construction techniques by working in the shops building sets and costumes for the main stage shows. Students also hang lighting plots and install sound equipment. THAR 303 (Technical Theatre Workshop) is production coursework for students who work backstage on shows.

In THAR 421 (Design Projects) students work separately on skills that include: painting (watercolor, acrylic, ink, and airbrush), sewing, hand and CAD drafting, live drawing (hands and feet),

digital design and programming (CAD, Photoshop, QLab), welding, lathe turning, sculpting, modeling, and rendering. THAR 421 culminates in the presentation of a portfolio which demonstrates students' abilities and craftsmanship from their SSU coursework thus far. The material production of prompt books, renderings, light, costume and sound plots, blueprints and elevations, as well as archival photos and videos contribute to the portfolio. Each fall, department faculty, staff, and guest directors also review technical portfolios, and this Portfolio Review event doubles as a means for selecting student designers for the following year's design and stage management assignments.

THAR 444 (History of Ornament) is the capstone class of the Technical Theatre concentration. Its pedagogy is designed to strengthen each student's knowledge of the periods of humankind in architecture, furniture, and ornamentations. Finally, Coordinated Projects (THAR 480) is taken when a student is selected to complete a fully realized design or assistant design project. This completes the students' theatrical experience by preparing them for design opportunities inside the Department's main stage season.

In addition to coursework, many Technical Theatre students seek employment in part-time technical work with SSU's Center for Performing Arts or the Green Music Center, gaining valuable on-the-job training and a venue to apply their classroom learning.

Beginning in 2019, the program made a significant shift in how we assign Technical Theatre students to productions. Over the course of many years, faculty and technical staff concluded that Technical Theatre students often seemed overwhelmed by being asked to be lead designers on large main-stage shows, which also led to stress on the shop staff who were supporting the designs. After presenting in the Portfolio Review, students are now assigned as Assistant Designers or Design Coordinators in the areas of Sets, Costumes, Lights, Props, and Sound Design, with lead design duties mostly handled by staff, faculty, or guest artist designers. One example of the success of this model is lighting design for our two annual dance concerts, where a faculty mentor and students together form a lighting design team, each designing individual dance pieces within the show. Scaling design assignments more appropriately to student experience and skill levels has led to more active mentoring, greater student success, and smoother production processes overall.

Another significant change has been increased hands-on, practical training of Technical Theatre students in the construction of main-stage productions built in our scene and costume shops. The advanced technical courses now take place in single, long blocks on Fridays to avoid conflicts with other courses and to allow sustained focus and engagement on design and technical projects.

As with the Acting concentration and Dance program, the Technical Theatre concentration for nearly 20 years functioned on the "Block" model, with students taking class together for 2.5 hours each morning Mon-Thurs, replicating conservatory-style scheduling. The notion was to foster rigor and consistency by a closely-defined cohort experience, and in many ways this structure was successful. However, the Block system was difficult to manage from a curricular and assessment perspective, combining many co-instructors into multiple studio/activity courses that often bore generic course names and descriptions, and created challenges to graduation due to limited flexibility of schedule. Through a series of curriculum revisions beginning in 2017, the Department has moved away from the Block system to courses that follow more conventional scheduling. The department plans a further revision of the Theatre Arts curriculum to help finish this transition, as detailed in section F.

Theatre Studies Concentration

The Theatre Studies concentration provides equal parts professional theatre training and liberal arts education, and focuses on dramatic literature, dramatic writing, and dramaturgy (story analysis towards production). The Theatre Studies concentration was previously the "General" concentration, a

miscellaneous catch-all for Theatre Arts students not choosing to concentrate in Acting or Technical Theatre. Since its renaming as Theatre Studies in 2013-14, the program has developed a more specific identity. Students participate in a robust new play festival program and often serve as dramaturgs on department productions. Students prepare to pursue theatre careers in directing, playwriting, dramaturgy, criticism, teaching, scholarship and other careers that may not have performance or theatre technology at their centers.

Regardless of eventual profession, the concentration provides the academic rigor and imaginative excitement necessary to any liberal arts degree. Students learn to make theatre as a fundamentally collaborative story told among artists and community. We believe that this kind of training prepares the student to become engaged with theatre as a means of ritual and democratic conversation focused on the experiences of many cultures and identities. Theatre Studies coursework overlaps heavily with the other concentrations, and, as the previous external review noted, is a “source of literary and intellectual underpinning that is essential for a liberal arts department.”

THAR 376 (Playwriting I) first teaches students the art of drafting dramatic text, using different exercises and assignments to free the imagination without worrying about dramatic structure or end product. To borrow from playwright Christine Evans, we don’t want to “write what we know,” we want to write what we *don’t* know about what we know. Students then learn how to revise, looking for the dramatic structure inherent in what they have drafted. Following revision, playwrights develop their plays with student actors and directors through the department’s *Mega Hot* staged readings festival in Fall. The festival involves up to 30 students as playwrights, actors, and directors. Playwrights hear their work before an audience, then following the festival write a final revision based on what they have learned. Students taking the course for a second time enroll in the THAR 377 Playwriting II course number and are required to write longer plays.

Having developed their plays in the Mega Hot festival, students submit them for consideration for performance in the *Power Lines* festival of workshop productions in the Spring. This cycle of new play activity models the steps of a professional page-to-stage process, and allows students not only to develop their writing but to develop the unique skills and adaptability required for new play work. The department runs this two-semester sequence every other year.

THAR 379 (Dramaturgy and Research) introduces students to two core aspects of the profession and discipline of dramaturgy, text analysis and research, and how dramaturgical principles apply to production work in any theatre discipline. Text analysis explores both postmodern analysis (Elinor Fuchs’s now-classic “Small Planet” analysis) and Aristotelian-based analysis. Students apply these methods to a designated text, watching multiple recorded versions of different productions. In Spring 2022, students practiced text analysis on Shakespeare’s *Hamlet*, then analyzed Peter Brook’s 2001 production, starring Adrian Lester, and Federay Holmes’s 2018 production at Shakespeare’s Globe in London starring Michelle Terry. The research portion of the course introduces dramaturgical research as a poetic act, exploring library resources as an intuitive act of intellectual inquiry to find the dramatic heart of a play-text. The instructor works closely with an SSU librarian “embedded” in the course to elucidate research methods and library resources. Students research the social, cultural, historical, biographical, and critical discourse around the world of a play to which they are assigned for the following academic year or for which they plan to audition.

THAR 392 (Performing Arts for Children) introduces students to essential components of K-5 education. Through hands-on studio work and lesson planning, the course helps prepare future teachers to lead instruction in music, dance, and theatre. Course content is based on the state of California’s *Visual and Performing Arts Framework and Student Academic Content Standards*. This course aligns with the Elementary Subject Matter required for the CSET exam for the Multiple Subject Credential, and is intended as part of the CSET waiver program for the Hutchins School of Liberal Studies, in addition to serving Theatre Arts students.

Theatre Studies faculty regularly teach in the department's core curriculum, including THAR 160 Humanities Learning Community, THAR 202/203 Introduction to the History of Drama and Dance, THAR 300 Theatre in Action, THAR 374 Theatre of the World and THAR 375 Race, Gender, and Performance.

The previous self-study had noted that there were too many Theatre Studies upper-division literature seminars, which were competing with each other for enrollment. In response:

- THAR 370A/B (Early Plays/Modern Plays: Evolution & Innovation) is no longer required or taught.
- THAR 202 and THAR 203 (Introduction to the History of Drama & Dance, Origins – 1800/1800-present) which previously incorporated more dance content now focuses more exclusively on theatre content.
- THAR 379 (Dramaturgy & Research) increased from 3 to 4 units, in order to incorporate more text analysis and close reading.

Opera/Music Theatre

The Opera/Music Theatre program is housed within the Department of Music. Each year the Department of Music and the Department of Theatre Arts co-produce either an opera or a musical. This production forms a major training venue for Theatre Arts majors, with the head of the Department of Music's Voice concentration as the musical director, and with Theatre Arts faculty or guest artists as the stage director. This season the musical is *Once Upon a Mattress*.

The opera/musical is a major training venue for students studying technical theatre. While the majority of the performers come from the Voice program, stage management, student design staff, and backstage run crew are staffed via Theatre Arts courses, including THAR 231 (Stage Management Lab); THAR 303 (Technical Theatre Workshop); and THAR 480 (Coordinated Projects). Lighting and electric work as well as set building is done by students enrolled in THAR 344 (Design for the Stage) and THAR 421 (Design Projects).

Each year 2-5 Acting majors study concurrently in the Music Theatre Program. They typically enroll in MUS 340 (Musical Theatre Scene Workshop), and are regularly cast in musical and operatic productions in THAR 330/MUS 330 (Musical Theatre Production). These students are enrolled in the Acting concentration and take the complete set of Acting courses as part of their degree requirements. The opportunity to rehearse and perform a musical is a vital training opportunity. Acting majors who may not consider themselves "singers" are frequently cast in the musical and supported as they train during the show in musical voice production.

The Opera/Music Theatre Program at Sonoma State is housed within the Department of Music, which underwent its own program review in 2017 as it applied for reaccreditation to the National Association of Schools of Music (NASM). A full self study of the Opera and Music Theatre Program is included therein. For the purpose of this program review we treat those elements of the Opera/Music Theatre program that bear on the Theatre Arts major.

Minor in Theatre Arts & Dance

The Theatre Arts program and Dance program share a joint Minor program, which consists of 24 units of theatre arts courses. The Minor consists of 3 core courses (10 units), in the areas of history, performance and criticism:

- THAR 203 Introduction to the History of Drama and Dance: 1800 to the Present
- THAR 300 Theatre in Action
- THAR 301 Dance Ensemble Workshop, THAR 302 Drama Ensemble Workshop, or THAR 303 Technical Theatre Workshop

14 elective units, 6 of which must be upper-division, complete the minor degree.

Dance Major

The Dance B.A. offers dance and movement studies rooted in anti-racist practices and pedagogical approaches with an emphasis on dance as a universal human experience and cultural activity. Courses include choreography, performance, and somatic approaches to dancing, with supporting courses in dance and theatre history, teaching methodologies, anatomy for dancers, global perspectives in dance, technical theatre, and special topics. The Dance Program is committed to creating equitable, accessible, inclusive and trauma-informed learning environments where all are welcome. As mentioned elsewhere in this document, the Theatre Arts & Dance is a joint department, with Theatre Arts majors and Dance majors taking many joint courses. Full Dance curriculum available on the department website at <https://theatreartsanddance.sonoma.edu/degree-programs/dance>

Program Learning Outcomes Alignment with WASC Core Competencies

WASC (Western Association of Schools and Colleges) Core Competencies

- Written Communication
- Oral Communication
- Critical Thinking
- Quantitative Reasoning
- Information Literacy

THAR ProgLO #1: Critically analyze live theatre performance

Numerous Theatre Arts courses ask students to analyze live performance, play scripts, and video records of live performance. Students encounter multiple methodologies for doing so. Design and stage management courses ask students to analyze play scripts for how they project in space and time as blueprints for live performance. History and literature courses ask students to examine texts from a range of cultures through different cultural positionalities (race, ethnicity, gender, sexuality, class, faith); from a range of historical periods through the political, national, social, and cultural lenses of their times; and through the lens of critical and cultural theory. Additionally, coursework in theatre history and dramaturgy asks students to engage deeply with print and online library resources, using research as a lens for analyzing performance. Acting and directing coursework asks students to break down play texts through the lens of different acting theorists to analyze the workings of character and story. (WASC Core Competencies: Critical Thinking, Information Literacy)

THAR ProgLO #2: Incorporate non-Eurocentric and diverse American theatre traditions in the creation of performance for a diverse audience

In theatre history, dramatic literature, and acting coursework, instructors intentionally teach a range of plays and artists to expose students to a wide range of voices and cultures, including coursework in THAR 374 (Theatre of the World) and THAR 375 (Race, Gender, and Performance). (WASC Core Competencies: Written Communication, Oral Communication, Critical Thinking).

THAR ProgLO #3: Develop a clear artistic voice and take artistic risks

Coursework develops the student's ability to express themselves and communicate complicated and vital themes, ideas, and emotions through direct vocal and physical performance (acting); through constructing a specific, personalized vision for a physical world with shape and color in space and time (design); through creating original characters and stories (playwriting); through developing a clear role as in-house critic and steward of the story in the rehearsal hall (dramaturgy); through maintaining and shaping the work environment in the rehearsal hall and theatre (stage management); and through orchestration of event, intention, movement, and space (directing). (WASC Core Competencies: Written Communication and Oral Communication.)

THAR ProgLO #4: Develop communication and collaboration skills to become a vital member of a creative and production team

The rehearsal, production, and performance of live theatre in production coursework involves dozens of students working in a complex and layered organizational structure alongside faculty and staff who act as both mentors and colleagues. In these settings, students put classroom learning into practice, putting many competencies into play at once. Regardless of role – backstage crew, stage manager, dramaturg, designer, actor, playwright, director – students must practice Critical Thinking in projecting and analyzing the impact of their artistic and logistical choices on the storytelling in the show and the work of the production team overall; Oral Communication in rehearsals and creative meetings when presenting ideas or performing characters; and Written Communication in writing rehearsal reports, program notes, and character analysis.

Additionally, all majors take coursework in Technical Theatre, which develops numeracy (Quantitative Reasoning) in both classroom and practical/backstage settings. Students create classroom projects and on-stage designs in scenery, costumes, and lighting, elaborating abstract concepts and themes into arithmetic and mathematical, spatial, and chronological plans, patterns, and models. Backstage crew and stage managers organize and sequence the embodied experience of executing tasks and running a live performance according to carefully numerated task systems. Even when a student is not engaged in a technical role on a production – for example when a student is an actor on a show -- their learning in this area gives them fundamental skills in helping support and navigate a numerated technical theatre process built around the actor's performance. In general, in production, a deep understanding of different roles on the production and experience with all of them enables students to understand the principles of collaboration more effectively (WASC Core Competencies: Written Communication, Oral Communication, Critical Thinking, Quantitative Reasoning).

THAR ProgLO #5: Understand performance as a form of everyday social interaction

Coursework fulfills this ProgLO along two lines: performance theory and teacher training. Performance theory, originally developed in the field of anthropology, views performance as a vector of social interaction and signification, and explores the existence of "performance" structures and dynamics in sites and situations outside of traditional performance venues, including performance as a basic social mode of being and meaning. Students learn basic concepts of performance theory and aesthetics through

discursive study and embodied experiments in both Theatre Arts coursework and Dance coursework. This understanding of performance informs training in arts teaching practices, combining conceptual and experiential pedagogy of concepts in music, dance, and theater. (WASC Core Competencies: Critical Thinking, Oral Communication, Written Communication).

Contribution to GE program and Collaboration with Other Departments

The Sonoma State General Education and Seawolf Experience program provides students an intentional, coherent, inclusive undergraduate experience across multiple disciplinary perspectives, fostering broad transferable skills and integrated, engaged learning that position students to create and participate meaningfully and ethically in our interconnected and interdependent world. For first-time, first-year students starting in Fall 2021, the GE program consists of 48-units taken as coursework across six distribution areas A-F; this program is overseen by the GE Subcommittee. The Seawolf Experience consists of overlay coursework some of which is CSU-wide and some of which is SSU-specific. Overlay courses are those that may also count towards a student's GE requirements, major, minor, or elective units depending upon the course. Overlay courses that meet American Institution and CSU graduation writing requirements and SSU-specific overlays in sustainability and global awareness are overseen by the Overlay Subcommittee. The previous Critical Race studies overlay requirement is now met specifically through a course in GE Area F.

The Theatre Arts program contributes considerably to SSU's GE program, running 4-6 different sections of GE coursework each term in the following courses, most of which are also included in the major: THAR 101 Making Theatre (C1 Arts); THAR 125 Intro to Acting (A1 Oral Communication); THAR 160A/B Humanities Learning Community (A3 Critical Thinking and C1 Arts); THAR 202/203 Introduction to the History of Drama and Dance (Area C1 Arts); THAR 300 Theatre in Action (Area C1 Arts); THAR 374 World Theatre (UD C Arts + Humanities). The Theatre Arts program serves other programs by helping to identify instructors and write curriculum for THAR 392/LIBS 392 Performing Arts for Children, and by cross-listing THAR 375 Race, Gender and Performance as WGS 360 and reserving seats for WGS (Women's and Gender Studies) majors.

Although there is no General Education related course presently taught in the Technical Theatre concentration, we believe that the History of Ornament (THAR 444) could be applicable in the General Education area. This course is a slide tour through Western art history, focusing on architecture, furniture, and ornamentation.

Learning Outside the Classroom

The Department of Theatre Arts and Dance has a long-standing and robust relationship with SSU's professional arts presenter, the Green Music Center (GMC). The GMC produces a full season of international touring artists in music, theatre, and dance. Through SSU's Arts Integration Program (AIP), the GMC engages selected artists for multi-day residencies on campus, during which the artists lead workshops related to the themes of their work in classrooms in many subjects and departments across campus. The residencies culminate with students attending the artist's performance with their class, with AIP providing complimentary tickets. Theatre Arts instructors are in regular conversation with GMC leadership about upcoming artists and residencies and build these into their course syllabi. AIP is discussed in more detail in Section D, Program Resources.

Additionally, Theatre Arts majors and minors often take campus jobs working as technicians or house staff for GMC shows, gaining valuable experience working in a professional performing arts center. Still other majors and minors take campus jobs working in the Center for Performing Arts (CPA) scene shop and costume shop, receiving further mentorship in technical theatre from CPA shop staff.

The student-centered focus of the department and of SSU means that faculty look for opportunities to include Theatre Arts students in research and creative opportunities. To cite recent examples, Acting faculty have secured grants through the campus Koret Scholars program to train and pay students for interview and research work in the area of accents, culture, and identity, with the results presented at the annual conference of VASTA (Voice and Speech Trainers Association). Theatre Studies faculty co-authored an essay with a recent Acting alumnus about their work at SSU in a recent collection published by Routledge, and also mentored the same student as a Finalist in the CSU Student Research competition. When faculty work locally, they often hire recent alumni to staff shows.

The Department is expanding its focus on teacher training and teaching artist opportunities through partnerships with local non-profit Creative Sonoma and with the Education department of 6th Street Playhouse in Santa Rosa. These partnerships are providing current students with in-class information sessions, access to job fairs, and job placements relating to career paths in arts teaching. Recent changes in state arts planning have created an influx of funding to local school districts, who in turn are contracting out to arts organizations to lead their enrichment programs. With Creative Sonoma, the Dance program created Dance CONNECT, which provides online instruction in hip-hop dance and community building from Dance majors to Santa Rosa K-5 schools. This kind of mindful, engaged, accessible teacher training is a model for how we would like to continue to build the department programs overall. 6th Street staff and Theatre Arts faculty work together to place current and recently graduated Theatre Arts majors to teach in 6th Street programs. Together with existing teacher training coursework (such as THAR 392 Performing Arts for Children and DANC 334 Teaching Methodologies), the department sees these developments as part of an increasing effort to make teacher training a major focus of the program. The department is working toward integrating a teaching-artist certificate that could be completed as part of the Theatre Arts and Dance B.A. programs. All of this work aligns with the CSU's current strategic focus on teacher training.

The department has long discussed adding a required Internship course to the curriculum, but for the time being has not done so, in part due to lack of faculty resources for management and placement.

Accreditation

In 2019-2020, the Department of Theatre Arts & Dance began preparing to apply for accreditation with the National Association of Schools of Theatre (NAST). In preparation for this, and as part of compliance with EO 1071, the Theatre Arts program completed a curriculum revision that took effect in Fall 2021 (discussed above in *Core requirements*). Former chair of the Department of Music Dr. Brian Wilson was granted a one-semester course release to aid us in this process. However, the onset of the pandemic, among other factors, led to a pause in the work on accreditation. Currently, the Department of Theatre Arts and Dance plans further and immediate curricular revision to align better with the mission and values of the department and the university, and with available resources in a changing landscape. Accreditation work would necessarily wait until this further curricular revision is complete.

Distinctive Program within the CSU

Our program generally has smaller class sizes, therefore our students get more one-on-one attention within each concentration. Major studio and technique classes range from 8-15 students per class. We are a collaborative and integrated Theatre & Dance program where Theater Arts students have the opportunity to perform in and design large dance shows alongside plays and musicals. We also pride ourselves on our Theatre Arts & Dance Guest Speaker Series. We invite guest artist professionals in our field to take part and visit with our students giving them a professional perspective and classes in their expertise and specialization. Past guest artists have included award winning playwright José Rivera, Mark

Armstrong (Artistic Director of 24 Hour Plays), and Mexican *folklórico* dancer and educator Osvaldo Ramírez Vidales, to name a few. These visits are during class time and a part of our students' learning experience. We are also the only CSU that has a Designated Linklater Voice Teacher (DLT) on faculty. There are only 300 in the world. All the DLTs are registered members of the Kristin Linklater Centre and form an extensive, active and ever growing international community of teachers offering private lessons and workshops in voice and speech. They have been personally trained by late world renowned Voice Teacher and author of *Freeing The Natural Voice* featured in theatre and drama programs all over the world and translated in several languages. We are one of the only CSUs that has an M.F.A. Dramaturg on faculty with dramaturgy course work and opportunities.

Recommendations from Previous Reviews & Update

The last Department Program Review occurred in 2016, and the external review was performed by Prof. Charlie Oates, theatre faculty from UC San Diego, who reviewed both the Theatre Arts concentrations and the Dance concentrations, as this was prior to Dance becoming its own major within the department. At that time Prof. Oates recognized the department for its “hard working, ambitious faculty, a diligent and committed staff and, critical to this success, a motivated and idealistic student body.” Additionally, he made the following recommendations for further growth and improvement.

Recommendation: Hire second tenure-track Acting faculty, in the area of Voice and/or Movement, to streamline and stabilize curriculum delivery and student mentoring.

Update: In Fall 2020, the department made a tenure-track hire with a specialty in the Linklater Voice Method and other skills addressed in the Acting concentration’s plan of action. This much needed hire was to form a team of two tenure-line faculty, addressing the need for diverse expertise and skill levels to deliver the curriculum to our students. However, our senior faculty member in Acting retired that same academic year, in Spring 2021, leaving the department once again with only one tenure-track Acting instructor.

Recommendation: Hire second tenure-track Technical Theatre faculty.

Update: The department has not received funding for this position or funding to support regular part-time instruction in this concentration.

Recommendation: Reduce faculty workload from four academic courses per term in Theatre Studies and other areas.

Update: With the continuing development of the curriculum, the Theatre Studies faculty now receives appropriate workload for overseeing the department's new play festivals, which has helped address this situation. However, the issuance of EO 1100 in 2017, shifting GE courses from a 4-unit standard to a 3-unit standard, has increased workload across the board for faculty without increasing pay. Additionally, Acting faculty teach a highly unreasonable number of preps due to 1- and 2-unit courses in that concentration, leading to as many as 5 preps per term.

Recommendation: Shift from seven productions/year to six/year, and limit design scope for multiple productions/year, in order to scale size of season to size of department and to staff resources.

Update: The department has over the past several years made this shift, which corresponded to

the retirement of senior faculty, and the development by different production managers of season planning models scaled to available resources and staff. This work is ongoing.

Recommendation: Create program-level assessment measures and procedures.

Update: This has not taken place, but a plan is proposed in section B. of this document, now that the university has created the position of Director, Accreditation and Assessment.

Recommendation: Assign a mentor for newly appointed faculty members from this or another department to ease the tenure process for junior faculty.

Update: This happened in the 21/22 academic year but not in the 22/23 academic year, though some informal mentorship has taken place from senior faculty orienting junior faculty to their position and to the institution.

Recommendation: Establish clear and direct oversight on safety during the technical rehearsal and performance process.

Update: The department has clarified who is the responsible instructor for a given show during technical rehearsals and performances, given that multiple course numbers are often involved.

Recommendation: Make student design assignments more strategically, so that students with the right set of experiences are given the right assignments.

Update: This has been achieved, as described above in *Technical Theatre Concentration*, with fewer students being expected to fulfill lead design roles on productions, and instead being offered assistant or coordinator positions in different design disciplines on shows.

Recommendation: Match theatre and dance course credits to those across campus to standardize course load. Calibrate the value of production supervision and how it factors in the WTU to give faculty credit for the labor intensive tasks of training young artists.

Update: This has not occurred. In particular, faculty generally receive 3.9 WTU (CS 12, Speech, Drama & Journalism) as instructors for 3-unit stage productions. A 3-unit CSU CS 12 activity course designates 90 instructional hours over the course of a term. However, faculty directing a production typically spend at least 150 contact hours instructing students in rehearsals, performances, and production meetings. In the earlier history of the department, production coursework was designated CS 20 (Performance/Production) which accrued 3 WTU/1 unit, a more accurate reflection of the workload. However, in an effort to diversify course offerings, faculty elected to change from CS 20 to CS 12, resulting in a curriculum that overworks faculty in production. It should be noted that this situation is widespread across CSU performing arts departments.

Upcoming Disciplinary Changes and How They May Affect the Curriculum

A major current driving innovation in the theatre is the movement for a complete change in the

way BIPOC communities create and witness work in the field. This movement gained massive momentum in the wake of the murder of George Floyd, and was voiced most prominently in the 2020 field manifesto “We See You White American Theatre,” which includes a rigorous and extensive list of demands for changes in professional and artistic philosophy and practice. A number of leading LORT (League of Resident Theatres) organizations have made recent BIPOC hires for artistic directors. However, consonant with the rest of American society, the work is far from done, as demonstrated for example by the recent racist threats made against current Oregon Shakespeare Festival Artistic Director Nataki Garrett.

The Department of Theatre Arts & Dance, like Sonoma State as a whole, is historically a Predominantly White Institution (PWI) (though data in section E. indicates demographics are changing). Increasingly in recent years the Theatre Arts program has worked to become a better home to BIPOC and LGBTQI+ students, with the creation of the THAR 375 Race, Gender and Performance (3 units) course in 2009 and THAR 365/CALS 365 Chicano/Latino Theatre (1-2 units) in 2011. These courses ran as electives offered periodically. In the recent 2021 curriculum revision, THAR 375 is now part of the core for all Theatre Arts students. The material from THAR 365 is now offered in more robust form in iterations of THAR 374 Theatre of the World that focus specifically on Latinx and Latin American drama. For many years the THAR 160 Humanities Learning Community has focused on dance and theatre performance by BIPOC artists and on the performative nature of cultural identity. Separately, instructors in Acting courses have increasingly sought to assign scenes featuring BIPOC characters and writers.

In 2015, Theatre Arts began an informal partnership with the HUB, the campus multicultural center. The HUB, Black Scholars United (BSU), and the Office for Diversity & Inclusive Excellence partnered with Theatre Arts in producing *Facing Our Truth: Ten Minute Plays on Trayvon, Race, and Privilege* in 2015. The Commencement speaker that year, Sasha-Rose Wroten, cited *Facing Our Truth* as one of the reasons she was proud to have attended Sonoma State. Theatre Arts continued working with the HUB to co-produce a series of residencies, with touring artists offering public performances for the campus as well as master classes with Theatre Arts and Dance majors. Artists included hip-hop theatre artist Dahlak Braithwaite’s *Spiritrials*; spoken word artist Steve Connell and dancer Chisa Yamaguschi’s *Speak the Truth*; and solo performer Aaron Davidman’s *Wrestling Jerusalem*.

In 2017-2018, the Department of Theatre Arts & Dance hosted an extended seven-week residency with radical Black feminist dance-theatre company Urban Bush Women, which included master classes in the department, arts integration work with the Math department and Criminology and Criminal Justice Studies, and choreography for the Spring Dance concert. The department has continued to build on this work in its main stage season, including work by BIPOC writers such as Eisa Davis’s *Bulrushes*, José Rivera’s *Sonnets for an Old Century*, Quíara Alegría Hudes’s *Water by the Spoonful*, and Nathan Alan Davis’s *Origin Story*. The department has also hosted faculty training with anti-racist dramaturgy consultants Practice Progress. The program celebrates these steps, which have created many invaluable moments of inclusion and belonging, and have provided essential training in the role of culture in performance, to help students thrive, make meaningful contributions to the field, and live full lives in the arts.

However, the work is only beginning, and the Theatre Arts program has much, much farther to go, to create a space where all students feel they are engaged in an active, consistent, vigorous conversation about the role of theirs and others’ cultures, genders and voices in the performance and performance processes they choose and consent to work in and support. The department envisions curriculum revision to the Theatre Arts programs and further season planning for production coursework that will embed clearer training and study of the role of culture in performance, and more clearly demonstrate the program’s commitment to Sonoma State’s federal designation as a Hispanic-Serving Institution (HSI).

Separately, the development of technology will continue to drive curriculum development. In the

field of technical theatre, we envision increasing training in technologies such as CAD (Computer Aided Design) and live projections. The field of sound engineering and design continues to expand, and we envision adding a sound component to the technical theatre curriculum.

Prior to the COVID-19 pandemic, the Department of Theatre Arts & Dance had never taught a course in an online modality. As noted above in the section on Academic Excellence, we explored many forms of online teaching and performance from 2020 to 2022, and currently have one intersession class that is regularly taught online. Our department online course policy dictates that at least 75% of Department of Theatre Arts & Dance courses in a given term must be in-person. Campus Education Policy Committee (EPC) and CSU CS codes do not permit enrollment caps to be different for online courses compared to in-person courses, however we envision providing online options as an enrollment strategy to address issues of equity and access to course offerings.

An additional factor that may impact our program is the recently passed CA Assembly Bill 928, which mandates reduced lower-division requirements. The Intersegmental Committee of Academic Senates has proposed reducing lower-division Area C (Arts and Humanities) from 9 units to 6 units (3 in Arts and 3 in Humanities). Several Theatre Arts lower-division major courses are also GE Area C courses, so AB 928 could have an impact overall on the Theatre Arts curriculum.

Finally, Sonoma State, like higher education in general, is currently in an enrollment crisis, affecting all programs. The university administration is exploring a wholesale reorganization of Academic Affairs, which may affect where the Theatre Arts program sits within the division. The Theatre Arts program is confident that its Mission, Vision, and Values are consonant with the university's goals and can serve Sonoma State going forward.

B. ASSESSMENT

While the Theatre Arts program has many measures for assessing learning objectives at the student level, it does not currently have a process for direct assessment of program-level learning objectives. In consultation with SSU's Director of Assessment and Accreditation as part of this program review process, we have developed the following plan for program-level assessment.

The Theatre Arts program plans to assess one of its five Program Learning Objectives each year, starting in AY 2024-25, following the completion of the two-year, Fall 2022-Spring 2024 program review process. One THAR faculty each year will be designated to coordinate the effort. Per assessment best practices, each year's assessment cycle will involve:

1. Identifying methods and measures for assessment
2. Determining Criteria for Success
3. Collecting and analyzing data
4. Planning and executing improvement actions
5. Documentation of the assessment activity

Most measures of success will involve assignments that are part of course syllabi, mostly from the program's core curriculum, though in some cases from multiple, parallel classes specific to the program's different concentrations. In each case, we will develop a rubric specific to each assignment. The "Criteria for Success" for each measure will be based on historical data, faculty expectations, and theoretical frameworks. Random samples of student assignments will be disaggregated to look at factors such as class level, and data analysis will focus on distribution of values rather than averages.

If faculty capacity allows, the program will continue to assess the same ProgLOs over multiple years, to allow for longitudinal analysis. Should faculty and staff resources allow, we also envision creating senior and alumni surveys or focus groups for indirect assessment.

AY 24/25:

ProgLO #3: Develop a clear artistic voice and take artistic risks

- THAR 420D - Devised Project Workshop - final project
- THAR 344 - Design for the Stage – portfolio review
- THAR 350 Directing Workshop – final scene project

AY 25/26

ProgLO #4: Develop communication and collaboration skills to become a vital member of a creative and production team

- THAR 302 Drama Ensemble Workshop – acting performance in main stage production
- THAR 303 Technical Theatre Workshop – design, tech, or stage management work on main stage production
- THAR 304 Production Dramaturgy - dramaturg work on main stage production

AY 26/27:

ProgLO #1: Critically analyze dramatic texts and live theatre or dance performance from multiple perspectives

THAR 300 Theatre in Action – final paper

AY 27/28:

ProgLO #2: Incorporate non-Eurocentric and diverse American theatre traditions in the creation of performance for a diverse audience

THAR 375 Race, Gender, and Performance – final project

AY 28/29:

ProgLO #5: Understand performance as a form of everyday social interaction

THAR 392 Performing Arts for Children – final project

C. FACULTY

Statistics

Number of FT Theatre Arts faculty: 3

Number of PT Theatre Arts faculty: 3

Student-faculty ratio for teaching:

<i>Measure</i>	<i>F 14</i>	<i>F 15</i>	<i>F 16</i>	<i>F 17</i>	<i>F 18</i>	<i>F 19</i>	<i>F 20</i>	<i>F 21</i>	<i>F 22</i>
<i>Census FTES</i>	<i>109.9</i>	<i>116.3</i>	<i>116.8</i>	<i>113.7</i>	<i>122.1</i>	<i>100.4</i>	<i>87.5</i>	<i>81.7</i>	<i>75.8</i>
<i>FTEF</i>	<i>8.1</i>	<i>8.2</i>	<i>8.5</i>	<i>8.5</i>	<i>9.3</i>	<i>6.3</i>	<i>4.9</i>	<i>6.1</i>	<i>5.0</i>
<i>SFR</i>	<i>13.5</i>	<i>14.2</i>	<i>13.8</i>	<i>13.3</i>	<i>13.2</i>	<i>16.0</i>	<i>18.0</i>	<i>13.4</i>	<i>15.0</i>

Faculty Profiles and How They Serve Program Goals

Given that Theatre Arts students take coursework with Dance faculty, these profiles are included as well.

TENURE-LINE FACULTY IN THEATRE ARTS

Tony Bish, Professor of Theatre Arts

Director of the Technical Theatre concentration. M.F.A. Temple University, B.A. Indiana University. Traveled across the country working for companies like: Spoleto USA, SC., American Musical Theatre Festival, PA., and Sarasota Opera, FL. For 5 years Prof. Bish was the Technical Director at the Tony Award winning Alley Theatre in Houston, TX. In addition to his designs for departmental productions, Prof. Bish has designed for several local companies. He designed the set of *Noises Off* for Napa Valley College, and sets and lights for *Last Night of Ballyhoo* and Stoppard's *The Real Thing* for 6th Street Playhouse. Prof. Bish created not only set designs for *Twelfth Night* in repertory with *Taming of the Shrew* for Windsor's Shakespeare on the Green but he also built the stage.

Prof. Bish has contributed to the Student Affairs Committee, the Grievance Committee, The Holocaust lecture series, the SSU Critical Thinking Conference, Faculty Convocations, Project Censored, Pre-College Programs and has supported Associated Students. For the School of Arts and Humanities he helped the Communication Department with equipment, backdrops for the Language Department and has rigged two Art Department shows. As a member of the Faculty for the Department of Theatre Arts & Dance he has been a member of many tenure-line search committees and RTP committees.

Prof. Bish regularly teaches almost all of the courses in the Technical Theatre Curriculum, with the exception of THAR 144C Costumes which is taught by adjunct faculty. Within those courses he frequently serves as a lighting, set, or props designer, and in that capacity serves as mentor to technical students. He also oversees THAR 303 Technical Theatre Workshop, and in that capacity oversees stage crew on productions. Prof. Bish regularly teaches in the GE program, namely THAR 101 Making

Theatre, a non-majors course that provides both an academic and hands-on introduction to the art of theater, and THAR 300 Theatre in Action.

Prof. Bish's background as a technical director and wide-ranging experience in design and technical theatre position him to teach courses in stagecraft, scenery, lighting, and design, and to oversee run crews and builds for shows. Technical directors are required to oversee the wide range of technical theater processes and to implement plans created by designers, while designers engage with a host of creative processes and practical skills, which are taught through the curriculum and detailed in section A. Program Context and Curriculum. [Full bio available here.](#)

Scott Horstein, Professor of Theatre Arts

Director of the Theatre Studies concentration. Prof. Horstein has a professional background primarily as a professional dramaturg. Prof. Horstein's freelance dramaturgy credits include Marin Theatre Company, Denver Center, Oregon Shakespeare Festival, Berkeley Rep, South Coast Rep, San Diego Rep, and the Old Globe, where he dramaturged for Arthur Miller on his penultimate play *Resurrection Blues*. Other freelance credits include Native Voices at the Autry, Alter Theatre, Watts Village Theatre Company, Bay Area Playwrights Festival, National New Play Network, Greenway Court Theatre, and the Evidence Room. New York credits include *Port Out, Starboard Home* with foolsFURY at La Mama, and *Good Bobby* at 59E59 (Off-Broadway). Prof. Horstein was formerly Manager of Play Development for Cornerstone TheaterCompany and Literary Director for the Black Dahlia Theatre in Los Angeles. He has dramaturged productions for leading playwrights including Larissa FastHorse, Sheila Callaghan, Sarah Ruhl, Octavio Solis, David Edgar, Austin Pendleton, and James Still, and for leading directors, including Bill Rauch, Mark Lamos, and Kyle Donnelly. Directing credits include Native Voices, East West Players, and the West Coast Ensemble. He has taught at South Coast Rep, American Academy of Dramatic Arts, American Musical and Drama Academy, UC San Diego, and East West Players. Recent publications include the book chapter "Dramaturgy as Prophecy: *Facing Our Truth* and Dramaturging the Predominantly White Institution," in *Diversity, Inclusion, and Representation in Contemporary Dramaturgy*, published by Routledge. He was the recipient of the Literary Managers and Dramaturgs of the Americas (LMDA) Elliott Hayes Award for Outstanding Achievement in Dramaturgy. He holds an M.F.A. in Dramaturgy from UCSD.

Prof. Horstein created the playwriting and dramaturgy curriculum for Theatre Arts, and teaches THAR 376/377 Playwriting I/II, THAR 379 Dramaturgy and Research, and THAR 304 Production Dramaturgy. He also teaches in THAR 302 Drama Ensemble Workshop as festival director of student new play festivals. He was part of a team of faculty who launched the department's THAR 160 Humanities Learning Community course in AY 12/13, a continuing part of the School and university's First-year Learning Community (FLC) initiative. He remains the lead faculty for the course. Prof. Horstein teaches regularly in the GE program in THAR 202/203 Introduction the History of Drama and Dance and THAR 300 Theatre in Action. He also created and has regularly taught coursework focusing on cultural identity and performance, including THAR 375 Race, Gender, and Performance; sections of THAR 374 Theatre of the World titled "Latinx & Latin American Theatre"; and CALS 365 Chicano/Latino Theatre (with the Department of Chicano & Latin Studies). He was the faculty lead and production director for *Facing Our Truth: Ten Minute Plays on Trayvon, Race, and Privilege* at SSU as part of THAR 480 Coordinated Projects. He received the SSU Excellence in Teaching Award for 2018.

Within the department Prof. Horstein has served as Chair and served on numerous RTP and hiring committees, and will serve as acting Chair of the department for Fall 2023 when current Chair Prof. Christine Cali is on sabbatical. Outside the department, Prof. Horstein served as SSU Arts Dramaturg leading the creation of the campus Arts Integration Program (AIP), discussed fully in section D. Program Resources. He also has worked extensively with the HUB (campus multicultural center) and Associated Students on campus to create programming on issues of culture and identity, and co-led planning of an extensive campus residency with radical Black feminist dance company Urban Bush Women. He headed the Classroom Revamp committee that converted all campus general-use classrooms into "smart"

classrooms; and served on the University Studies and Arts & Humanities Curriculum Committees, the Gender & Sexuality Workgroup, the former Academic Planning Committee (APC), and the Copeland Creek Committee. He is Vice-President of the SSU chapter of the California Faculty Association (CFA).

Prof. Horstein's background as professional dramaturg and literary manager position him to oversee the playwriting and dramaturgy curriculum for the department and to teach coursework related to contemporary drama, theater history, and dramatic literature. His graduate training under the mentorship of Jorge Huerta, founder of the academic field of Chicano/Latino theatre studies, and his professional work with community-based and social justice-focused companies such as Cornerstone Theater Company and Watts Village Theater Company, position him to teach curriculum related to the role of culture in performance, and to contribute to the anti-racist work of the department. [Full bio available here.](#)

Marie Ramirez Downing, Assistant Professor of Theatre Arts

Director of the Acting concentration. Prof. Ramirez Downing was hired in the Fall of 2020 as an Assistant Professor of Theatre Arts in the Concentration of Acting. She has an M.F.A. in Acting from The Theatre School at DePaul University, a B.A. in Theatre Arts, Acting from California State University, Fresno, and is a Designated Linklater Voice Teacher via the Linklater Center for Voice and Language in NYC. She is a member of the Voice and Speech Trainers Association where he has served a 3 year-term as one of the elected board of directors and presents workshops and serves on panels every year. She is also a member of the Equity Diversity, Inclusion, and Accessibility committee at VASTA. Since she arrived at SSU she has written and received 3 Koret Foundation grants to work with students on research and scholarship activities. The scholarship projects include "Performing Accents and Dialects in the Theatre: Authenticity, Representation, and Inclusion," "Eurocentric Voice Methods and PGM Actors: An Examination of Imagery, Identity, and Community in Actor Training," and "A Bridge to Performing Shakespeare: Intersectionality, Perspective, and Reflection." She most recently published a book chapter called, "Performance of Identity – A Practice" in *Latinx Actor Training* published by Routledge and co-edited by Micha Espinosa and Cynthia Santos-DeCure. She is a voice coach and teaches professionally in the Summer, Winter, and special Weekend Intensive for Shakespeare & Company in Lenox, MA. Prof. Ramirez Downing is one of the directors that is asked to direct in the season at 6th Street Playhouse in Santa Rosa, her debut show there was *Real Women Have Curves* by Josefina Lopez in 2022.

At SSU, Prof. Ramirez Downing serves as a member of the Academic Senate and the President's Hispanic Serving Institution Council and is the Arts and Humanities School Ambassador for the Accessible Technology Initiative where she contributes toward a culture of equity and inclusion. She also directs in the department Theatre Season and most recently directed *Water By The Spoonful* by Quiara Alegria Hudes (nominated to perform at KCACTF and a Region 7 Finalist) She was invited to serve on the CSU Summer Arts Advisory Council in 2022 and has been coordinating courses for CSU Summer Arts since 2019. Her course "Latinx Voices on Stage: Community, Lineage and Performance" will run at the CSU Summer Arts Festival in 2023 on the Fresno State Campus.

Professor Ramirez Downing teaches several theatre courses in the program that include Introduction to Acting (GE A1), Voice for the Actor, Movement for the Actor, Theatre of The World (GE C3), Devised Theatre Workshop, Comedy of Manners, Scene Study 220A, Speech for the Actor, Approaches to Anti-Realism, Race, Gender and Performance, Dialects and Accents and Performing Shakespeare.

Prof. Ramirez Downing training as an actor and certification as a voice teacher, dialect coach, and experience as a director position her to teach many of the courses in the Acting concentration. Program Learning Outcomes for Theatre Arts at SSU include: to critically analyze theatre text and performance from multiple critical, cultural, and historical perspectives, and to incorporate non-Eurocentric and diverse American theatre traditions in the creation of performance for a live audience. Prof. Ramirez Downing's

experience as a Latinx artist, teacher and performer and her creative research and conference presentations as evidenced in her CV make it evident that her profile and teaching interests are aligned with our program goals. As a Linklater Voice teacher she is bringing a widely recognized voice technique to her students. Her work in professional spaces such as Shakespeare & Company supports her work in the classroom as a teacher when creating curriculum and opportunities for students at SSU. Classes where content can shift, challenge, and engage our students and where plays we study and perform honor new stories include Voice for The Actor, Movement for The Actor, Accents and Dialects, Devised Theatre Workshop, Intro to Acting and Scene Study. [Full bio available here.](#)

ADJUNCT FACULTY IN THEATRE ARTS

Danielle Cain, Lecturer in Theatre Arts

Prof. Cain has been working as a theatre artist in the North Bay for nearly 25 years. She's on the theatre faculty at Sonoma State University (since 1999), Napa Valley College and ArtQuest at Santa Rosa High School. She works regularly as a voice, text, dialect, audition, and Shakespeare coach. In theatres she's been an associate artistic director, casting director, box office manager, and media relations manager. She's made props, costumes and sets, trained front of house volunteers, and cleaned the bathrooms! As an actor favorite shows include *Angels in America*, *Arcadia*, *Cat on a Hot Tin Roof*, *Enchanted April*, *Boston Marriage*, *Much Ado About Nothing*, *Taming of the Shrew*, *The Tempest*, *Hamlet* and *Top Girls* (Shotgun Players). Danielle also leads summer Shakespeare classes in London for SSU theatre students. B.F.A., University of North Carolina School of the Arts. American Conservatory Theatre, British American Drama Academy.

Prof. Cain teaches in the department Acting program, and has taught THAR 145A Voice for the Actor, THAR 145B Speech for the Actor, THAR 220A Scene Study, THAR 220B Characterization, THAR 325 Auditions Workshop, THAR 420 Comedy of Manners, and numerous topics within the Acting concentration's previous "Block" configuration. She has also taught in the GE program in THAR 101 Making Theatre, a course for non-majors, and THAR 300 Theatre in Action.

She directs regularly in the department season; recent productions include *365 Plays/365 Days*, *The Connection Collection*, *Waiting for the Parade*, and *The Deserted Island/Riders to the Sea*. She also has served as Voice & Text Coach on department productions. Prof. Cain initiated biannual summer Shakespeare classes in London for SSU theatre students via THAR 300, creating a relationship with non-profit Performing Arts Abroad and working in collaboration with SSU's Center for International Education.

Prof. Cain's background as a professional actor and director position her to train undergraduate students in a range of upper-division and lower-division performance courses. Her experience as an arts administrator further positions her to direct and oversee productions in the university environment, balancing training needs and production needs in the process. Prof. Cain teaches both at the high school and college level, and her experience with different student profiles positions her to teach majors as well as non-majors. [Full bio available here.](#)

Laura Odeh Steele, Lecturer in Theatre Arts

Prof. Odeh Steele graduated from NYU- The Graduate Acting Program in 2004 and has an M.F.A. in Acting. She is a professional actor and has an extensive acting resume, having appeared on Broadway in *The Rivals* (Lincoln Center Theatre), Off-Broadway in *The Aristocrats* (Irish Repertory Theatre), *A Body of Water* (PrimaryStages), *Gaslight* (Irish Repertory Theatre), *King Lear* (The Public Theatre), and *Mrs. Warren's Profession* (Irish Repertory Theatre). Regional productions include *Hand to God* (Berkeley Rep), the world premiere of *Miss Bennet: Christmas at Pemberly* (Marin Theatre

Company), *King Lear* (Goodman Theatre, Shakespeare Theatre Company of DC), *33 Variations* (La Jolla Playhouse, Arena Stage) and *The Cherry Orchard* (Yale Rep). She also has a background in film and television and is a member of the Screen Actors Guild and Actors' Equity Association. Prof. Odeh Steele most recently traveled to New York in January 2023 to work with Louis Colaianne (creator of phonetic pillows, Linklater voice and speech teacher and author of *The Joy of Phonetics*) to take his *Voicing, Speaking, Accents and Vocal Transformation* workshop. She is currently training to be certified Colaianne Speech Teacher, an embodied approach to teaching speech, accents, and dialects. [Full bio available here.](#)

Prof. Odeh Steele has been an adjunct faculty member at Sonoma State University since 2019 and is an SSU alumnus. She has taught a variety of courses for Theatre Arts, including Intro to Acting, Speech for the Actor, Movement for Actors, Acting Text & Scene Study, Physical Theatre Workshop, Career Paths and Planning, Auditioning for The Camera and the Chekov Workshop. An AEA actor, she also has performed in our mainstage theatre productions *Sonnets For An Old Century* in 2020 and *Water By The Spoonful* in 2022/2023 alongside our students enriching their experiences.

Prof. Odeh Steele's professional experience in theatre, film, and television make her invaluable to our student's professional development and skills needed to be competitive in the industry. Her profile supports our program needs in more ways than one. Odeh's industry experience is imparted in our Career Paths and Planning course and our Audition for film class. Prof. Odeh's current training to become Colaianne Speech certified aims to reflect the combined processes outlined in the books *Freeing the Natural Voice* by Kristin Linklater, and *The Joy of Phonetics and Accents* by Louis Colaianne. It is a non-prescriptive process for phonetics, speech, articulation and vocal transformation. Teaching speech in this way (a full body, tactile approach to speech - phonetic symbols are pillows) means students will not be told that their accent is wrong or not ideal, rather the approach seeks to honor students' speech patterns and find ways for the unique voices to be heard. This is a non-Eurocentric approach to our Speech course THAR 145B and to our Accents and Dialects Course- THAR 328. [Full bio available here.](#)

Doyle Ott, Lecturer of Theatre Arts

Prof. Ott is a performer, director, dramaturg and theatre and circus scholar. Career highlights include work with Make A Circus, Splash Circus Theatre, Prescott Circus, San Francisco Shakespeare Festival, San Francisco Circus Center, Bay Area Children's Theatre, Foolsfury, Antenna Theatre, Golden Thread, and Playwrights Foundation, where he served as dramaturg for Pulitzer Prize winner Jackie Sibblies Drury, and many other playwrights.

As former Artistic Director at Children's Fairyland in Oakland he oversaw the creation of two new performance spaces, wrote and directed over 30 plays for children, and developed the Bay Area's first professional Theatre for the Very Young. Recent publications include *Believing Impossible Things: Alice in the Circus Ring*, about circus adaptations of Alice in Wonderland, and *Extreme Embodiments: Shakespearean Circus Performance*, about the use of circus in producing Shakespeare. He performs and directs regularly as company member of the Medical Clown Project and of Playground. He is a member of Actors Equity and a certified Feldenkrais practitioner. Doyle holds a Ph.D. in Theatre (concentration in Theatre for Youth) from Arizona State University, an M.A. in Interdisciplinary Arts Education from San Francisco State University, and a B.A., University of California, Irvine where he studied with Jerzy Grotowski.

Prof. Ott teaches regularly in THAR 125 Intro to Acting, THAR 202/203 Introduction to the History of Drama and Dance, THAR 320C Physical Theater Workshop, THAR 326 Circus Technique, THAR 400 Career Prep and Planning, THAR 420D Devised Theatre. He co-teaches regularly in the THAR 160 Humanities Learning Community and has been part of the team of department faculty that has developed the course. He has been the designated instructor for THAR 392/LIBS 392 Performing Arts for Children (cross-listed with the Hutchins School of Liberal Studies), first offered in Fall 2017. He taught numerous topics, including *commedia*, clowning, and circus, within the Acting program's previous

“Block” configuration. Outside the department, Prof. Ott teaches in the University Studies program in UNIV 238 Leadership and in first-year UNIV cohort courses.

Prof. Ott directs regularly in the department season. Recent productions include *Once Upon a Mattress*, *Eurydice*, *Sweeney Todd*, *You’re a Good Man, Charlie Brown*, and *Abraham Lincoln’s Big, Gay Dance Party*.

Prof. Ott’s background as a professional actor, director, circus performer, and circus trainer positions him to teach a range of acting courses, including topics in physical theatre, clowning, and comedy. His background as an artistic director, actor, and scholar in the field of Theatre for Young Audiences (TYA) positions him to teach THAR 392 Performing Arts for Children. His background as an artistic director and as a performer in collaborative performance forms such as circus position him to teach in more holistic coursework, such as first-year cohort and leadership courses. [Full bio available here.](#)

TENURE-LINE FACULTY IN DANCE

Kristen Daley, Professor of Dance

Co-Director of the Dance major. She served for five years as the Chair of the Department of Theatre Arts & Dance at SSU. Prof. Daley toured Europe, Canada and much of the United States for eight years performing and teaching with the critically acclaimed, Bessie-award winning Doug Elkins Dance Company (based in New York City). She has also worked with Christine Cali, Mark Haim, Locate Performance Group, Nancy Lyons, Matthew Nash, Mercy Sidbury, Gus Solomons Jr. Dance and Nichele Van Portfleet. Prof. Daley was a member of the Chamber Dance Company in Seattle, WA dancing the works of Isadora Duncan, Hanya Holm, Hannah Kahn, Murray Louis, Susan Marshall, Bebe Miller, Mark Morris and Anna Sokolow. She has been a guest artist at Ohio University, New York University/Tisch School of the Arts, Dance Works Rotterdam and Summerdance Santa Barbara. She was a member of SEAM-2017 (Support and Elevate Artist Mothers), a dance collective in the San Francisco/Bay Area landscape that explored the complex relationship between art-making and motherhood. Prof. Daley is a founding member of SoCo Dance Theater (2010), a multi-generational dance company based in Sonoma County, CA. Her work has been presented at American College Dance Association’s West Gala Concert (Arizona), Dance Mission Theater San Francisco, Spreckels Performing Arts Center, the Museum of Sonoma County and Sonoma State University. She recently performed in the San Francisco International Arts Festival in October 2021 with CALI & CO Dance. Last year, Prof Daley was invited to be a guest artist at the Girls Preparatory School (GPS) in Chattanooga, TN where she taught and restaged a 2019 dance, *pressure/shift*. She returned to GPS in July 2022 to lead a 5-day Summer Dance Intensive in Dance Technique and Composition. She was chosen to participate in Countertechnique’s “One Body, One Career” 10-day Dance Intensive in June 2022 in New York City. Prof. Daley received her B.F.A. (Dance) from Ohio University in Athens, OH and her M.F.A. (Dance) from the University of Washington in Seattle, WA.

Prof. Daley was a member of the Educational Policy Committee (EPC) for five years and was an Arts & Humanities Senator for six years. During her time at SSU, Prof. Daley has been a committee member on multiple school and university committees including the Arts & Humanities Curriculum Committee, Senate Diversity Subcommittee, Professional Development Subcommittee, and the Faculty Associate for the Associated Student Senate. Prof. Daley serves as one of the faculty mentors for the yearly attendance at the ACDA conference in March. SSU often takes 15-20 students every year to this conference. Prof. Daley has been a member of multiple RTP committees, often serving as committee chair. She has been a mentor on multiple Theatre Arts & Dance’s Senior Projects and a faculty representative for various clubs on campus.

While Prof. Daley instructs all levels of contemporary/modern dance technique, she instructs Theater Arts students primarily in DANC 210 (Dance for Everyone), DANC 271 (Global Perspectives in Dance), THAR 373 (Dances of the World), and THAR 301 (Dance Ensemble Workshop), where she helps oversee the work of technical theatre students in the production of dance concerts.

Prof. Daley's background as a professional dancer with the international touring and award-winning Doug Elkins Dance Company brings a wide-range of lived and working experience in the performing arts. Prof. Daley has training and practice in multiple dance forms (Ballet, Jazz, Hip-Hop, Modern, Improvisation, Yoga, Dance Conditioning). This training, aligned with Mr. Elkins' expansive repertoire allows Prof. Daley to draw on various aspects of somatic awareness and dance practices in her teaching. Her inquiry and research in how whiteness shows up in dance and in the academy has transformed her teaching. She is deeply committed to accountability as an educator and working to create an anti-racist, culturally relevant/responsive, and joyful and liberating learning space. In everything she teaches at SSU Prof. Daley works to create a community of care where the student's humanity and well-being is centered. She is a lifelong learner, continuing to take a critical look at her own training and teaching, and staying committed to transparency and accuracy, while working to reclaim how she teaches and continues to learn about the art form of dance.

Christine Cali, Professor of Dance (They, She)

Chair of the Department of Theatre Arts and Dance and Co-Director of the Dance major. Prof. Cali brings a 22-year, San Francisco Bay Area, national, and international professional performance and teaching career to Sonoma State University (SSU). They hold an M.F.A. in Dance from Hollins University/American Dance Festival ('06) where they were granted a Teaching Fellowship, and B.F.A. in Dance with honors from Ohio University ('97). Cali directs *CALI & CO dance* in San Francisco in collaboration with musician and music director Matt Langlois, and they teach at culturally and professionally significant SF Bay Area dance and theater institutions, such as ODC, Alonzo King's LINES, The American Conservatory Theatre (ACT), Dance Mission Theatre, The SF Conservatory of Dance, and more. Since 2017 Prof. Cali has been a collaborator and performer with the renowned Black feminist, Brooklyn-based, social justice, change-making dance company, *Urban Bush Women* (UBW). Prof. Cali initiated a residency at SSU with UBW in Fall 2017 and Spring 2018 where the company taught across schools and departments, and created a new work on Dance program students. In 2019, Prof. Cali was invited to collaborate and perform with the company in their touring work, *Hair & Other Stories*, a dance-theater work that explores race, identity, and ideas of beauty through the lens of Black women's hair. Prof. Cali has continued to cultivate their relationship with UBW, having coordinated and taught with the company for the CSU Summer Arts 2023 course, *Dance and Identity with UBW*. Cali continues to train and work as a *Building Organizers and Leaders through Dance (BOLD)* Facilitator with UBW and has participated in three, 10-day *Summer Leadership Institute* (SLI) engagements where they continue to build on their antiracist training and undoing of racism and oppressive practices in the classroom and creative processes. Cali's DEI and Access work continued during and in response to COVID shutdowns, where they offered *SIP (Shelter in Place) Somatic Dance & Wellness Community* Classes via ZOOM, with donations going to support SF Bay Area BIPOC artists and companies. Additionally, *CALI & CO dance*'s popular *Dance for Everybody* class and *Practice-to Performance*© Workshop, creating accessible, inclusive and *open-to-all* performance opportunities have become the basis for several new courses in rotation in the Dance B.A. Program.

Prof. Cali's department and campus-wide service continues to grow, as they regularly serve at the department level on Temporary Faculty Evaluation committees, department Retention, Tenure and Promotion committees (RTP), tenure track faculty and professional staff searches. Recent department searches they have served on include the hiring of Full Time TT Acting Faculty Marie Ramirez Downing and the CPA Operations Manager Yavé Guzmán. At the university-level, Cali has served three-year terms on the University Scholarship Committee, the University Program Review Subcommittee (UPRS),

currently serving on the A&H School RTP Committee (2021-24), A&H Curriculum Committee (2020-23), A&H Committee of Chairs (2020-23). This academic year, Prof. Cali has added substantial leadership roles, serving as Secretary for Faculty Senate (AY 22-23), the Title IX President's Advisory Committee (AY 22-23), Co-Chair of Labor and Community Outreach for the California Faculty Association (CFA). Additionally, Cali was selected for one of only three Faculty-in-Residence positions, where they lived on campus for four years (2018-22) working, living and engaging closely with students and staff. They have also served many years as Summer Orientation Advisor, and they mentor and advise several clubs on campus.

While Prof. Cali instructs all levels of contemporary/modern dance technique, she instructs Theater Arts students primarily in DANC 210 (Dance for Everyone), DANC 271 (Global Perspectives in Dance), THAR 300 (Theater in Action), THAR 373 (Dances of the World), and THAR 301 (Dance Ensemble Workshop), where she helps oversee the work of technical theatre students in the production of dance concerts. Dance program progress has included a co-written B.A. dance degree curriculum that elevated the program from a B.A. in Theatre Arts with a concentration in Dance to a B.A. degree in Dance. The curriculum is focused on equity, access, cultural practices and new modes of training in dance, to support a more inclusive and equitable dance training program where students feel they belong, and their participation is valued and centered. As part of this program revision, Prof. Cali created a new GE category E DANC 210 course Dance for Everybody, and partnered with Creative Sonoma on student-teaching opportunities through a new course that they created, DANC 334 – Dance Teaching Methodologies. Additionally, Cali chaperones Dance majors/minors annually to the American College Dance Association conference where they teach and present work (2014-present), and regularly mentors student research, grant writing and creative work for department performances, Senior Projects (Acting, Tech, Theatre Studies and Dance), presentations at ACDA, and various California State University student scholarship events.

Prof. Cali's background as a teaching-artist-activist-scholar, director, choreographer, performer, and specifically, their connections and professional performance career in the SF Bay Area offer students a wide range of opportunities in theater and dance during their time at SSU and post graduation. Alumni and faculty have performed with *CALI & CO* dance, and current students often become teachers at Bay Area schools, perform with professional companies and work as artists, choreographers, arts administrators, stage managers, tech designers and more after graduating, as a result of Prof. Cali's connections and reputation in the Bay Area. Prof. Cali's values-based leadership and teaching-style hold collaboration, transparency, accountability and relationship-building at the forefront. It is their hope that engaging in the daily work as faculty and chair with authenticity, care and agency offers students the opportunity to do the same – be who they are, build their agency, show up fully for themselves and their community at SSU with their intersectional identities centered and honored. There are many ways of being, learning and becoming, and Prof. Cali seeks to foster that in their classrooms and work-life.

ADJUNCT FACULTY IN DANCE

Farrah McAdam, Lecturer in Dance

Farrah McAdam is in her fifth year of teaching at Sonoma State University (SSU) and is also an alum of SSU, having received B.A. degrees in Dance and Psychology. As a student at Sonoma State, she co-founded Blue Baronz Dance Club, worked as a Peer Mentor for the First Year Learning Community, and trained to help facilitate the Collaborative Autism Training and Support Program in the Psychology department.

She is in the highly-competitive, first-ever cohort of renowned choreographer Rennie Harris' groundbreaking *Street Dance Teacher Certification Program*. Through this process, Prof. McAdam has

been highlighted in the *New York Times* article “Rennie Harris University Is Empowering Hip-Hop Teachers to Tell Their Own Stories,” where she is quoted and shares her connection to SSU. She is an educator, performer, and choreographer in the Northern Bay and has performed with *CALI & CO* dance, Kristen Daley, Nichele Van Portfleet, PULP Dance, Take 5, and Good Fortune. She has been honored to perform at ACDA’s 2016 Nationals at the Kennedy Center and has premiered two recent creative works: “held”(2020), and “code em” (2018); both featured a BIPOC collaborative cast and examined the systems which humans create and move through, expressing their humanity through joy, loss, and all the in-between. Her work “held”, and current project, “Embodiment as Living History/Herstory” have been supported through Koret Grants at SSU and engage students in research and performance. Prof. McAdam has taught and been a guest choreographer throughout the West Region including Arizona State University, Scottsdale Community College, Modesto Community College, San Jose State, Fresno State University, Sonoma State University, and ODC in San Francisco. As an educator, she loves using her experiences and gatherings to provide juicy classes full of passion and learning. She also teaches locally as a Teaching Artist at the Luther Burbank Center in Santa Rosa.

Prof. McAdam instructs Theater Arts students primarily in THAR 115:001 (Dance Styles: Hip Hop), DANC 210 (Dance for Everyone), and THAR 301 (Dance Ensemble Workshop), where she helps oversee the work of Technical Theatre students in the production of dance concerts.

Prof. McAdam’s background as an educator, performing artist and choreographer innately and intentionally engages cultural and social practices, while creating spaces for joy and liberation through dance. She serves as a mentor, ally, and advocate for students across concentrations in the department and in particular, BIPOC students. As an alumni, current faculty, and working artist, Prof. McAdam models and bridges dynamic possibilities for current and future students. Her openness, care and commitment to students and colleagues continues to help shape the future vision of a more equitable, accessible and inclusive department. Integral to Prof. McAdam’s identity is working with youth and adults, where she strives to provide safe spaces for students to express themselves while simultaneously shaping historical context and critical thinking in the dance classroom.

Trends Since Last Review

Since the last program review, two long-time tenured faculty have retired: Paul Draper, Professor Emeritus of Theatre Arts and former director of the Acting concentration retired in 2021, and Judy Navas, Professor Emeritus of Theatre Arts and former director of the Theatre Studies concentration in 2018.

Additionally, in large part due to the enrollment crisis brought on by the COVID-19 pandemic, the university has greatly reduced funding for adjunct professors. For the 22/23 academic year, Theatre Arts has less than 6 total part-time WTU.

Adequate Faculty to Maintain Program Quality

Since 2008, external reviewers have stated that the department needs a second tenure-line faculty in Technical Theatre in order to maintain program quality. To quote 2016 external reviewer Prof. Oates,

The area of Technical Theatre also desperately needs a second faculty position, or at the very least, part-time lecturers who can fill gaps in expertise. There are discreet subfields within Design/Technology which require entirely different skills. No single faculty member can be expected to provide courses on scenic design, costume, lighting and sound and yet, that is the case here.

In the Acting concentration, the intention was to have two tenure-line faculty, but upon hire of Prof. Ramirez Downing in 2020, the senior faculty in Acting retired in Spring 2021, and the university has not funded a replacement for this position. This, along with the current university budget cuts to part-time instruction, greatly limits the Acting program's instructional resources. Asking a single tenure-track faculty to teach almost all of the wide-ranging and diverse courses in acting technique is not a healthy and responsible way to deliver curriculum. Indeed, the program strives to have more voices of diverse backgrounds and educational and professional experiences teach our courses.

Staff instructional support includes the Center for Performing Arts (CPA) Technical Director, Costume Shop Coordinator, and the recently hired Operations Manager. Each of these staff members provide significant instructional support to students when they work in the shops on production related projects. As part of the CSU Tech II and Tech III job descriptions, staff can provide mentorship or supervision, as long as it is not in replacement of an instructor.

Adequate Support for Faculty Professional Development

The University offers competitive grants that support professional travel and other activities for faculty and staff. On campus RSCAP grants, Koret Scholar grants, and School of Arts & Humanities travel grants support faculty research. These are welcome programs. However, they are not sufficient to maintain professional development. The university does not provide faculty or the department with standing professional development funds for research and creative work.

Sabbatical semesters are generally limited to the annual minimum required by the Memorandum of Understanding (faculty contract), and are competitive. In addition to full sabbaticals, senior faculty can apply for what is called a "difference in pay" leave (DIP), voluntarily reducing their salary in order to reduce their work hours. When faculty are offered professional gigs in the theater, there is no funding that would support a short-term leave of a few weeks, creating a difficult financial decision, as most professional work in the arts does not pay as much as faculty salaries, meaning that faculty would have to lose money in order to take the brief gig. Faculty's creative work benefits the university in terms of reputation and by faculty learning and maintaining methods they can bring into the classroom, and creating professional connections for graduates. We hope this situation can be addressed.

D. PROGRAM RESOURCES

Student Support

The Theatre Arts program has a balanced ratio of 3 full-time faculty academic advisors to approximately 40-45 majors, including General Education, major/minor advising, and graduation advising. Incoming majors receive either direct advising at orientation from department faculty or receive an advising sheet instructing them on major courses in which to enroll, and also meet with faculty via email or in-person to advise and introduce them to the department. They receive additional advising on overall requirements from the School of Arts & Humanities academic advisor.

The Academic Affairs Advising & Transfer Center and department faculty communicate regularly through scheduled progress reports on the progress of at-risk students. Within the department, faculty and staff work long hours alongside students in production, and performing arts coursework by its nature often leads students to share and disclose information about their progress and possible risk factors with faculty and staff. We are in constant informal consultation with each other about student progress and how to support at-risk students in the classroom and over the course of their career in the department.

Career advising occurs both informally and through THAR 400 Career Prep and Planning. Department faculty maintain their professional connections in the theatre world and help direct students to internships and job opportunities, and career advising often continues beyond the students' tenure at SSU. The department does not currently have a formal procedure for assessing the success of academic or career advising.

Campus Support Services

Campus support services provide necessary and welcome support for students in the Theatre Arts program. The university provides many services for students that range from health to academic services and supplementary opportunities. Students in the Theatre Arts program have been supported by the Writing Center, Disabled Student Services, EOP, the Lobo's Food Pantry, work-study opportunities, CAPS (Counseling and Psychological Services), the CARE team, and Study Abroad.

The Writing Center - <http://web.sonoma.edu/writingcenter/>

The Writing Center is part of the Learning and Academic Resource Center on campus and provides supplemental tutoring and support for students, faculty, and staff with writing. They are available for one-on-one tutoring sessions or ongoing meetings. There are study sessions to assist with course content as well.

Disability Services for Students (DSS) - <http://dss.sonoma.edu>

Disability Services for Students at Sonoma State University works to ensure equal access for students with disabilities. They provide accommodation guidelines for faculty, specialized support for students, and render course materials accessible.

Educational Opportunity Program (EOP) - <http://eop.sonoma.edu>

The educational opportunity program assists many low-income, historically disadvantaged, and first-generation students. Their work with Theatre Arts majors has helped the students stay on track to graduate.

Lobo's Pantry - <https://studentaffairs.sonoma.edu/student-resources/lobos-pantry>

CSU students face much food insecurity and Sonoma State is no exception. Lobo's Food Pantry works to provide consistent nutrition for students in the community. They also connect students to other community food resources and offer tips on stretching a food budget and making fresh produce last.

Counseling and Psychological Services (CAPS) - <https://caps.sonoma.edu>

Counseling and Psychological Services has been vital always, but has particularly been needed during the ongoing COVID-19 pandemic. CAPS supports student mental health with individual and group counseling, workshops, and crisis intervention. Faculty regularly refer students in need to CAPS and walk students in crisis to CAPS, and students regularly see counselors. However, students also report dissatisfaction with available services, largely due to the high demand and strain put on the service.

Study Abroad - <http://international.sonoma.edu/study-away>

Study Abroad provides students an opportunity to immerse themselves in a different culture and expand their studies with new perspectives. 1-2 majors per year typically apply to Study Abroad.

The CARE Team - <https://studentaffairs.sonoma.edu/cares>.

The Care team promotes well-being and student success. This multidisciplinary team coordinates resources and education for the campus community in identifying and referring student behavior that is distressing, disruptive, or concerning. The team also coordinates assessment and intervention services for students referred to the Care team.

Support for Student Research/Community Engagement

In the arts, research often takes the form of creative work. In that sense, theatre production coursework in the curriculum provides regular and immediate support for student research. As opposed to technique training in a studio classroom, student production work in campus venues for a live audience is the equivalent of mentored research in a laboratory. For production funding, the Department of Theatre Arts & Dance is fortunate to have permanent funding from the Instructionally Related Activities (IRA) fund administered by Associated Students, as well as annual funding from the Evert B. Person Endowment.

Additionally, the program creates opportunities for student research and creative work beyond production coursework. Recently, the department sponsored its production of *Water by the Spoonful* to tour to the Kennedy Center American College Theatre Festival in Spokane, WA. Historically, the program has sponsored Technical Theatre students' attendance at the annual conference of USITT (United States Institute of Theatre Technology), though in recent years this trip has not happened, due to funding cuts and then the COVID-19 pandemic. Department faculty have hired majors in recent years as paid research assistants through the Koret Scholars program on campus, a program sponsoring faculty-driven research with students.

As detailed in *Learning Outside the Classroom* in section A., the Theatre Arts program has a renewed focus and new community partnerships for training and beginning to place majors in arts teaching in Sonoma County.

While there is no formal internship requirement in the curriculum, faculty informally help place graduates on a case-by-case basis find placements with local theatre companies.

Library & Information Resources

Schulz Information Center – the university’s library provides sufficient support for the scholarly and research needs of Theatre Arts students and faculty. Librarians work in close collaboration with faculty to support research projects in courses, including THAR 202/203 Introduction to the History of Drama & Dance Origins-1800/1800-Contemporary, and THAR 379 Dramaturgy and Research. THAR 379 has in Spring 2020 and Spring 2022 included an “embedded” librarian, with whom the instructor builds an arc of library-based learning in the syllabus, and who lectures on library resources and research methods in multiple class sessions. The recent departure from SSU of this librarian, Mary Wegmann, is deeply felt, but the program looks forward to continuing this collaboration with Prof. Wegmann’s colleagues.

For faculty research and creative work, library collections and materials have proved sufficient and easily accessible, and the intellectual property librarian has provided helpful consultation.

With the onset of the pandemic and the development of the streaming media, students make much less use of the library in general, and faculty make less use of the DVD collection. Faculty and students do make use of the Course Reserves system to provide no-cost access to textbooks. The library includes a staffed and well-supplied Maker Space, but as it does not have direct application to theatre production work, students do not report using it regularly.

Green Music Center and the Arts Integration Program (AIP)

The Department of Theatre Arts and Dance has a long-standing and robust relationship with SSU’s professional arts presenter, the Green Music Center (GMC). The GMC produces a full season of international touring artists in music, theatre, and dance.

Theatre Arts faculty Prof. Horstein spearheaded the creation of the Arts Integration Program in Spring 2015 as SSU Arts Dramaturg, as part of a joint initiative between the School of Arts & Humanities and the Green Music Center. AIP connects campus arts programs with faculty in all disciplines and Schools across campus. These faculty then use arts events as teaching tools, curating the experience of these vital campus resources for their students. Over 15,000 free tickets have been distributed to SSU students through targeted and individual outreach to participating faculty since AIP’s inception, and many Theatre Arts instructors integrate GMC performances and visiting artist workshops into their course plans. The success of the AIP program was born out by the 2018 Site Team Final Report from WASC (Western Association of Schools and Colleges). The Report gave nine commendations to Sonoma State, one of which reads: “Tangible results in integrating the Green Music Center into the campus and community and for leveraging this resource to advance the public liberal arts mission of the institution.” In Fall 2023, Dance program students and faculty performed with the renowned Liz Lerman & Dancers through a residency at the GMC, and faculty have received academic integration grants from the GMC to create and perform professional work. We would like to see this granting opportunity reinstated to support co-curricular and professional creative scholarship for faculty and students.

Technology Resources

General-use, “smart” classrooms with projection systems are available throughout campus, and faculty make regular use of university-issued laptops for teaching in them via HDMI connections. Faculty laptops for tenure-track faculty are refreshed as necessary.

Pandemic-related shifts to online instruction, Zoom, and the Canvas learning management system have generally been well supported by the Center for Teaching & Educational Technology (CTET) and by

Canvas administrators on campus.

Ives 46 is our primary classroom and lab for technical theatre instruction in non-production courses. It includes a scanner and computer workstations with ProTools, Logic Surround sound, AutoCAD (computer-aided drafting), and VectorWorks.

Technology in production coursework venues will be addressed in the following section.

Instructional Spaces & Facilities

Traditional lecture/discussion Theatre Arts courses take place in standard classrooms in the department's home in Ives Hall, while studio training and production coursework takes place in the following performance venues and specialized classrooms. Performance venues are the laboratories in performing arts departments, equivalent to laboratories in the sciences, and equally essential and powerful venues for student learning.

Evert B. Person Theatre is Theatre Arts' primary performance venue. Here 4-6 main stage productions of drama, dance, and musical theatre are mounted each season. It is also used as a rental space for summer conferences.

Person Theatre is a large venue that allows for a range of performance forms and technologies. The venue is a 475-seat theatre featuring a 40' x 20' proscenium arch. The stage house is 80' x 38', with 35 line set batons and 3 electrical batons. The lighting system is powered by 200+ dimmers controlling 200+ lighting instruments. The theatre has a digital light board and digital sound system.

In the scene shop there is no longer functional heating, creating an unsafe environment for staff and students in this part of the building. The department asks for immediate assistance in addressing this situation.

Ives 119 is a 120-seat rehearsal room/studio classroom that measures 54' x 55' with a stage area of approximately 30' x 36'. It has a dead-hung lighting grid in its 18-foot ceiling.

This space is a dedicated acting studio. It is where most acting coursework is taught, and is also used for more intimate and experimental performances than those given in Person Theatre. Capital improvements in this studio have included a built-in projector, mechanical screen and tracked soft curtain legs to create various options for acting lab work. The space is a good experimental performance space that has been used at least once a year for small-medium scale productions.

Ives 76 is a flexible black-box space that was created out of two classrooms and has 28' x 12' stage area and seating for 50 audience members on risers. The ceiling is 10'6" high with a dead-hung lighting grid above both seats and stage, and 24 dimmers. Technical Theatre courses use the space as a lighting lab and also as a workshop space, and acting courses sometimes use it as a studio classroom. During Fall 2021, in keeping with pandemic innovations, the department turned Ives 76 into a green-screen studio for recording and streaming of a main stage production, Suzan-Lori Parks's *365 Plays/365 Days*. Historically Ives 76 was a regular venue for season productions, but with the conversion of the larger Ives 119 to a dedicated acting studio several years ago, Ives 76 is used less frequently as a season venue.

Ives 46 is a laboratory/classroom for the Technical Theatre Program. Unlike classrooms that have individual chairs with desks, 46 is a classroom that has ten 2.5' x 5' tables as desks allowing for

large paper layouts for draft work and renderings. The tables can fold up against a wall to allow the room to have space to lay out large flats or drops. This also works when students do lighting projects. The space recently added a light grid rig from the ceiling to allow for hands-on lighting projects and presentations. Up to seven sewing machines are brought in for sewing projects and a LCD projector is used for student presentations and for teaching.

Ives 110 was, before the construction of Person Theatre, the department's scene shop. It is a small space, but has been re-dedicated to use as a teaching shop space for technical theatre classes. It has a sink, enhanced electrical power, and small power tools for model construction and projects.

Ives 80 is a 48' x 25' dance studio, one of two studios used by the Dance Program —the other is PE 1 (below). It features a sprung wood floor. There is a mirror that runs 36' along one wall. The room is used for rehearsals of small dance pieces and for dance instructors to prep their technique classes. The sound system is a portable boom box that is cabled to a steel shelving unit. This space is used as a breakout space for lecture and discussion courses that include on-your-feet work.

PE 1 is a very spacious gym in the Kinesiology Building, converted to a dance studio (84'x 44'), and located a 5 minute walk from Ives Hall. This studio is where the department's Dance program lives. When the Block-class model was in effect, Theatre Arts and Dance students more regularly shared PE1 as a classroom space though THAR 311 and 312, actor/dancer collab courses. The space has a beautiful bamboo sprung floor and sound system. It is not used for public performance.

Warren Auditorium was the original main stage venue for the Department before Person Theatre was opened in 1990. The Department has not in recent years used this space for public performances. Warren was renovated in 2002 and is now used primarily as a lecture hall for large General Education classes, including some Theatre Arts classes. The space now includes digital projection on a large screen and a microphone system for instructional use.

The venue has 230 seats, a 32' x 18' proscenium arch and a stage house of 52'x25'. Curtains are dead-hung, except for the show curtain. The projection system in the space was replaced several years ago. This year the following improvements are tentatively planned: replacement of the sound system as well as installation of an ADA-compliant instructor console.

Staff Support

Center for Performing Arts (CPA) Staff and Management

The Center for Performing Arts is the administrative unit and producing umbrella dedicated to all productions, concerts and student presentations created in the Departments of Music and Theatre Arts and Dance. CPA provides technical, facility, marketing, equipment maintenance, and staff and administrative support for all performance and production related activities of the Theatre Arts and Music departments. CPA is also asked to support technical needs of conference and related activities that take place in CPA venues. It has an Operations Manager who oversees a Marketing Coordinator; a Tech III Technical Director; a Tech II Costume Shop Coordinator; 6 CPA Tech Is who staff the shops and provide technical support; and 4 student techs who work in the shops.

CPA Operations Manager serves as the production manager for both the Department of Theatre Arts & Dance and the Department of Music. The OM works under the general supervision of the Dean of

Arts and Humanities, with day-to-day direction provided by the Chairs of both the Music Department and the Department of Theatre Arts and Dance. The OM works with faculty, staff, and students to fulfill the educational mission and artistic goals of the School and the University. Per the OM job description:

The CPA Operations Manager (OM) is responsible for the day-to-day production operations for both the Music Department and the Department of Theatre Arts and Dance. The CPA OM works with faculty, staff, and students to help fulfill the educational mission and artistic goals of these two departments and the University by supporting the needs of production-related coursework. In consultation with faculty, the CPA OM plays a key role in planning and oversight of production coordination, including scheduling of staff and venues, facilities management, provides supervision for scenery and costume construction, and facilitates the visions of a team of students, faculty, and performing arts professionals. In collaboration with the department Chairs and faculty, the CPA determines production needs for production-related coursework, and schedules personnel.

CPA Student Technicians: There are as of this writing 4 paid student techs.

CPA Technician Is: There are as of the writing of this document 6 Tech Is (1 at 30 hours/week in the costume shop, 4 on-call for audio and technical needs, and 1 at 20 hrs/week in the scene/costume shops). In addition to supporting Department of Theatre Arts & Dance productions, these techs support classes and concerts in the Department of Music in Schroeder Hall and other concerts/productions in all CPA venues.

CPA Technician IIs: There is one Tech II Costume Shop Coordinator.

CPA Technician IIIs: There is one Tech III Technical Director.

CPA Accompanists: There is one full-time accompanist, devoted to the Department of Music.

CPA Piano Technician: This is no longer a staff position but is contracted out.

Department of Theatre Arts & Dance Staff

In addition to its Chair, the Department of Theatre Arts & Dance is supported by a full-time Administrative Analyst whose wide range of duties includes coordinating class schedules and rosters, as well as accounting of budgets for scholarships, production spending, and curriculum support from many different funds. The AA fields questions and tends to a myriad of questions and concerns presented by students, staff, and faculty alike, and also works in collaboration with the AA for the Department of Music. At various points during the past several years the AA additionally helped administrate the Department of Art and Art History as well, and has also taken on contract processing for Theatre Arts's part-time faculty and guest artists. The department has been fortunate to have a dedicated and talented Administrative Analyst for the past several years, who has provided the department with essential and invaluable support.

Trends and Upcoming Changes

Beginning in 2018, before the pandemic, and continuing through the pandemic, the School of Arts & Humanities reorganized CPA and drastically restricted the annual IRA (Instructionally Related

Activity) production funding allocated to the Department of Theatre Arts & Dance by Associated Students. The School of Arts & Humanities eliminated the positions of:

- CPA Analyst (Box Office Manager, House Manager, and Scheduler)
- THAR/DANC Marketing Coordinator
- Scene Shop Technical Coordinator (Tech II)
- Senior Scene Shop Technical Supervisor (Tech III)
- Senior Costume Shop Manager (Tech III)
- House managers and ushers
- CPA Accompanist for Dance program
- Costume Shop Supervisor (Tech II) reduced to part-time
- Tech Is reduced from 15 to 6
- Student techs reduced from 10 to 4

Additionally, the position of CPA Production Manager was re-named CPA Operations Manager and was repurposed away from engaging in production management of Theatre Arts & Dance productions beginning in Spring 2019 through December 2022.

It is not too strong a statement to say that the sudden and drastic reorganization of CPA staff and the constriction of the flow of IRA funding for CPA from Fall 2018-Spring 2022 devastated the department's production coursework and took a massive toll on students, staff and faculty. In particular, a production manager is typically a veteran manager with considerable experience who is able to oversee many projects simultaneously and balance schedules, staffing, and budgets among them (see [this career guide webpage](#) from the prestigious Berklee School of Music for a concise description of production management, which may not always be transparent outside of the field). Without that dedicated position, faculty, staff, and in particular, the department chair, were forced to work jointly to attempt patchwork production management on top of their many other duties, in order to fulfill the basic needs of the students. Additionally, the elimination of numerous staff positions did not put the remaining, hardworking staff in a position to fully support the production season needed to fulfill the curriculum and coursework.

It is a tribute to the dedication of the staff and faculty to the students, to teaching, and to the performing arts, as well as a tribute to the dedication of the students to their training, that the department filled the gaps as best it could. However, the absence of a production manager, in particular, hamstrung the department's ability to successfully manage resources, leading to chaos and unpredictability in scheduling, space availability, hiring of guest artists, and production workflow. The current level of staffing is not adequate to support a full production season.

However, starting in Fall 22, the School began to restore some of these positions. As of this writing, the CPA Operations Manager is now fully engaged in production management of Department of Theatre Arts & Dance productions, and there is now one full-time Costume Shop Coordinator and a full-time Marketing Coordinator shared with the Department of Music. The Department of Theatre Arts & Dance is deeply grateful for the renewed support this year of the School of Arts & Humanities and the university, as we work together to rebuild production capacity in a way that is robust, efficient, and more sustainable, to fulfill our commitment to Theatre Arts and Dance majors and to the campus community.

E. STUDENT SUCCESS

The following is a view of the Theatre Arts program via relevant data measures from the CSU Success Dashboard and the SSU Tableau dashboard, and in consultation with SSU's Associate Vice President for Institutional Effectiveness.

A note on the following data: Beginning in Fall 2021, the Dance Concentration of the Department of Theatre Arts & Dance became its own major within the department. For consistency, historical data in the following pages will often be assessed for the department as a whole, including the Dance concentration within the Theatre Arts major before Fall 2021, and the Theatre Arts major and Dance major together since then.

Theatre Arts	2010	2011	2012	2013	2014	2015	2016	2017
Freshmen (FTFY)								
Original cohort	11	17	18	15	12	9	18	20
4-year grad count	6	8	4	7	3	4	5	13
4-year grad rate	55%	47%	22%	47%	25%	44%	28%	65%
6-year grad count	9	12	9	7	5	6		
6-year grad rate	82%	71%	50%	47%	42%	67%		
drop out rate	18%	29%	33%	33%	50%	33%	61%	25%
Rolling 3-year avg*			2010-2012	2011-2013	2012-2014	2013-2015	2014-2016	2015-2017
Original FTFY cohorts			46	50	45	36	39	47
4-year grad count			18	19	14	14	12	22
4-year grad rate			39%	38%	31%	39%	31%	47%
6-year grad count			30	28	21	18		
6-year grad rate			65%	56%	47%	50%		
	2010	2011	2012	2013	2014	2015	2016	2017
A&H 4-year grad rate	45%	41%	44%	47%	48%	60%	52%	51%
A&H 6-year grad rate	65%	61%	71%	64%	69%	73%	67%	
SSU 4-year grad rate	28%	29%	30%	33%	35%	41%	40%	42%
SSU 6-year grad rate	61%	58%	63%	62%	60%	60%	60%	
Original data from the CSU Student Success Dashboard (Faculty Dashboard) - How quickly do they progress								
https://csusuccess.dashboards.calstate.edu/public/faculty-dashboard/student-progress-units								
* Graduation rates calculated based upon aggregating the cohorts and graduating students across three-year rolling periods, in order to attenuate significant fluxuations in rates due to small cohort size.								

Generally speaking, THAR/DANC 4-year and 6-year grad rates were higher than those for the School of Arts & Humanities and SSU for first-year students entering in 2010 and 2011; lower or at times similar for cohorts entering in 2012-16; and higher for the cohort entering in 2017. Perhaps the most useful data is the rolling 3-year average of grad rates for THAR/DANC, which helps attenuate significant fluctuations in rates to the small cohort sizes typical of smaller programs. 3-year averages indicate that THAR/DANC grad rates were lower than 3-year averages for A&H and SSU.

Majors by Academic Plan and Academic Level (First Year to Pbac/Grad)

School	Department	Plan	Academic Level	Fall 2020	Fall 2021	Fall 2022
ARTS & HUMANITIES	Theatre Arts	DNC-BA	Senior			2
			Junior			2
			Sophomore			1
			First Year			1
		THAR-BA	Senior	34	22	24
			Junior	19	14	12
			Sophomore	14	7	6
			First Year	9	13	12
Grand Total				76	56	60

||

Number of Majors and Percent of Change

	Fall 2020	Fall 2021	Fall 2022
THAR/DANC	76	56	60
	100%	74%	79%
A&H	1477	1285	1141
	100%	87%	77%
SSU	8052	7390	6648
	100%	92%	83%

Over the past three years, the number of majors within the department has steadily decreased, in keeping with overall trends in the higher education sector. Percentage of change of THAR/DANC majors over time generally parallels that of the School of Arts & Humanities, and both the department and the School tend to show greater decline than the university as a whole.

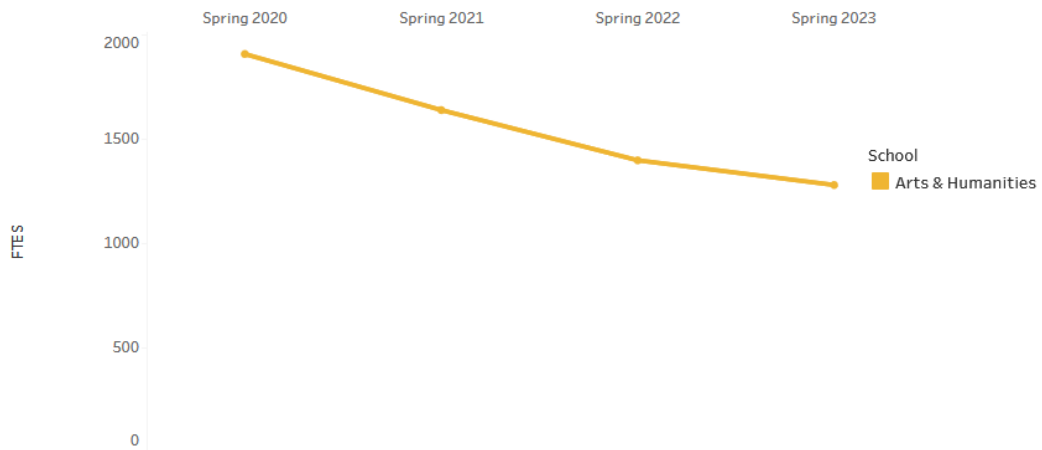
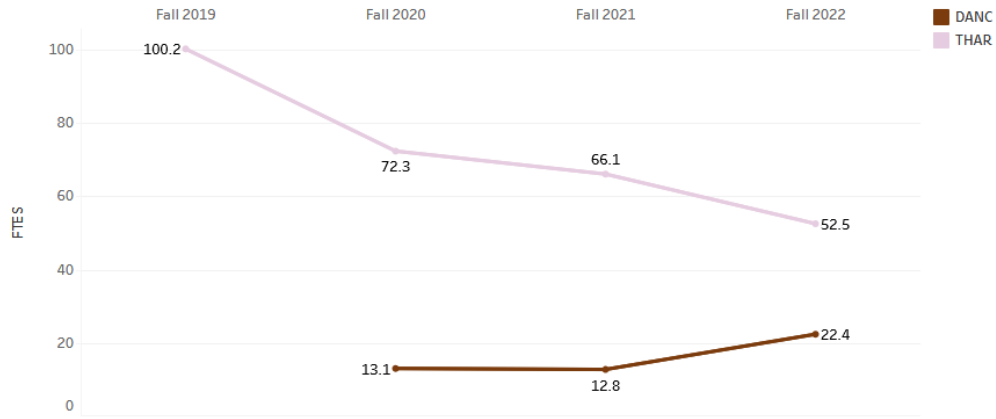
For the current year, 2022-23, THAR/DANC has seen a slight uptick in majors. While this is too small a sample size to be statistically significant, it at least suggests that THAR/DANC may be holding steady in its number of majors, in contrast to the School and university overall.

Typical of general trends, Theatre Arts & Dance seniors constituted 45% of total majors in Fall 2020, 39% of total majors in Fall 2021, and 40% of total majors in Fall 2022. The large percentage of seniors compared to other class levels corresponds to the general anticipated higher education trend of a coming decline in enrollment and smaller entering classes. It also may be due in part to THAR/DANC students taking longer to graduate in general, per the graduation rate data on the previous page.

FTES by Department and Course Level

Use filters to select School, Department, Academic Level and Term

School Arts & Humanities	Department (Multiple values)	Academic Level (All)	Term Type Fall	Select Dept. to highlight in data table
-----------------------------	---------------------------------	-------------------------	-------------------	---



	Fall 2019	Fall 2020	Fall 2021	Fall 2022
THAR/DANC	100.2	85.4	78.9	74.9
	100%	85%	79%	75%
A&H	1940.5	1801.9	1549.9	1308.8
	100%	93%	80%	67%

FTES generally reflects the same trends as the number of majors within the department.

Applicants, Admits, Deposits and Enrollments by School and Major

Once the School is selected and is in the view, the user can expand by major.

Hover over the left side of the view next to **School** and a "+" icon will appear near the top of the view.

School	Career		Fall 19	Fall 20
ARTS & HUMANITIES	UGRD	Applicants	147	97
		Admitted	129	84
		Deposited	15	8
		Enrolled	15	5
Grand Total		Applicants	147	97
		Admitted	129	84
		Deposited	15	8
		Enrolled	15	5

School	Career		Fall 21	Fall 22	Fall 23
ARTS & HUMANITIES	UGRD	Applicants	84	108	126
		Admitted	78	98	115
		Deposited	9	11	2
		Enrolled	9	10	
Grand Total		Applicants	84	108	126
		Admitted	78	98	115
		Deposited	9	11	2
		Enrolled	9	10	

Current admissions data for Fall 2023 suggest that a larger entering class may be on the horizon, as the number of students admitted is 17% higher than in Fall 22, and 47% higher than in Fall 21.

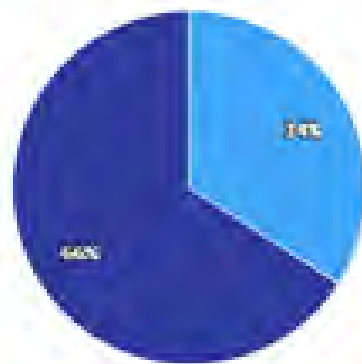
The following pages show demographic data for THAR/DANC students on p.48, and for SSU as a whole on p.49.

- The department recognizes that gender is not binary. That said, in terms of the data available on the CSU Dashboard, the female/male breakdown for the department matches that of the university as a whole. Theatre Arts and Dance programs generally tend to attract markedly larger groups of female than male students, so it is surprising to find that this is true not just of the Theatre Arts program but of SSU as a whole.
- While THAR/DANC has significant diversity among its students (50% BIPOC, 50% White), it is less diverse than the university as a whole (58% BIPOC, 42% White).
- THAR/DANC has significantly more seniors (45%) than the university as a whole (34%).
- The greatest equity gaps by GPA occur in intensive upper-division courses such as THAR 379 Dramaturgy and Research and THAR 350 Directing Workshop. While some of these equity gaps may or may not be due to specific pedagogy within these courses, this information can help direct Theater Arts faculty to seek strategies for addressing equity gaps in course design and course delivery. The department envisions turning THAR 300 Theatre in Action into a WEC (Writing Enhanced Course), which may help close the equity gap in other writing-related courses that majors take.

Enrollment by Gender



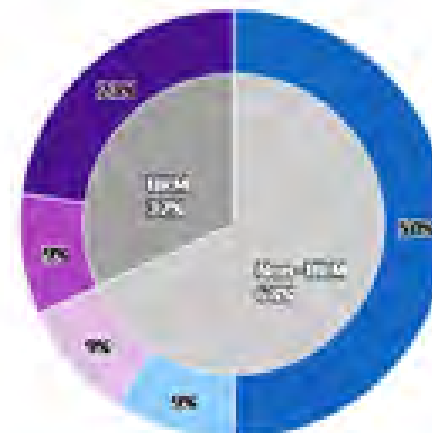
66%



34%



Enrollment by Ethnicity



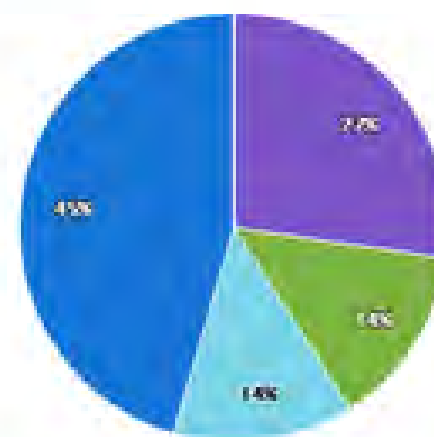
- White
- Asian
- Other
- Black/African American
- Hispanic/Latino

Enrollment by Unit Load (Undergraduates Only)



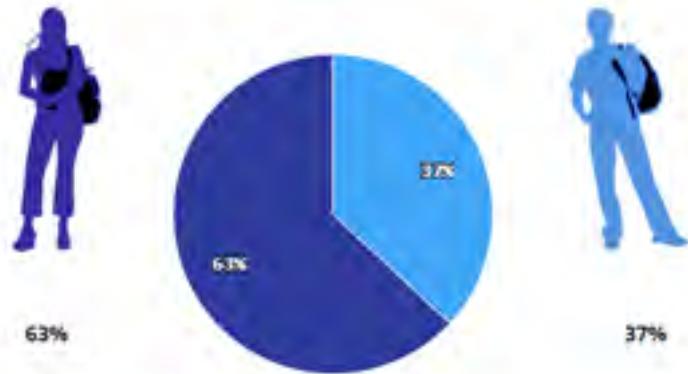
- Full-load (15+ Units)
- Full-time (12-14 Units)
- Part-time (<12 Units)

Enrollment by Student Level

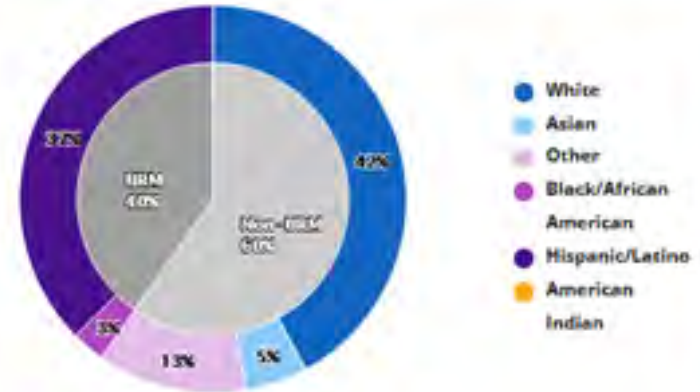


- Freshman
- Sophomore
- Junior
- Senior
- Post Bacc

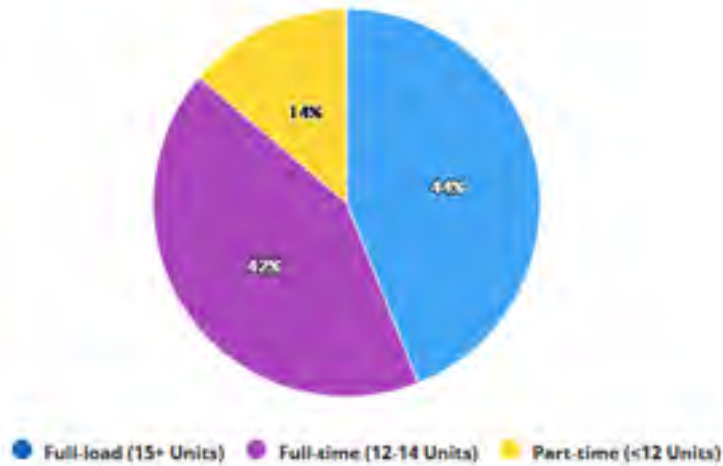
Enrollment by Gender



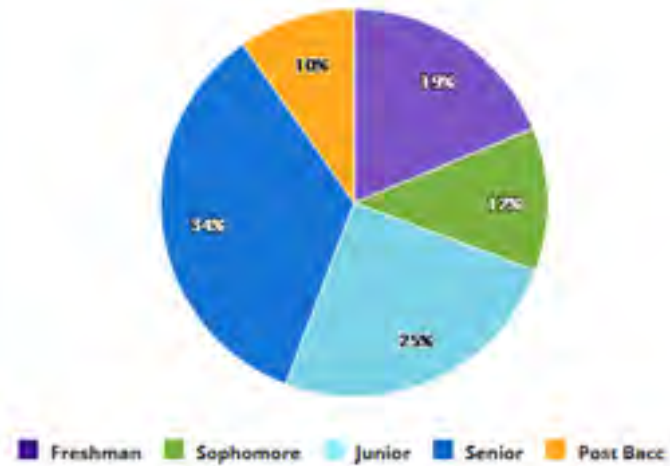
Enrollment by Ethnicity



Enrollment by Unit Load (Undergraduates Only)



Enrollment by Student Level



The charts below show First Generation equity gaps in the top 10 Largest GPA Gap courses

Course GPA Equity Gaps for All Freshman, Transfer, and Graduate Students

Summary Gap Chart

Data Table

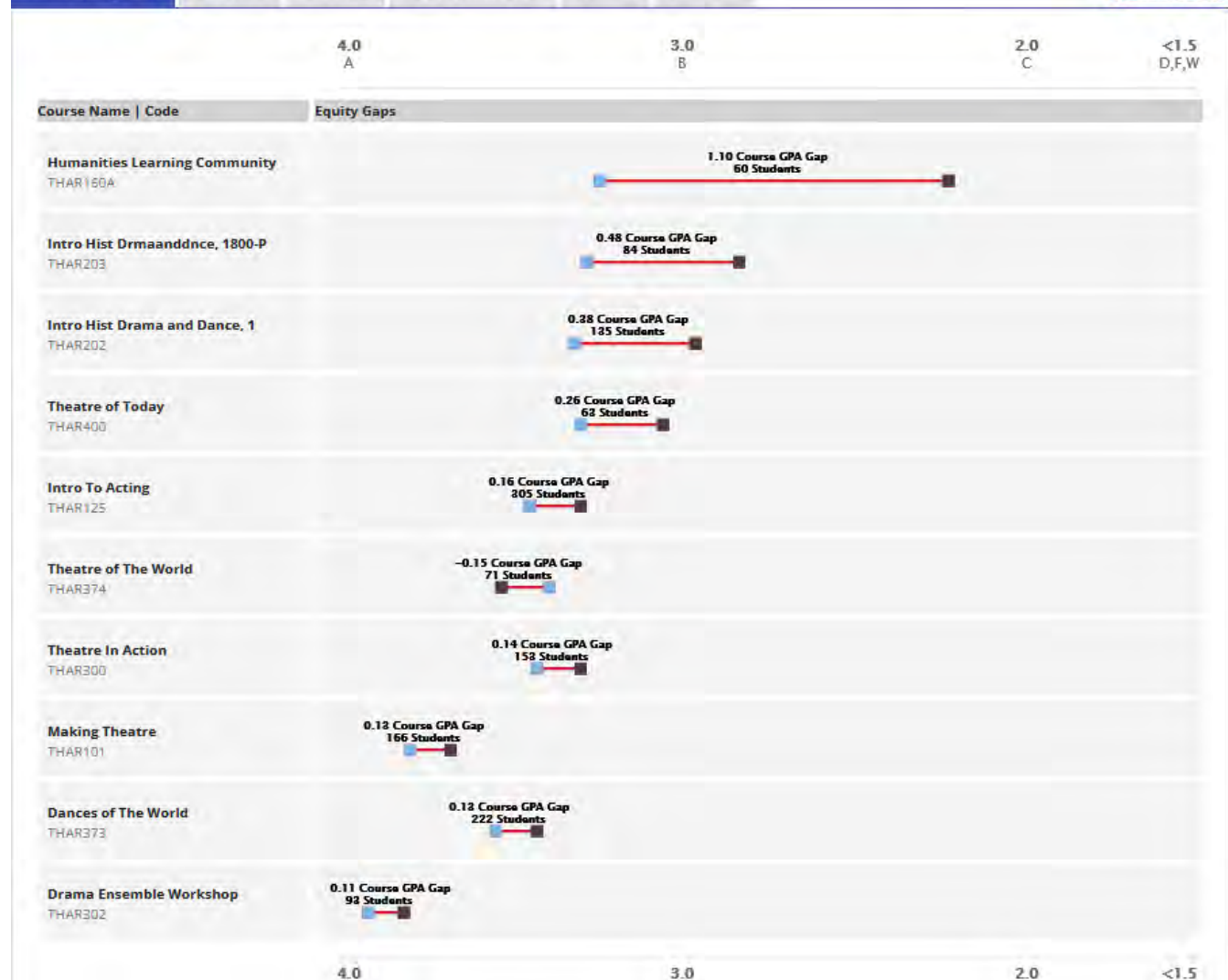
Chart FAQ

Applying These Data

Methods

Resources

[Download Data](#)



Data in this table is from Fall 2012-Fall 2022.

Conclusion

The data in this section support the curricular changes planned by the Department of Theatre Arts & Dance and the Theatre Arts program, and discussed in the next section, section F. Proposed Plan of Action. Broadly, we envision a streamlining of the curriculum overall, which will help improve time to graduation. We also envision a curriculum that offers more explicit opportunities to study the role of culture in performance, which we hope will attract an even greater diversity of students, and give them an even more welcoming home that can inspire their studies and their craft.

F. PROPOSED PLAN OF ACTION

The process of assembling this self-study has engendered meaningful and much-needed conversation about the Theatre Arts program and its future trajectory. As indicated below, the Theatre Arts program is ready to make a sweeping curriculum revision.

Program Strengths

The Department of Theatre Arts & Dance entered Fall 2022 as a standout, having not lost majors from the previous year despite the volatility of the pandemic.

The fact that the Theatre Arts program is joint with the Dance program is a significant strength, in particular for the Technical Theatre students who gain experience creating and building for dance production needs, which are related to but different from theatre production needs. Theatre Arts students and Dance students cross paths and share space in THAR GE and design classes.

The Theatre Arts program has a significant focus on contemporary work and contemporary plays, helping bring theatre into the contemporary moment for its students and audiences. As detailed in section A, part and parcel of this is a focus on culturally diverse experiences and anti-racism work in class and in production. Evert B. Person Theatre remains a strength of the program, as not all theatre programs have large performance venues with a full fly space, offering students a range of learning opportunities in the creation of performance.

GE coursework is a true strength of the program, offering majors and non-majors active classrooms and lively, thoughtful venues that combine experiential and discursive modes of learning. THAR 125 Intro to Acting is an imaginative and rigorous approach to fulfilling the A1 Oral Communication requirement, while THAR 160 Humanities Learning Community links performance theory ideas to practical performance work as a metaphor for students' journey as first-year students. In THAR 202/203 Introduction to the History of Drama and Dance, THAR 300 Theatre in Action, and THAR 374 Theatre of the World, non-majors often report attending their first ever live play. Many GE courses "double-count" as a major requirement.

Program Weaknesses

As reflected in this study, the Theatre Arts program's greatest weakness is that its curriculum is too large and unwieldy, particularly in the case of the Acting program, which attempts to shoehorn a B.F.A. curriculum into a B.A. program. The current Acting curriculum, passed in Spring 2017 and slightly revised in 2021, contains many 1- and 2-unit courses, in many Eurocentric, specialized topics, which do not match faculty expertise or the training and education that our students need today. The 1- and 2-unit courses create an unmanageable and ongoing hardship for Acting faculty, who sometimes have 5 courses per term. The extensive Acting curriculum also demands at least two full-time tenure lines plus additional part-time faculty, faculty resources that have not been consistently available. With too many offerings, low-enrolled classes are sometimes canceled, leading to many course substitutions in order for students to graduate on time. The full two-year rotation of Acting course offerings in the current curriculum has never been successfully offered.

The triage strategy for course offerings during the pandemic due to online/remote modalities masked some of the need for revising the Acting program. It is very clear to the department that the need for program revision is immediate.

The Technical Theatre program curriculum has the opposite challenge, in that its upper-division curriculum has had to be simplified and stripped down in response to lower enrollments. The pressure on one tenure-track faculty, with very little regular part-time help, to teach the wide range of technical theatre topics, has limited the program.

While the program's history of anti-racist work is real, it is not fully reflected in its faculty demographics, which are almost exclusively White. This lack of diversity within the faculty and of culturally varying points of view may well be a deterrent to students of color choosing or continuing in the Theatre Arts program. The recent hire of a tenure-track Acting faculty of Latinx background is a significant step towards a more diverse faculty, but clearly there is more work to do. The department will be opening a Theatre Arts hiring pool this spring 2023 to continue the work of cultivating diversity in our programs.

While many professors teach different forms of creative and expository writing within the major, there is currently not a consistent writing curriculum within the program. This prevents students from developing necessary writing skills and from pursuing our ProgLOs and the WASC Core Competency of Written Communication as robustly as we would hope.

Notable Successes

The Theatre Arts program has celebrated many successes since the last program review.

- Faculty and students have collaborated on research together. Prof. Ramirez Downing has through the Koret Scholars program received and awarded scholarships for student researchers for their project titled, "Eurocentric Voice Methods and PGM Actors: An Examination of Imagery, Identity, and Community in Actor Training. They shared their goals and outcomes at the Voice And Speech Trainers of Association International Conference in July of 2022.
- Prof. Horstein co-authored the essay "Biraciality in *Origin Story* by Nathan Alan Davis" with student Reilly Milton ('21) about her work on a mainstage SSU production in *Undergraduate Research in Theatre: A Guide for Students*, published by Routledge. Reilly Milton also represented the university at the CSU Research Competition in Spring 2021.
- As detailed in Section D. Program Resources, Prof. Horstein spearheaded the creation of the campus Arts Integration program via the Green Music Center. As of this year, AIP celebrates 15,000 free tickets distributed through SSU instructors to their classes, and 58 artist residencies and engagement activities.
- Our 2022 production of *Water by the Spoonful* was selected to tour to the Kennedy Center American College Theatre Festival, Region 7, the first time in many years that Sonoma State has been represented by a full production.
- Perhaps most importantly and remarkably, the Theatre Arts program continued to program performances and run production coursework during the most severe years of the COVID-19 pandemic, a demonstration of its commitment to student education and to innovation in the art form. Many of these performances took the form of hybrid forms of theater/video, some live-streamed, some recorded and streamed, including *365 Plays/365 Days* by Suzan-Lori Parks, *Sonnets for an Old Century* by José Rivera, *The Connection Collection*, the musical *Spring Awakening* and the operetta *The Pirates of Penzance*, the *Mega Hot* and *Power Lines* new play festivals, and *Fall Dance* and *Spring Dance* concerts.

Opportunities for Growth

The Department of Theatre Arts & Dance is ready immediately to revise the Theatre Arts curriculum, and to thereby complete the joint revision of department curriculum begun with the Dance program elevation in Fall 2019. We are considering eliminating the concentration structure within Theatre Arts and creating a more streamlined curriculum with fewer units in the major. The goal would be an even more holistic curriculum scaled appropriately to a B.A. program with even greater shared curriculum among all Theatre Arts and Dance majors. Certain core courses would be more interdisciplinary, while topics courses within the core major curriculum would allow for sufficient enrollment, particularly in Technical Theatre.

The revised curriculum would better fulfill the department's Vision, Mission, & Values, and directly address the key issues identified in this self-study:

- improving graduation rates
- simplifying advising
- alleviating faculty overwork
- creating a curriculum that can better serve, teach, train, and attract students with a wide diversity of cultural backgrounds, including the goal of fully living up to SSU's status as a Hispanic Serving Institution (HSI).

As part of this revision, topics courses in technical theatre would be offered to majors across the department, allowing for instruction in areas we would like to add more regularly to the curriculum, such as advanced design courses, technical direction, sound design, and CAD (Computer Aided Drafting). Theatre Arts majors and minors would also be required to take multiple courses that involve building or crewing shows. This kind of consistent technical pedagogy throughout the degree would provide deeper training and better models a professional ethos of how an entire company consistently takes on many roles in completing a full production season.

Theatre Arts also plans to make an even more robust commitment to coursework that teaches pedagogical methods, as many arts graduates pursue work as teaching artists and classroom instructors in K-12 education. The department is working towards integrating a teaching-artist certificate that could be completed as part of the Theatre Arts and Dance B.A. programs.

Future Collaborations

The Theatre Arts program has a number of collaborations with other departments on campus, including:

- Department of Music. Our most prominent collaboration is with the Department of Music in co-producing the annual musical or opera, which involves numerous course numbers (MUS 330, THAR 231, THAR 303, THAR 330, THAR 480).
- Department of Women's and Gender Studies. Theatre Arts cross-lists THAR 375 Race, Gender, and Performance with the Department of Women's and Gender Studies.
- Department of English and Department of Communications. Theatre Arts collaborates with the Departments of English and of Communications on scheduling and advising of students to enroll in screenwriting courses and in the Theatre Arts program's playwriting courses.
- Hutchins School of Liberal Studies. In partnership with the Hutchins School of Liberal Studies, the department created THAR 392/LIBS 392 Performing Arts for Children, a course aimed at fulfilling the dance/theater/music pedagogy requirement for the California Multiple

- Subject Credential for K-5 teachers.
- The Theatre Arts program envisions a possible Chicana/Latina Performance course cross-listed with the Department of Chicano and Latino Studies.
 - The Theatre Arts program has begun a collaboration with Creative Sonoma and 6th Street Playhouse to develop and place teaching artists and arts teachers in Sonoma County (see section A. Learning Outside of the Classroom).

	Theater Arts & Dance Program Learning Outcomes				
	1. Critically analyze dramatic texts and live theatre performance	2. Incorporate non-Eurocentric and diverse American theatre traditions in the creation of performance for a diverse audience	3. Develop a clear artistic voice and take artistic risks	4. Develop communication and collaboration skills to become a vital member of a creative and production team	5. Understand performance as a form of everyday social interaction
<i>Core Courses</i>					
THAR 160A/B (THAR 160A - Performance, the Artistic Process, and You)					
THAR 375 (Race, Gender, & Performance)					
THAR 202/203 (Introduction to the History of Drama and Dance)					
THAR 300 (Theatre in Action)					
THAR 125 (Intro to Acting)					
THAR 350 (Directing Workshop)					
THAR 143 (Stagecraft)					
THAR 379 (Dramaturgy and Research)					
THAR 144 (Option for Costumes, Lighting, Scenery)					
<i>Skills Courses</i>					
THAR 145A (Voice for the Actor)					
THAR 146A (Movement for Actors)					
THAR 220A (Acting: Text and Scene Study)					
THAR 328 (Accents & Dialects)					
THAR 420D (Devised Project Workshop)					
THAR 376 (Playwriting)					
THAR 344 (Design for the Stage)					
THAR 230 (Stage Management)					
THAR 392 (Performing Arts for Children)					
<i>Production Courses</i>					
THAR 302					

	Theater Arts & Dance Program Learning Outcomes				
	1. Critically analyze dramatic texts and live theatre performance	2. Incorporate non-Eurocentric and diverse American theatre traditions in the creation of performance for a diverse audience	3. Develop a clear artistic voice and take artistic risks	4. Develop communication and collaboration skills to become a vital member of a creative and production team	5. Understand performance as a form of everyday social interaction
THAR 303					
THAR 304					
THAR 480					
Introduced					
Developed					
Demonstrated					

Sample Four-Year Plan

Theatre Arts, B.A., Concentration in Acting

Freshman Year (30 units)

Fall Semester (15 units)

- [THAR 143 - Stagecraft](#) Unit(s): 2
- [THAR 145A - Voice for the Actor](#) Unit(s): 1
- [THAR 160A - Performance, the Artistic Process, and You](#) Unit(s): 4
- Credits / Units: 3

Spring Semester (15 units)

- [THAR 125 - Intro to Acting](#) Unit(s): 3
- [THAR 145B - Speech for the Actor](#) Unit(s): 1
- [THAR 160B - Performance, the Artistic Process, and You](#) Unit(s): 4
- [THAR 144C - Costumes](#) Unit(s): 2
- OR
- [THAR 144L - Lighting](#) Unit(s): 2
- OR
- [THAR 144S - Scenery](#) Unit(s): 2

Sophomore Year (32 units)

Fall Semester (17 units)

- [THAR 146A - Movement for Actors 1](#) Unit(s): 1
- [THAR 202 - Introduction to the History of Drama and Dance: Origins to 1800](#) Unit(s): 4
- [THAR 220A - Acting: Text and Scene Study](#) Unit(s): 2
- [THAR 302 - Drama Ensemble Workshop](#) Unit(s): 1-3

- Credits / Units: 3

Spring Semester (15 units)

- [THAR 146B - Movement for Actors 2](#) **Unit(s): 1**
- [THAR 325 - Audition for the Theatre](#) **Unit(s): 2**
- [ENGL 339 - Introduction to Shakespeare](#) **Unit(s): 3-4**
- [THAR 327 - Stage Combat](#) **Unit(s): 1**
- Credits / Units: 3

Junior Year (31 units)

Fall Semester (16 units)

- [THAR 302 - Drama Ensemble Workshop](#) **Unit(s): 1-3**
- [THAR 311 - Actor / Dancer Collaboration I: Core Technique & Practice](#) **Unit(s): 1**
- [THAR 320A - Shakespeare I: Verse Scansion & Paraphrase](#) **Unit(s): 2**
- [THAR 320C - Physical Theatre Workshop](#) **Unit(s): 2**
- [THAR 350 - Directing Workshop](#) **Unit(s): 2**
- Credits / Units: 3

Spring Semester (15 units)

- [THAR 302 - Drama Ensemble Workshop](#) **Unit(s): 1-3**
- [THAR 303 - Technical Theatre Workshop](#) **Unit(s): 1-3**
- [THAR 320B - Shakespeare II: Scene Study](#) **Unit(s): 2**
- [THAR 320D - Commedia dell'Arte & Masks](#) **Unit(s): 2**
- [THAR 324 - On Camera: Acting & Production](#) **Unit(s): 2**
- Credits / Units: 3

Senior Year (31 units)

Fall Semester (17 units)

- [THAR 300 - Theatre in Action](#) **Unit(s): 3**

- [THAR 312 - Actor / Dancer Collaboration II: Movement & Improvisation](#) **Unit(s): 1**
- [THAR 328 - Accents & Dialects](#) **Unit(s): 1**
- [THAR 420A - Approaches to Anti-Realism](#) **Unit(s): 2**
- Credits / Units: 3

Spring Semester (14 units)

- [THAR 302 - Drama Ensemble Workshop](#) **Unit(s): 1-3**
- [THAR 400 - Theatre of Today](#) **Unit(s): 1**
- [THAR 420B - Comedy of Manners](#) **Unit(s): 2**
- [THAR 420D - Devised Project Workshop](#) **Unit(s): 2**
- Credits / Units: 3

Sample Four-Year Program

Theatre Arts, B.A., Concentration in Technical Theatre

Freshman Year: 30 Units

Fall Semester (16 Units)

- [THAR 144C - Costumes](#) Unit(s): 2
- [THAR 143 - Stagecraft](#) Unit(s): 2
- GE

Spring Semester (14 Units)

- [THAR 144S - Scenery](#) Unit(s): 2
- [THAR 125 - Intro to Acting](#) Unit(s): 3
- or
- [DANC 210 - Dance for Everybody](#) Unit(s): 3
- GE

Sophomore Year: 32 Units

Fall Semester (16 Units)

- [THAR 144L - Lighting](#) Unit(s): 2
- [THAR 202 - Introduction to the History of Drama and Dance: Origins to 1800](#) Unit(s): 4
- [THAR 230 - Stage Management](#) Unit(s): 2
- [THAR 231 - Stage Management Lab](#) Unit(s): 1
- [GE](#)

Spring Semester (16 Units)

Junior Year: 30 Units

Fall Semester (15 Units)

- [THAR 321A - Intermediate Technical Block/Foundations](#) **Unit(s): 2**
- [THAR 344A - Design for the Stage](#) **Unit(s): 3**
- [THAR 350 - Directing Workshop](#) **Unit(s): 2**
- [THAR 370A - Early Plays: Evolution and Innovation](#) **Unit(s): 3**
- [GE UD](#)
- Elective

Spring Semester (15 Units)

- [THAR 300 - Theatre in Action](#) **Unit(s): 3**
- [THAR 321B - Intermediate Technical Block](#) **Unit(s): 2**
- [THAR 344B - Design for the Stage](#) **Unit(s): 3**
- [GE UD](#)
- Elective

Senior Year: 30 Units

Fall Semester (15 Units)

- [THAR 400 - Theatre of Today](#) **Unit(s): 1**
- [THAR 421A - Advanced Technical Block/Foundations](#) **Unit(s): 2**
- [THAR 444 - History of Ornament](#) **Unit(s): 2**
- [GE](#)
- Theatre Elective
- Elective

Spring Semester (15 Units)

- [THAR 421B - Advanced Technical Block/Foundations](#) **Unit(s): 2**
- [GE](#)
- Electives

Total Units: 120

Sample Four-Year Program

Theatre Arts, B.A., Concentration in Theatre Studies

Freshman Year: 31 Units

Fall Semester (15 Units)

- [THAR 125 - Intro to Acting](#) **Unit(s): 3**
- [THAR 143 - Stagecraft](#) **Unit(s): 2**
- [THAR 160A - Performance, the Artistic Process, and You](#) **Unit(s): 4**
- [THAR 230 - Stage Management](#) **Unit(s): 2**
- [THAR 231 - Stage Management Lab](#) **Unit(s): 1**
- GE

Spring Semester (16 Units)

- [THAR 144L - Lighting](#) **Unit(s): 2**
- [THAR 160B - Performance, the Artistic Process, and You](#) **Unit(s): 4**
-
- [DANC 301 - Dance Ensemble](#) **Unit(s): 1-3 (3 Unit(s) Required) OR**
- [THAR 302 - Drama Ensemble Workshop](#) **Unit(s): 1-3 (3 Unit(s) Required) OR**
- [THAR 303 - Technical Theatre Workshop](#) **Unit(s): 1-3 (3 Unit(s) Required) OR**
- [THAR 304 - Production Dramaturgy](#) **Unit(s): 1-3 (3 Unit(s) Required)**
-
- GE

Sophomore Year: 31 Units

Fall Semester (15 Units)

- [THAR 202 - Introduction to the History of Drama and Dance: Origins to 1800](#) **Unit(s): 4**
- [THAR 220A - Acting: Text and Scene Study](#) **Unit(s): 2**
- [THAR 376 - Playwriting I](#) **Unit(s): 3**
- GE

Spring Semester (16 Units)

Junior Year: 29 Units

Fall Semester (15 Units)

- [THAR 350 - Directing Workshop](#) **Unit(s): 2**
- [THAR 370A - Early Plays: Evolution and Innovation](#) **Unit(s): 3**
- [THAR 379 - Dramaturgy and Research](#) **Unit(s): 4**
- [ENGL 339 - Introduction to Shakespeare](#) **Unit(s): 3-4 (4 Unit(s) Required)**
- GE UD

Spring Semester (14 Units)

- [THAR 375 - Race, Gender, and Performance](#) **Unit(s): 3**
-
- [DANC 301 - Dance Ensemble](#) **Unit(s): 1-3 (3 Unit(s) Required) OR**
- [THAR 302 - Drama Ensemble Workshop](#) **Unit(s): 1-3 (3 Unit(s) Required) Elective OR**
- [THAR 303 - Technical Theatre Workshop](#) **Unit(s): 1-3 (3 Unit(s) Required) Elective OR**
- [THAR 304 - Production Dramaturgy](#) **Unit(s): 1-3 (3 Unit(s) Required) Elective**
-
- GE UD

Senior Year: 29 Units

Fall Semester (15 Units)

- [THAR 300 - Theatre in Action](#) **Unit(s): 3**
- [THAR 400 - Theatre of Today](#) **Unit(s): 1**
- GE UD
- Electives

Spring Semester (14 Units)

- [THAR 374 - Theatre of the World](#) **Unit(s): 4**
-
- [THAR 460 - Drama for Children](#) **Unit(s): 2 OR**
- [THAR 470 - Dance for Children](#) **Unit(s): 2**

-
- Electives

Total Units: 120

LIST OF COURSES OFFERED BY THE THEATRE ARTS PROGRAM (FROM SSU 2022-23 CATALOG)

Theatre Arts

- [THAR 101 - Making Theatre](#)
- [THAR 105 - Technical Theatre Workshop](#)
- [THAR 115 - Dance Styles](#)
- [THAR 116 - Acting Styles: Comedy Improvisation](#)
- [THAR 120A - Acting Fundamentals](#)
- [THAR 125 - Intro to Acting](#)
- [THAR 143A - Stagecraft](#)
- [THAR 143B - Costumes](#)
- [THAR 144A - Scenery](#)
- [THAR 144B - Lighting](#)
- [THAR 145A - Voice for the Actor](#)
- [THAR 145B - Speech for the Actor](#)
- [THAR 146A - Movement for Actors 1](#)
- [THAR 146B - Movement for Actors 2](#)
- [THAR 160A - Humanities Learning Community](#)
- [THAR 160B - Humanities Learning Community](#)
- [THAR 199 - Student-Instructed Course](#)
- [THAR 202 - Introduction to the History of Drama and Dance: Origins to 1800](#)
- [THAR 203 - Introduction to the History of Drama and Dance: 1800 to Present](#)
- [THAR 210 - Contemporary Dance I](#)
- [THAR 220A - Acting: Text and Scene Study](#)
- [THAR 220B - Acting: Characterization](#)
- [THAR 230 - Stage Management](#)
- [THAR 231 - Stage Management](#)
- [THAR 240 - Choreography I](#)
- [THAR 244 - Scene Painting](#)
- [THAR 273 - Literature and Performance: Critical and Creative Readings](#)
- [THAR 275 - Contemporary Plays and Playwrights](#)
- [THAR 300 - Theatre in Action](#)
- [THAR 301 - Dance Ensemble](#)
- [THAR 302 - Drama Ensemble Workshop](#)
- [THAR 303 - Technical Theatre Workshop](#)
- [THAR 304 - Production Dramaturgy](#)
- [THAR 310A - Contemporary Dance Forms - Intermediate](#)

- [THAR 310B - Contemporary Dance Forms - Intermediate](#)
- [THAR 310C - Contemporary Dance Forms - Intermediate](#)
- [THAR 310D - Contemporary Dance Forms - Intermediate](#)
- [THAR 311 - Actor / Dancer Collaboration I: Core Technique & Practice](#)
- [THAR 312 - Actor / Dancer Collaboration II: Movement & Improvisation](#)
- [THAR 313 - Ballroom & Social Dance](#)
- [THAR 316 - 25 Elements of Comedy: Its All in the Surprise](#)
- [THAR 320A - Shakespeare I: Verse Scansion & Paraphrase](#)
- [THAR 320B - Shakespeare II: Scene Study](#)
- [THAR 320C - Physical Theatre Workshop](#)
- [THAR 320D - Commedia dell `Arte & Masks](#)
- [THAR 321A - Intermediate Technical Block/Foundations](#)
- [THAR 321B - Intermediate Technical Block](#)
- [THAR 322A - Advanced Scene Study](#)
- [THAR 322B - Advanced Scene Study](#)
- [THAR 324 - On Camera: Acting & Production](#)
- [THAR 325 - Audition for the Theatre](#)
- [THAR 326 - Circus Technique](#)
- [THAR 327 - Stage Combat](#)
- [THAR 328 - Accents & Dialects](#)
- [THAR 330 - Musical Theatre Production](#)
- [THAR 333 - Anatomy for Dance](#)
- [THAR 334 - Teaching Methodologies](#)
- [THAR 340 - Choreography II](#)
- [THAR 344A - Design for the Stage](#)
- [THAR 344B - Design for the Stage](#)
- [THAR 345 - Choreography III](#)
- [THAR 350 - Directing Workshop](#)
- [THAR 370A - Early Plays: Evolution and Innovation](#)
- [THAR 370B - Modern Plays: Evolution and Innovation](#)
- [THAR 371 - Contemporary Dance History](#)
- [THAR 373 - Dances of the World](#)
- [THAR 374 - Theatre of the World](#)
- [THAR 376 - Playwriting I](#)
- [THAR 377 - Playwriting II](#)
- [THAR 379 - Research Practice for Theatre and Dance](#)
- [THAR 392 - Performing Arts for Children](#)
- [THAR 400 - Theatre of Today](#)

- [THAR 401 - Senior Project Ensemble Workshop](#)
- [THAR 410A - Contemporary Dance Forms - Advanced](#)
- [THAR 410B - Contemporary Dance Forms - Advanced](#)
- [THAR 410C - Contemporary Dance Forms - Advanced](#)
- [THAR 410D - Contemporary Dance Forms - Advanced](#)
- [THAR 420A - Approaches to Anti-Realism](#)
- [THAR 420B - Comedy of Manners](#)
- [THAR 420C - Chekhov Workshop](#)
- [THAR 420D - Devised Project Workshop](#)
- [THAR 421A - Advanced Technical Block/Foundations](#)
- [THAR 421B - Advanced Technical Block/Foundations](#)
- [THAR 430 - Special Topics](#)
- [THAR 444 - History of Ornament](#)
- [THAR 460 - Drama for Children](#)
- [THAR 480 - Coordinated Projects](#)
- [THAR 485 - Teaching Assistant in Theatre Arts](#)
- [THAR 490 - Theatre Practicum](#)
- [THAR 495 - Special Studies](#)

**External Review of the Department of Theatre and Dance
Sonoma State University
Conducted by:
Professor Charlie Oates
Department of Theatre and Dance
University of California, San Diego**

Introduction

The Department of Theatre and Dance at Sonoma State University is a thriving, successful program driven by a hard working, ambitious faculty, a diligent and committed staff and, critical to this success, a motivated and idealistic student body. The self-study, authored as a requirement of this review process, reveals a department that has built a conservatory-style program in its performance and production concentrations and produces a seven show season with limited staffing. Additionally, faculty in the Theatre Studies concentration provide a critical academic component with courses in dramatic literature, theory and dramaturgy. Any objective observer with experience in academic theatre programs will read the self-study and quickly recognize that there is much to admire in the department.

This is not to say that there aren't gaps and weaknesses that should be addressed. The department relies heavily on the presence of part-time lecturers to deliver many of its courses and any logical assessment reveals a great need for additional tenure track faculty positions. Teaching an overload as some faculty do, obviously inhibits the ability to conduct their own creative research, pursue further growth as a teacher, artist or scholar, adequately advise students or supervise student work on productions. Theatre and dance are labor-intensive practices and while most professionals and academics in the field accept this, there are limits to the range of responsibilities and hours anyone can spend in the theatre, studio or in individual sessions with students before the quality begins to erode. Being spread too thin is not a prescription for high quality.

Technical staff physically build the sets and costumes, hang and focus lights, manage the logistics and even run a revenue producing costume rental operation. The sheer scale of the raked stage built for the department's production of *Hamlet* is a testament to the workload of the scene shop workers, especially when considered that it was the seventh set built in the season. The costume shop is also building costumes from scratch at a rate that is beyond comparable shops.

The overarching theme of strain, stress and overwork extends to students as well. Faculty and staff report, anecdotally but convincingly, that they see an upswing in symptoms of stress in student work and behavior. They recount a sharp increase in the number of students they must walk over to student psychological services, students who must drop out of productions because of the need to work (frequently citing the rise in tuition as a leading factor in this), or overloaded students coming up short on class and production assignments.

Faculty and staff are cognizant of the issues surrounding ambitious curriculum and production programming. There is clearly a desire to fulfill the enthusiastic aims of a student body hungry for production experience and a wide range of course work. A recognition of the limits of time and energy, however, is also beginning to emerge and faculty are starting to reconsider what is reasonably possible and pedagogically sound. At what point does doing too much begin to yield diminishing returns? Do students need more flexibility in course selection? Is the potential for burn-out among faculty and staff worth risking as the department strives to serve all of the perceived needs?

Major topics:

Acting

The acting concentration has a neatly structured curriculum driven by an enlightened set of learning objectives that are clearly articulated in the self-study. The area offers an impressive range of courses that explore the acting of contemporary and classical plays and clearly aims to introduce students to the contemporary theatre world both through class and in productions.

For seventeen years, the department has offered what it terms a “block” system modeled on an intensive conservatory structure with classes offered in a list of courses the faculty deems critical for actor training. When a student elects to join the acting concentration he or she buys into the program the department has created and the curriculum for the study of acting is set for them. They are in class with the same cohort of students for the two years that it takes to complete the series. Unlike many conservatory style programs, there is no audition required for admission. The vast majority of similar undergraduate programs offer a curriculum like this in a BFA degree program with entrance by audition only.

The acting concentration is primarily taught and administered by a single tenured faculty member (concurrently serving as Director of Sustainability for the campus), augmented by part-time lecturers, some of whom have been teaching in the department for many years. A visit to an acting class focusing on Shakespeare taught by a long-time lecturer showed a level of expertise, organization and commitment that one would expect of a tenured faculty member and if other lecturers operate at a similar level, the department’s acting classes would appear to be in good hands. This however, was a cursory visit and assumptions about an army of lecturers cannot be applied wholesale. Lecturers are not likely to receive the same level of support, maintain the same degree of commitment, are not subject to the same scrutiny or contribute the same amount of service to the department or the campus as permanent faculty are expected to.

The range of non-tenure track teaching specialties is wide and this has benefitted the department. The department can choose from a healthy smorgasbord of skills

and approaches to acting while fashioning a comprehensive and eclectic training regimen, but given the limitations inherent in relying on lecturers, mentioned above, the department's Action Plan listing a tenure-track position in Movement and Voice is easily justified. It is safe to say that acting is the biggest draw among students in most theatre departments and it would be a mistake to leave the acting concentration understaffed. Not only do the students themselves deserve a more complete faculty in the acting area so does the department's faculty who would see increased cohesion and further permanent faculty member.

A faculty member in Movement and Voice could encompass a good number of classes currently taught by lecturers and bring needed continuity to the training. Someone equipped to teach essential performance skills, such as speech, vocal production, classical text analysis, stage combat, physical characterization and physical theatre could be indispensable in the production season, providing additional supervision and assist, on a technical level, in the development of individual performances. A full teaching load could be easily constructed from the department's needs and curricular and production oversight could be increased immediately.

The faculty is also considering a re-structuring of the block system to add flexibility to student schedules and course selection. The number of units required will remain the same, but more electives will be allowed and the block timetable won't be monolithic, allowing students more ability to schedule required courses from outside and inside the department. This plan is still in the early stages but the thinking behind it appears sound.

Hamlet

A production of *Hamlet* playing during the campus visit proved to be lively and well conceived. The department should be commended for pursuing such a challenge. The actors could be heard and understood throughout, a major accomplishment with this play, and a full audience of students responded vigorously to the major revelations in the play. The sword fight at the end was surprisingly well executed. The gender of several principle characters was changed for this production, a smart choice given the number of women in the program and the dearth of good roles for women in this play. The department chose to have a 15 week rehearsal period for this project, a sound choice educationally and practically. This is a very challenging play and time is needed to fully understand the text and to develop the technical capacity for actors to manage it.

Dance

The Dance concentration appears to be very strong. Observation of an advanced class showed that there are a good number of advanced dancers in the department. In conversation with these dancers following the class they registered happiness with classes and performance opportunities. As in other dance programs, some of

these dancers have migrated from other majors across campus and changed their major to dance or added dance to become a double major. This is a sign that courses in the area are attracting talented people, and in a departure from many dance programs, an unusual number of strong male dancers. Connections to hip-hop groups on campus have helped to draw talented movers into classes and the major. The dance class observed benefited not only from good teaching technique and high standards, but also from the presence of an excellent and versatile live musician. Students are fortunate to have such a musician in class—this is not the case for many university dance classes.

Dancers in this class said there are some classes they would like to see added to the list of courses including, anatomy, kinesiology, expressive arts therapy, and courses or workshops in grant-writing, managing non-profits and producing, all skills dancers need to work in the dance world. Classes in hip-hop and other genres of dance beside modern would also help fill out the course offerings, according to these students. Some students also mentioned the need for a class in dance education (also referred to as a need in the self-study) and teaching or assisting opportunities to help build teaching experience for dancers moving into the field. As the self-study states both Dance Education and Dances of the World are courses that have been taught in the past and the department has a desire to bring them back. Dances of the World could be especially useful as an outreach tool to the rest of the campus as courses such as this tend to bring in students from varying backgrounds.

Dance students are happy with the one on one evaluations of their work that they receive from faculty and with the attention of faculty in general.

It is clear to everyone that the addition of a tenure track faculty member to the area has had the positive effect strengthening advising, oversight of student work, adding curricular continuity and predictability.

Design/Technology

During the campus visit, it became clear that that this area desperately needs a second faculty position, or at the very least, part-time lecturers who can fill gaps in expertise. There are discreet sub-fields within Design/Technology which require entirely different skills. No single faculty member can be expected to provide courses on scenic design, costume, lighting and sound and yet, that is the case here. Part-time lecturers offering courses outside the expertise of the existing design faculty member could be a stop-gap measure, but long term vision and increased production support is needed, so the ideal solution is a new faculty member.

Despite the shortage of faculty specialists in design and technology, there are signs of health and potential in the area. The population of students is comparable to that of other areas and there is clear motivation among the students to acquire skills and knowledge to take into the field after graduation. Students are driven to participate in student generated projects and desire more contact with actors and

dancers in the hopes that a better interdisciplinary network will bring design opportunities to them. One upcoming graduate has been accepted into a large graduate program and others are beginning to investigate that possibility. Additional mentorship of students on post-graduation options would be helpful. Students also report that their partnership with the production staff is good and that they serve as an extension of the faculty. There is some frustration that the artistic needs of designers are not considered when the department chooses plays for its season.

Students lament that the studio in which they have most of their classes is in a space that is on the bottom floor of Ives Hall. They don't have much interaction with other students in the department because of this physical separation. Increased contact with other students could lead to more collaboration on student generated projects. There may be other ways of integrating design/technology students that the department may want to consider.

The staff production manager, a trained stage manager, is now teaching a stage management course. This much needed development should provide more links between aspiring directors, choreographers and designers since stage managers frequently act as the connective tissue in the creative team. Students interested in stage management have materialized and a professional perspective is being brought to the study of this important and very marketable pursuit. Having a strong stage management program will positively impact all aspects of the department's production program.

Theatre Studies

With the addition a few years ago of a tenure track faculty member in Theatre Studies (balancing the retirement of a faculty member who taught in the area), the area continues to fulfill its promise as a source of the literary and intellectual underpinning that is essential for a liberal arts environment. The Theatre Studies faculty teaches a course in the Freshmen Learning Communities, giving the department a valuable presence in a program that draws non-majors from across campus. Theatre Studies has diversified its course offerings in the past few years to include courses such as Dramaturgy and Race and Gender and Performance, courses that represent emerging ideas in the academic theatre world. It is critical that liberal arts students in theatre and dance be exposed to cutting edge scholarship and the department seems committed to doing that.

Currently the faculty member in this area teaches four courses per semester. This is a heavy load for a teacher in this field.

Production season and staff

Production staff in the department are tasked with building and mounting seven productions. While the staff consistently pulls off this feat, it is taxing and stressful. Issues for the production staff include:

--Who has direct oversight on safety during the tech and performance process?

While the production staff can supervise students in the shop during regular working hours and during technical rehearsals, it is a question as to who provides oversight while shows are running. Safety is a concern for staff.

-- Student design assignments could, from the staff's viewpoint, be made more strategically, with discussions between faculty and staff so that the people with the right set of experiences are given the right assignments.

Still, organization of the production calendar and the planning of scenery and costume construction has apparently improved in recent years, even as faculty have undertaken, with solid educational justification, a shift in the annual production template which provides variety in the way seasons are laid out and equity from concentration to concentration. This change however, necessitates collaboration with production staff so that they can anticipate and plan for variation in production requirements from year to year.

Facilities

The condition of facilities is a mixed bag. A recent update of the Person Theatre has livened the house, but other buildings are showing their age. Classroom and studio spaces in Ives Hall are adequate but dark and tired. Faculty report that heating and cooling in the building is uneven. The small studio theatre space provides a venue for student generated projects, which is essential, but it is quite small, oddly shaped and has limited seating. The need is not for a large, high tech space—learning how to function in a bare bones space is necessary for anyone entering the theatre—but a little more flexibility in the space and some more technical capabilities can only enhance the experiences for students, especially those in design.

The dance studio is spacious and has a good floor for dance class, but during the observed class, the space became very hot. This is, according to the students, a common condition. There is also the fact that the dance building is across campus from Ives Hall where the department is centered. This geographic separation is not conducive to department collaboration, unity or for the encouragement of interdisciplinary projects. If it were possible to have a dance studio in or closer to Ives Hall, this would be advantageous to the department. Similarly (as noted above) the design/technology students say that their classroom space is physically isolated from the rest of the department and serves to separate them from the rest of the department.

The Green Music Center has been used as a venue for collaboration with faculty from the Music Department and elsewhere and it is possible that it could continue to be used for particular projects. These collaborations represent a

Assessment/Evaluation

In addition to standard grading assessment and evaluation of students is thorough and the one on one discussions of their work with faculty are much appreciated by the students themselves. The current evaluation process is well worth maintaining, but the department may want to develop a system that does provide some data on student progress. Could this be done by creating a standard set of categories that would be addressed in the one on one evaluations that could also be assigned a rating? This rating could be used as a set of benchmarks for students to measure themselves in future semesters and also be retained as data for the department to track. Oral evaluations would not have to be limited to the central categories – a free flowing conversation is clearly important to the process, but some ability to follow certain benchmarks could be useful.

Faculty

Faculty in all areas maintain laudable goals. Part-time faculty are talented and dedicated but fill too many of the gaps. While permanent faculty seem happy with the work of these lecturers, they recognize that part-time faculty members don't contribute to continuity, long term vision and commitment to the department. Further, while all these lecturers conduct courses the department must teach, the lack of permanent faculty leaves too few people to perform important departmental and campus service.

With the recent addition of a junior faculty member in dance and the potential of adding one or two faculty members in other areas, the department should remain cognizant of the nurturing of faculty over the long term. Matching theatre and dance course credits to those across campus would help to standardize course loads with colleagues in other departments and carefully calibrating the value of production supervision and how it factors in the WTU could help give faculty credit for the labor intensive tasks of training young artists.

The department may also find value in formally assigning new faculty a mentor from another department to lend advice on the steps toward and requirements of achieving tenure. This mentorship could also reduce stress, increase confidence in the process and produce better results for new faculty.

Collaborative projects that have occurred in cooperation with the Green Center offer excellent interdisciplinary opportunities, supplemented by grants from the campus are very positive and give faculty a way to create new projects with colleagues right on campus. While the Green Center does not have theatre or dance specific spaces, with some imagination their venues could be used for certain projects. The new

amphitheater may be a place that dance faculty could explore as a performance space.

Recommendations and Considerations

The Action Plan outlined in section H of the self-study is a good one. In order for the department to grow and offer a vibrant program, two more faculty positions are sorely needed. Based on discussions and observation, other suggestions are offered here.

-- A position in the acting area that focuses on Movement and Voice could help lift the training and given the number of students served, provide an important boost to the department as a whole. One permanent faculty member in acting is not adequate to operate a program with the aspirations that have been expressed by the faculty. Performance skills could be elevated and the department would have an additional performance faculty member to help direct or supervise productions. Additional course offerings could immediately increase student enrollments in the department.

-- Another faculty member in the Design/Technology is also imperative. One faculty member in the area is not sufficient for the range of discreet disciplines and skill sets required of faculty in this area. Another faculty member in Design/Technology could introduce new technologies currently not available including computer assisted design, digital media (projections) and sound design. These are all disciplines that are taken for granted in many undergraduate programs and would help the Design/Technology concentration more thoroughly serve its students and be more competitive with other theatre departments. With these skills Design/Technology graduates leaving SSU will see employment possibilities widen.

-- Currently faculty members in some areas teach four courses per semester. This is a heavy load for a teacher in any field, particularly academic courses such as theatre studies. Finding a way to rectify this situation is critical.

-- Is seven too many productions for the year? While its understandable that the department wants to explore a range of genres in its selection of plays for the season and provide as many opportunities for students as possible, this must be weighed against the reality of the burden this places on production staff. The role of faculty in production oversight is somewhat unclear, but surely mounting this many productions with a small faculty represents a challenge that could be easily mitigated with one fewer major production a year. This issue could also be addressed by designating one or two productions per year to be of limited design scope.

-- Regarding assessment, it could be useful to create a standard set of categories that receive ratings following every term. This system would not be a substitute for the

frank one on one discussions between professors and students, but would be an objective guide and a starting point for examining student work. Some data could be gathered and a benchmark for the student established for future semesters.

-- The assigning of a mentor for newly appointed faculty members could ease the tenure process for junior faculty. Mentors could be from another department.

Sonoma State University

Department of Theatre Arts & Dance

THAR 101, Making Theatre, Sec:001, Fall, 2021

Instructor Contact Information

Name: Anthony Bish

Office Location: Ives Hall 58/online

Office Telephone Number: 707 529-9569cell preferred.

Email: anthony.bish@sonoma.edu

Office Hours: <https://SonomaState.zoom.us/j/9772312454>

Tuesday 1:00pm-2:00pm and Thursday 1:00–2:00 and by appointment

Please call my cell phone and leave a text message to get in touch with me quickly. I try to respond within 24 hours.

General Course Information

Class Days/Time: Friday 1:00pm - 3:40pm

Classroom: Online

Prerequisites: None

Course Fees: None

Course Description

THAR 101 MAKING THEATRE (3 units) This course is an overview of the art and practice of making theatre. Designed for non-majors, the class examines the various elements involved in creating, developing, performing, and presenting of a theatrical event. Through lecture, guest speakers, hands-on projects, videos, and demonstrations, students gain an appreciation of the artistry of live theatre performance.

Satisfies GE Area C1 (Applied Arts Combining Studio and Theory) Library Research Guides and Subject Librarians

Course Format and Instructional Methods:

The course will be taught using multiple instructional methods. These methods will include lecture, group discussion, oral presentations, and projects with an associated critical discussion. Typically, course understand how to topics will be introduced via a lecture format incorporating interpretive discussions.

In Canvas, you will access online lessons, course materials, and resources. At designated times throughout the semester, we will participate in a blend of self-paced and group-paced activities using Canvas.

Course Goals and General Elective Learning Objectives

To learn the positions and jobs that are available as employment in Professional Theatre and the processes and paperwork made by the collaborative team that creates Theatrical Productions. To create presentations and do performances as members of a collaborative team in theatrical positions.

To understand the five major theatrical spaces and how the audiences effected the style of performance.

General Elective Learning Outcomes (GELO)

GELO #1: Disciplinary and Interdisciplinary Knowledge:

Identify, interpret, and apply methods, intellectual approaches, and fundamental concepts from disciplines within the social sciences, natural and physical sciences, arts, and humanities.

GELO #2: Creative Problem Solving: Apply knowledge, skills, and multiple perspectives in new situations to analyze and formulate solutions to complex problems with confidence and creativity

GELO #3: Creative Expression: Produce new work through performance, design, construction, art, or creative writing that is characterized by innovation, divergent thinking, and intellectual risk taking

GELO #4: Oral and written Communication: Communicate clearly and eloquently telling a story using all theatrical roles in a variety of genres and disciplines

Course Content Learning Outcomes

Upon successful completion of this course, students will know what it takes to:

- Create theatre production by understanding how different theatrical positions function together in theatre.
- To work as a Collaborative team creating scripts and perform their stories.
- Read and Analyze a script
- Understand the five different Theatrical spaces and how space effects the style of theatre.

Required Texts/Readings

Canvas Assignments and Readings

Other Readings

May be placed in Canvas throughout the semester.

Other Equipment/Material Requirements/Video/Software

Laptop and Found supplies.

Classroom Protocol

Attendance is counted daily and is a portion of the grade. Student are expected to on arrive on time and be ready to accomplish the day's assignment. Because students will be in close contact with one another respectful behavior is a must. Even online language, actions and communication between students must be respectful. All students are encouraged to let me know if a classmate is not respecting you or your personal space

A NOTE ON MATERIAL WE READ, WATCH, AND CREATE

Some of the material we are reading or viewing in this course deals frankly, but not gratuitously, with issues of violence and sexuality. If you have concerns about this, please see me in advance.

In the original material that you create in your Productions, you may want to explore certain mature and social themes and issues. I encourage you exploring these types of themes. However, in your exploration, please be as respectful of your audience and classmate. If need be

I will separate students from groups that are not respecting others. .Students need to be aware that projects and assignments may be view by a curriculum committee.

Course Requirements

Attendance & Participation	10%	points	48	Fall <u>2021</u> Dates
Mask	10%	points	48	Sep. 3rd
Puppet	15%	points	72	Oct.15th
Script Paper or Collage	10%	points	48	Nov. 5th
Show Paper	10%	points	48	Dec. 3rd
Fable Signature Project	20%	points	96	Dec. 3rd
Self-Response Paper	5%	points	24	Dec.10th
Quiz 1	5%	points	24	Sep. 8th
Quiz 2	5%	points	24	Oct. 1st
Quiz 3	5%	points	24	Oct. 22 th
Quiz 4	5%	points	24	Nov.12th
Final	Alt. 20%	points	96	Dec 10 th
Total				480

THAR 101 Making Theatre, Fall, 2021 Course Schedule

Week	Date	Room	Topics, Readings, Assignments, Deadlines
1	8/20	online	First day of class, Mask & Mother Road assigned
2	8/27	online	Lecture on Thrust Theatre, Producers, Playwright, Dramaturge,
3	9/3	online	Mask Due, Lecture Dir. & Chor. Puppet Project Assigned.
4	9/10	online	Lecture, Production & Stage Managers, Company Managers, Puppet project group. Quiz#1,
5	9/17	online	Lecture Designers Set & Costume, Arena Theatre, Puppet project group.
6	9/24	online	Lecture Designers Lights & Sound, Puppet project group.
7	10/1	online	Quiz#2, Lecture Proscenium Arch Theatre, Puppet project group.
8	10/8	online	Lecture TBD, Puppet project group Video.
9	10/15	online	Puppet Project Due
10	10/22	online	Quiz#3, Fable Group, Lecture Technical Staff-Carpenters, Wardrobe, Electricians, Props
11	10/29	online	Lecture Actors, Black Box Theatre, Fable Group
12	11/5	online	Collage/paper on Mother Road Due, Lecture Box Office, PR, Fable Group,
13	11/12	online	Quiz#4, Fable Group,
14	11/19	online	Fable Group Video ,
15	12/3	online	Fable Project Due, Show Paper Due.
16	12/10	online	Final, Responce Paper due.

Grading Policy

Straight scale i.e. 100-94A,93-90A-, 89-87B+,86-84,B83-80B-, 79-77C+,76-74C,73-70C-, 69-67D+,66-64D, 63-60D-, & 59-F.

Late & Make-up Policy: All quizzes will be available until Dec 3rdth. Projects turned in late do score points. However, points will be reduced if a project is turned in late. Each week late drops the project's score by one letter grade.

Extra credit: is available for students who run a back-stage crew position on one of SSU's main stage shows up 5%. Not available this semester.

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. See Important Policies and Procedures for Students <http://www.sonoma.edu/uaffairs/policies/studentinfo.shtml>.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. How to Add a Class <http://www.sonoma.edu/registration/addclasses.html> has step-by-step instructions. Registration Information <http://www.sonoma.edu/registration/regannounce.html> lists important deadlines and penalties for adding and dropping classes.

Campus Policy on Disability Access for Students

If you are a student with a disability, and think you may need academic accommodations, please contact Disability Services for Students (DSS), located in Salazar Hall, Room 1049, Voice: (707) 664-2677, TTY/TDD: (707) 664-2958, as early as possible in order to avoid a delay in receiving accommodation services. Use of DSS services, including testing accommodations, requires prior authorization by DSS. See SSU's policy on Disability Access for Students <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>.

Emergency Evacuation (Optional/suggested statement)

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

Academic Integrity

Students should be familiar with the University's Cheating and Plagiarism policy http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Additional Resources

SSU Writing Center

The SSU Writing Center, located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semi-colons correctly. Visit the Writing Center website <http://www.sonoma.edu/programs/writingcenter/default.html> for more information on how to schedule time with a tutor.

Counseling and Psychological Services (CAPS)

CAPS is a unit of the division of Student Affairs of Sonoma State University. CAPS offers confidential counseling to students experiencing personal problems that interfere with their academic progress, career or well being. The CAPS website <http://www.sonoma.edu/counselingctr> provides information only. If you would like to talk with someone or make an appointment, please call (707) 664-2153 between 8 a.m. - 4:30 p.m., Monday-Friday.

Please COMPLETE the WELLNESS SCREENING every time you come to campus. Enter my email as supervisor : anthony.bish@sonoma.edu

Have your **students enter your email** as the supervisor/instructor - ***please ADD this to your syllabus!***

Employee and Student Expectations - PLEASE INCLUDE THIS ON YOUR SYLLABI

To ensure that university facilities remain clean and set up for optimum safety, faculty, staff, and students must all play an active role in maintaining that environment. All employees and students are expected to:

- Report COVID-19 safety concerns to Chair, faculty and COVID Monitoring Team: covid.monitoring@sonoma.edu or by calling (707) 664-2684
- Practice recommended hygiene procedures including frequent hand washing, use of hand sanitizer, and wiping down surfaces prior to use. Sanitizing stations are located throughout buildings and classrooms.
- Wear a face mask at all times unless in a private, single-occupancy office with no guests allowed.
- Maintain awareness (some contacts require documentation) of any close contacts of closer than 6 feet and exceeding 15 minutes in 24 hours with any person on campus; these types of contacts should be avoided at all times, failure to do so may require the quarantine of all contacts if exposure or infection follows that contact.

- Complete the wellness screening every day that you are on campus and report symptoms or exposure after a campus visits· Reduce the use of shared items and, when necessary, sanitize items before use.

Reporting COVID-19-based Facility Concerns

Employees and students can report any issues related to COVID safety to the COVID-19 Monitoring and Compliance Team by emailing covid.monitoring@sonoma.edu or by calling (707) 664-2684. This may include missing signage, empty sanitizer or wipe stations, lack of compliance by other persons in the building, occupancy issues or violations, or changes to furniture configuration. The university will prioritize addressing concerns as soon as possible.

Physical Distancing

As of July 19, 2021, six foot physical distancing is no longer required in any settings on campus. However, SSU encourages the campus community to be conscious of other community members' space preferences. **Additionally, the Theatre Arts & Dance Dept. supports physical distancing practices indoors and a consideration for the varying comfort levels of each student, faculty and staff. PLEASE don't assume comfort level, spacing needs, etc. for students.**

HELPFUL LINKS:

SSU Covid 19 Website

covid19.sonoma.edu

Vaccination Requirements

Enforcement mechanisms are not in place yet.

SSU currently reviewing the exceptions for medical, religious, deeply held beliefs.

Wellness Screenings (Staff, Faculty, Guests, Students)

<http://covid19.sonoma.edu/screen>

Students will be provided an App when this rolls out from Continuity.

Student Health Questions

<https://health.sonoma.edu>

Reporting employees or faculty not wearing a mask indoors:

email: covid.monitoring@sonoma.edu

Reporting students who do not wear a mask indoors:

Office of Student Conduct

https://cm.maxient.com/reportingform.php?SonomaStateUniv&layout_id=0

Work Orders - Can be placed by Faculty/Staff for cleaning, sanitizer refills, etc. <http://facilities.sonoma.edu/>

THAR 125: Intro to Acting Fall 2021 Syllabus

Contact Information

Instructor:	Assistant Professor Marie Ramirez Downing B.A., M.F.A., D.L.T.	Lecture Room:	Ives 119
Email:	downingma@sonoma.edu	Lecture Time:	T/TH: 1:00-2:15
Office:	Ives 67 or zoom https://SonomaState.zoom.us/j/3048149963	Office Hours:	M/W 11-12 or by Appointment

Welcome to Introduction to Acting

Welcome students! I am pleased to be working with you this semester as your acting instructor. My mission for the classroom is that you can become inspired not only by the plays and theatre exercises we learn as a community, but by seeing each other grow, learn and discover new things about you. My desire is to teach you how to use the actor's tools to become better acquainted with who you are (heritage and culture), become liberated, and by doing so pique the interest of your audience by your new found open communication and presence. My hope is that all student performers can evoke a kinesthetic connection with their audience and peers and inspire change by sharing life experiences of culture through character.

Required Texts / Materials

Readings Posted on Canvas

- *Connect and Inspire* by Lucy Cornell (Excerpt)
- *The Art of Speaking* (Ch.16 Excerpt)

You also will be required to read the play your scene is assigned from! This will be provided.

Course Description

This course uses basic acting techniques to build skills in oral communication, engaged listening, and critical response. Techniques include physical and vocal exercises, playing dramatic objectives, and character analysis. Students will perform collaborative scenes from contemporary plays, create original presentations, and contribute critical feedback. Fulfills GE Area A1.

This class is also based on the premise that to study acting is to study what it is to be human. Human social interaction is intrinsic to the study of all theatrical art. The course serves as an introduction to the aesthetic principles and practical methods actors use to bring life to characters in plays. The course will examine the structure of plays and how the actor, and your personal heritage, culture, and identity serves those forms.

Course Goals

- Use verbal and non-verbal theater games and techniques to build self-confidence and trust, develop presence, and use character and scene to tell stories artfully and effectively.
- Develop deep listening skills, both in partner work and as engaged audience, and actively engage in feedback on the creative process.
- Create a foundational familiarity with dramatic texts and cultural traditions with an emphasis on the diversity and identity.
- Create compelling oral and visual presentations based on research and creative engagement on relevant course material.
- Cultivate intellect, imagination, sensibility and sensitivity through objective and subjective responses to dramatic works.
- Study plays that cover issues within a diverse population
- Cultivating and refine cognitive faculties through examination of scripts and exploring human interactions through the rehearsal and performance process.

Student Learning Outcomes (SLOs)

Upon successful completion of this course students will be able to:

- Warm up your voice and body, and work in a relaxed, energized way
- Stand, move and speak proudly in front of others in performance and other presentation modes
- Playfully work with other actors to tell a story in engaging ways
- Read dramatic texts and discover what drives a character to extraordinary acts and behaviors
- Use cultural figures, fictional character and artist research to understand different points of view and develop empathic response to diverse individuals and circumstances.
- Confidently present research to a live an audience.
- Use persuasive objectives and actions in speeches and collaborative scenes.
- Know and apply basic stage vocabulary

CANVAS

All course work will be online this semester. Please log on to Canvas to submit all assignments.

<https://canvas.sonoma.edu/>

Grading Breakdown

Assignment	Points
Scene Performance Project	100
-Scene Performance 35	
-Scene Breakdown 15	
-Character Analysis 20	
-Scene Beats 10	
-Play Write-Up 20	
Journals 4 @ 10pts	40
Identity Poem Presentation	20
Participation and Attendance	40
Play Attendance and Response	20
Asynchronous Discussions/Prompts	30

Persuasive Speech -Brainstorming (10) - Outline (10) -Written Speech (15) -Presentation of Speech (35)	70
Total:	340 pts.

Journal (5 entries @ 10pts – 50pts)

You will keep a journal, recording reactions to the class work. You should record your impressions and any discoveries you make about yourself in reaction to the exercises presented. You should ask yourself: what is new, different, interesting? You may use words, colors, pictures, abstract shapes, whatever helps you to record and understand your experiences in class, as well as outside of class, that relate to your own social wellness. You may be asked specific questions/prompts about recent class assigned readings that you must respond to in your journal. I also want to hear your honest feedback and if the exercises we do in class align with course objectives and meet your individual needs as a student of acting and social wellness. Your journal entry is due every other third Sunday by end of day (11:59pm).

Scene Performance Project 100 pts (Character Analysis 20pts/Scene breakdown 15 pts/Beats 10/Play write-up 15/Performance 40)

You will be assigned a scene from a published play. You are responsible for turning in a character analysis, scene breakdown, play write- up, and scene beats as part of this assignment. All will be discussed in detailed and you will be given guidelines. Once you are assigned a scene from a play, you are **expected** to read the play and do a one page write up on the play. The instructor will discuss the specifics of the write-up in a synchronous class and on CANVAS. In order for actors to be well-prepared for performances, rehearsal outside of class is necessary, but understanding some of you have jobs, other school and personal commitments, you will have *some* online class rehearsal time with the instructor and on your own as well. Dates are in the syllabus.

Live Performance: 365 Days/365Plays (20pts)

You will need to see one theatrical production this semester at SSU. Currently the modality is unknown but it may be live-streamed on YOUTUBE and you must respond to the production in relation to the course as per specific prompts created by the instructor on CANVAS,

Persuasive Speech (60)

Your first performance will be a speech you write on a compelling personal topic of interest. We will work on oral delivery, imagery within the content and your overall stage presence. Detailed guidelines to come!

365 Days/365 Plays	Thursday, November 4 2021 to Sunday, November 7, 2020 Time (unknown)	Modality to T.B.D

COVID/Wellness

"It is the responsibility of all SSU community members to adhere to Covid safety protocols. My expectation is that you carefully read all sections of the Sonoma State Covid-19 information page. Before leaving your residence or coming to campus, you are required to complete the daily wellness screening. *I expect you to have completed this screening and receive a green indicator such that you are cleared to come to campus prior to coming to class.* If you are unable to come to class because you have not been cleared or if you are experiencing COVID-related symptoms, I can work with you so that you can make up the missed class sessions and/or assignments. When we are in class, we are required to wear masks at all times. If you forget to bring a mask you may obtain one at Seawolf Services, the University Library, or the Student Center. Currently the University does not have any social distancing requirements but the instructor will adapt classroom physicality to the comfort of each student. Thank you so much for helping to keep the members of our class safe."

Attendance, Assignments, and Class Requirements

In accordance with the University Catalog, *"you are expected to attend classes regularly. You should discuss absences with your instructors, but you may report an absence of more than a week's duration to the Office of Advising and Orientation when it results from circumstances beyond your control, such as illness or accident. The office will then send notification of your absence and the reason for it to your instructors.*

Each student is expected to attend every class session whether or not his or her work is the focus of the day. The success of a class like this depends in large measure on the generous daily contribution of all its members. For this course, you may miss **three** classes (the equivalent of one week) without penalty to deal with emergencies, sickness, and the other happenstances of life. Coming to class late or leaving early (3 times is the equivalent of an absence) Please be on time! See attendance point breakdown.

Attendance Points Possible 20 points

If you miss:

0-3 Classes you earn	(20)
4 Classes less 10	(10)
5 Classes less 15	(5)
6 Classes or more	(0)

Participation 20 points

Participation in Q & A's (plays/lectures), in class discussions and exercises Points Possible (20)

Above Average: Engaged and focused on class content. Attends class regularly and always volunteers to participate in play discussions and acting exercises, contributes greatly to the class discussions (20)

Average: Attends class regularly and volunteers on occasion participates in play discussions and exercises (15)

Minimum Effort: Somewhat engaged in class and participates in exercises half of the time, rarely participates in play discussions (10)

Needs Improvement: Rarely Participates or Volunteers and is sometimes disruptive such as talking in class or on phone/other technology) (5)

Student is not engaged in class or is disruptive and reluctantly participates in exercises, or does not contribute to play discussions or lectures (0)

Clothing: Please wear non-confining, comfortable clothes and shoes that you can move in and that you don't worry about. You will be asked to be barefoot much of the time. For scene work, students are expected to costume themselves appropriately for the character they are playing.

EXPECTED STUDENT BEHAVIOR

- As this is an Acting Class and we are working on presence, you should have your camera turned on unless you have previously talked with the instructor about exceptions.
- Students are expected to pay attention and participate in class meetings *and to reliably fulfill their responsibilities to their scene partners in out of class rehearsals.*
- Students may not work on other materials (newspapers, magazines, other homework, etc.) during class as this can be distracting to other students trying to learn.
- If a student must leave to use the bathroom, please do so as quickly and quietly as possible so you do not disturb other students learning
- **All students have the right and privilege to learn in the class, free from harassment and disruption. Behavior which violates the trust, goodwill and ethical standards of professional and personal respect required of artists in the theatre will not be tolerated and will lead to expulsion from the class.**
- The class follows the standards set in the *California State University, Student Conduct Procedures (EO 970)*; the *Code of Students Rights and Responsibilities (EM 96-38)*, and the *Student Grievance Procedures (EM 05-10)*

Academic Integrity

Students should know that the University's "Cheating and Plagiarism Policy.

<https://www.sonoma.edu/policies/cheating-and-plagiarism>

Note: Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade on the assignment and may entail additional sanctions, by the University, including a report sent to your student file, failing the course, and expulsion. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Learning and Academic Resource Center

The Center supports student learning and is located in Schulz 1103. The Writing Center helps SSU students become better writers and produce better-written documents.

<http://web.sonoma.edu/writingcenter/>

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. http://web.sonoma.edu/finaid/help_book/enrollment.html#three. Students should be aware of the current deadlines and penalties for adding and dropping classes.

The instructor may drop students if an individual fails to attend the first 2 meetings of a course, or significantly misses early sessions.

Students with Disabilities

Every student learns differently for a variety of reasons. I am here to support your way for learning and accommodate/adjust my teaching so that you can understand and process the exercises, lectures and other materials fairly. If you need course adaptations or accommodations because of a disability or chronic illness, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours so that I can help.

Campus Policy on Disability Access for Students

If you are a student with a disability and you think you may require accommodations, please register with the campus Office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made.

<http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

THAR 125

Day	Date	Topic	Assignments/ Due
Week 1			
TH	8/19	Review Syllabus, Meet and Greet!	

Present and in the Moment / ACT 1, ACT 2, ACT 3!			
Week 2			
T	8/24	Identity Exercise Understanding (you) in Performance	
TH	8/26	Identity Performance	<p>Everyone Recites their Identity Poems! Upload your identity drawings and poem to the assignment on CANVAS -Sunday 8/29 by 11:59pm</p> <p>Read Excerpt from The Art of Speaking Chapter 16: <i>Speaking to Persuade</i> On Canvas for class discussion Tuesday 9/7. Enter a prompt in the module for online discussion and comment on two classmates' posts by Sunday, 9/5, 11:59pm.</p>
Week 3			
T	8/31	Linklater Voice, Body, Breath- How and why performers need to warm- up and how it helps other fields of study.	Class activity= Freeing Vibrations and the Channel for Sound
TH	9/2	Voice Body Breath	<p>Class Voice Work-Resonance and Articulation</p> <p>Respond to Journal #1 DUE Sunday 9/5 by 11:59pm</p>
Week 4			
T	9/7	Actor's Warm-up: Waking up the imagination	Discuss the Arts of Speaking
TH	9/9	Persuasive Speech Performance Overview	<p>Based on the reading and the lecture, choose a topic you are passionate about and a mode of persuasion for your speech (questions of fact, value or policy). Write an outline (directions on canvas) DUE Sunday 9/13 on Canvas by 11:59pm. Have your outline handy for Tuesday's Class!</p>
Week 5			
T	9/14	Preparing for your speech	<p>Discuss outlines/share with peers Class videos and activities</p> <p>Read pages 1-30 in "Connect and Inspire" Located on Canvas. Complete the exercise questions in Canvas that respond to the reading (pages 20-21 in the book) DUE Sunday 9/19 by 11:59pm Start writing your speech- DUE 9/23 by Class time</p>

TH	9/16	Introduction to 3 Circles of Energy by Patsy Rodenburg	Presence and Circles Exercises
Week 6			
T	9/21	Stage Presence/Movement	Please refer to CANVAS for Discussions on Inspire and Connect exercises. Watch Powerful Speeches on Canvas. Follow directions.
TH	9/23	Instructor Out No In-Person Class (Work on completing written speech)	Written Speeches DUE on CANVAS Journal # 2 by Sunday 9/26
Week 7			
T	9/28	Speech Workshop Using theatrical techniques Group 1	
TH	9/30	Speech Workshop Using theatrical techniques Group 2	
Week 8			
T	10/5	Speech Workshop Using theatrical techniques Group 3	
TH	10/7	Speech Workshop Using theatrical techniques Group 4	All Attend
Week 9			
T	10/12	Speech Performances	All Attend
TH	10/14	Speech Performances	All Attend
Journal #3 DUE (Canvas) Sunday 10/17 by 11:59pm			
Week 10			
T	10/19	Class Lecture: Stanislavsky, Objectives/Playing an Action /Discuss Scene breakdown/Character analysis (finish speeches)	Scenes and Plays assigned (sent through email today) Start reading and memorizing
TH	10/21	Playing Objectives/ Actions Open Scenes	Class Activity
Week 11			
T	10/26	Scene Beats Lecture and Exercise	

TH	10/28	Beats Continue/Scene Breakdown Discussion with Partner	Beats title list and Scene Breakdown DUE Tuesday 11/2 by class time
Week 12			
T	11/2	The Actor: 5 Senses/Activity	Bring in Personal Object to Share Thursday 11/4
TH	11/4	Share Personal Object Day	Journal # 3 DUE by 11:59pm Sunday 11/7 Reminder to watch SSU Theatre Performance of 365 Days/365Plays 11/4-7
Week 13			
T	11/9	Rehearsal of Scenes 1, 2, 3 Independent Rehearsal Others	
TH	11/11	Veterans Day No School	Play Response DUE Sunday 11/14 by 11:59pm
Week 14			
T	11/16	Instructor out! Independent Rehearsal Day	
TH	11/18	Synchronous Rehearsal of Scenes 4,5,6 Independent Rehearsal Others	Character Analysis DUE SUNDAY 11/21 by 11:59pm
Week 15			
T	11/23	Synchronous Rehearsal of Scenes 7, 8, 9 Independent Rehearsal Others	Play Write-Up DUE Sunday, 11/28 by 11:59pm
TH	11/25	Thanksgiving Break	
Week 16			
T	11/30	Synchronous Rehearsal of Scenes 10, 11, 12 Independent Rehearsal Others	
TH	12/2	All Attend last class Conclusion and Rehearsal	Journal # 4 on CANVAS by Sunday 12/5, 11:59pm
FINALS WEEK: FINAL SCENE PERFORMANCE!			

Syllabus Changes

The instructor reserves the right to change assignments and due dates as might be necessitated by the class and the schedule. *Appropriate notification* will be given in such instances for the student to make adjustments as needed.

Sonoma State University
Humanities/Theatre Arts & Dance Department
THAR143A, Stagecraft, Section 001, Fall, 2021

Instructor: Anthony Bish
Office Location: Ives Hall 58/46
Telephone: (707) 664-2797 office or (707) 529-9569 cell (preferred)
Email: anthony.bish@sonoma.edu
Office Hours: Tuesdays 1:00-2:00 & Thursdays 1:00-12:00 Ives 46,58, Shop
<https://SonomaState.zoom.us/j/9772312454>
Class Days/Time: Tue. And Thu. 3:00pm-4:50pm
Classroom: Design Lab Ives 46 & Ives 110 Shop

Course Description:

THAR 143A Stagecraft (2) Work in both theory and practice covers scenery construction techniques and drawings for the theatre. Use of tools and materials for scenery, costumes, props, and lighting will be fundamental to the course.

Course Goals and Student Learning Objectives:

THAR143A Stagecraft: A student is expected to safely learn the basic skills necessary to use the tools & hardware for designing, painting/drafting, and building a set or prop. To demonstrate their ability to handle tools and hardware, by designing, building, sanding, and finishing/painting a toy project. The safe usage of stage machinery and knots are taught to each student, giving the student the skills to participate in the **required** crewing of a show.

The Learning Outcomes:

Upon successful completion of this course, students will be able to:

- 1 Use tools and hardware safely.
- 2 Tie 3 Knots.
- 3 Communicate in the technical theatre vernacular, both verbally and visibly.
- 4 Draft a Ground Plan and Section in scale.
- 6 Design, construct, and finish a Toy Project.

No Book required.

Readings "Theatrical Design and Production" ISBN 0-3908-6037-9 by Michael Gillette.
"The Back-Stage Handbook" ISBN 0-911747-29-x by George Chiang.

Supplies needed: ***(supplied)**

*Drafting Paper (girded velum) 18x24 inches.	Eraser.
Drafting Pencil "H" (mechanical {5or7mm} or wood.	Ruler (scaled or standard).
*Triangles (45 or 30/60) or T-Square	Water color Paint & Brushes

Course Requirements:

Attendance	5%	24 points
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Quiz #1	September	3 rd	5%	24 points
Quiz #2	September	30 th	5%	24 points
Quiz #3	November	9 th	5%	24 points
Final	December	7 th	15%	72 points
Sanding Block	September	9 th ?	5%	24 points
Joinery	September	21 th	15%	48 points
Drafting project	October	19 th	10%	96 points
Toy Project	December	9 th	25%	120 points
Crew Requirement			5%	<u>24 points</u>
				480 total points.

THAR 143A Stagecraft, Fall, 2021 Course Schedule

Week	Date	Room	Topics, Readings, Assignments, Deadlines
1	8/19	Ives 46	First day of class, Tour? Knots
2	8/24	Ives 46	Hardware Board
	8/26	Ives 110	Cutting Table Saw, Pull-over Saw, & Band Saw
3	8/31	Ives 110	Sanding Block
	9/2	Ives 110	Hand Tools
4	9/7	Ives 110	Hand Tools
	9/9	Ives 46	Quiz #1, Block Due?
5	9/14	Ives 110	Joinery Project
	9/16	Ives 110	Joinery Project
6	9/21	Ives 110	Joinery Project Due
	9/23	Ives 46	Orthographic
7	9/28	Ives 46	Orthographic
	9/30	Ives 46	Orthographic, Quiz #2
8	10/5	Ives 46	Ground Plan / Section
	10/7	Ives 46	Ground Plan / Section
9	10/12	Ives 46	Ground Plan / Section
	10/14	Ives 46	Ground Plan / Section
10	10/19	Ives 46	Ground Plan / Section Due

	10/21	Ives 46	Perspective
11	10/26	Ives 46	Rendering A
	10/28	Ives 46	Rendering B
12	11/2	Ives 46	Rendering A
	11/4	Ives 46	Rendering AB
13	11/9	Ives 46	Rendering AB, Quiz #3
	11/11		Veterans Day Off
14	11/16	Ives 46	Rendering AB, Toy Project A
	11/18	Ives 46	Toy Project B
15	11/23	Ives 110	Toy Project AB
	11/25		Thanksgiving Day Off
16	11/30	Ives 110	Toy Project AB
	12/2	Ives 110	Toy Project AB, Rendering Due
17	12/7	Ives 46	Final
	12/9	Ives 110	Toy Project Due

Grading Policy: Straight scale. 100-90A, 89-80B, 79-70C, 69-60D, & 59F.

Attendance: One point for every day of attendance and participation (up to 25 points.)

Make-up Policy: No test or quiz will be given after the due date unless scheduled before the due date. Students who have a documented illness or emergency may make-up a test or quiz. Projects turned in late do score points. However, points will be reduced if a project is turned in after due date.

Requirement: All students will crew one SSU production.

University Policies-

Library Research Guides and Subject Librarians

The University Library can help you find information and conduct research. You can make an appointment with a subject librarian, get help online, or drop by the library during open Research Help hours: <http://library.sonoma.edu/about/hours/detailed>. (Insert the URL address for the Research Guides <http://libguides.sonoma.edu/> provided by your subject librarian, contact information for the Subject Librarians <http://library.sonoma.edu/research/subjectlibrarians/>, and any applicable Information for distance learners <http://library.sonoma.edu/services/distancelearners/>.)

Canvas Course

Canvas is SSU's Learning Management System (LMS). Canvas is the place where you will find the course syllabus, read posted announcements in the news forum, participate in online class discussions with classmates, and view the materials for this course. To access the Canvas course use your SSU Seawolf ID and password to log into SSU's Online Services Portal <https://login.sonoma.edu>. Click on the Canvas link. When you get to the Canvas site home, click on the “**My Courses**” menu located on the top navigation. Click on the link for this course (classes are listed by course name and number). Note: The Login link is also conveniently located at the top of the Sonoma State University homepage <http://www.sonoma.edu> and many other university pages.

Canvas Help and Student Computing Resources

Visit <https://lms.sonoma.edu/get-started-canvas-0> to review frequently asked questions about using Canvas and also to view a list of technical recommendations.

Canvas and General IT Help Desk

Contact the IT Help Desk <http://www.sonoma.edu/it/helpdesk/> if you need assistance with Canvas or other information about computing and information technology at SSU. Three ways to contact the IT Help Desk are:

- Call: 707-664-4357
- Email: helpdesk@sonoma.edu
- Visit Location: Schulz 1000

Plugins

Download Plugins <http://www.sonoma.edu/about/plugins.html> lists plugins that may be needed to access some content on or linked from SSU websites and Moodle. (If applicable, list any other plugins that may be needed to access/use publisher materials).

General Student Computing

Review the information posted at Student Computing <http://www.sonoma.edu/it/students>. There you will find computer use guidelines and a list of available computer labs.

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. See Important Policies and Procedures for Students <http://www.sonoma.edu/uaffairs/policies/studentinfo.shtml>.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [How to Add a Class](http://www.sonoma.edu/registration/addclasses.html) <http://www.sonoma.edu/registration/addclasses.html> has step-by-step instructions. [Registration Information](http://www.sonoma.edu/registration/regannounce.html) <http://www.sonoma.edu/registration/regannounce.html> lists important deadlines and penalties for adding and dropping classes.

Campus Policy on Disability Access for Students

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Emergency Evacuation (Optional/suggested statement)

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Additional Resources

SSU Writing Center

The SSU Writing Center, located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semi-colons correctly. Visit the [Writing Center website](http://www.sonoma.edu/programs/writingcenter/default.html) <http://www.sonoma.edu/programs/writingcenter/default.html> for more information on how to schedule time with a tutor.

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Please COMPLETE the WELLNESS SCREENING every time you come to campus. Enter my email as supervisor : anthony.bish@sonoma.edu

Have your **students enter your email** as the supervisor/instructor - ***please ADD this to your syllabus!***

Employee and Student Expectations - PLEASE INCLUDE THIS ON YOUR SYLLABI

To ensure that university facilities remain clean and set up for optimum safety, faculty, staff, and students must all play an active role in maintaining that environment. All employees and students are expected to:

- Report COVID-19 safety concerns to Chair, faculty and COVID Monitoring Team: covid.monitoring@sonoma.edu or by calling (707) 664-2684
- Practice recommended hygiene procedures including frequent hand washing, use of hand sanitizer, and wiping down surfaces prior to use. Sanitizing stations are located throughout buildings and classrooms.
- Wear a face mask at all times unless in a private, single-occupancy office with no guests allowed.
- Maintain awareness (some contacts require documentation) of any close contacts of closer than 6 feet and exceeding 15 minutes in 24 hours with any person on campus; these types of contacts should be avoided at all times, failure to do so may require the quarantine of all contacts if exposure or infection follows that contact.
- Complete the wellness screening every day that you are on campus and report symptoms or exposure after a campus visits. Reduce the use of shared items and, when necessary, sanitize items before use.

Reporting COVID-19-based Facility Concerns

Employees and students can report any issues related to COVID safety to the COVID-19 Monitoring and Compliance Team by emailing covid.monitoring@sonoma.edu or by calling (707) 664-2684. This may

include missing signage, empty sanitizer or wipe stations, lack of compliance by other persons in the building, occupancy issues or violations, or changes to furniture configuration. The university will prioritize addressing concerns as soon as possible.

Physical Distancing

As of July 19, 2021, six foot physical distancing is no longer required in any settings on campus. However, SSU encourages the campus community to be conscious of other community members' space preferences. **Additionally, the Theatre Arts & Dance Dept. supports physical distancing practices indoors and a consideration for the varying comfort levels of each student, faculty and staff. PLEASE don't assume comfort level, spacing needs, etc. for students.**

HELPFUL LINKS:

SSU Covid 19 Website

covid19.sonoma.edu

Vaccination Requirements

Enforcement mechanisms are not in place yet.

SSU currently reviewing the exceptions for medical, religious, deeply held beliefs.

Wellness Screenings (Staff, Faculty, Guests, Students)

<http://covid19.sonoma.edu/screen>

Students will be provided an App when this rolls out from Continuity.

Student Health Questions

<https://health.sonoma.edu>

Reporting employees or faculty not wearing a mask indoors:

email: covid.monitoring@sonoma.edu

Reporting students who do not wear a mask indoors:

Office of Student Conduct

https://cm.maxient.com/reportingform.php?SonomaStateUniv&layout_id=0

Work Orders - Can be placed by Faculty/Staff for cleaning, sanitizer refills, etc. <http://facilities.sonoma.edu/>

Sonoma State University- Theatre Arts Department

THAR 144C Introduction To Costume Design, Fall 2021

Instructor:	Robyn Spencer- Crompton
Office Location:	Online @ ZOOM Meeting ID: 979 2783 5477 or Costume Shop office
Optional Texts:	The Magic Garment, 3 rd edition, Rebecca Cunningham The Costume Technician's Handbook Rosemary Ingham and Liz Covey (Can download a PDF online) A copy of this book is on reserve at the Schultz Library and may be checked out for 2 hours at a time.
Email:	rspencer-crompton@sonoma.edu ? (Not available yet)
Office Hours:	T 12:00 pm-1:00 pm @ ZOOM Meeting ID: 979 2783 5477 Pass code: 272868 Email or msg. in Canvas to make an appointment
Class Days/Time:	Tuesday 6:00 pm - 8:40 pm
Classroom:	Makeup room- Person 110 & Costume shop
Final:	December 7, 2021 @ 6:30 pm - 9:30 pm?

COURSE DESCRIPTION

An introduction to the fundamentals of costume design and construction.
Basic makeup for the stage will be examined.

COURSE GOALS AND STUDENT LEARNING OBJECTIVES

The goal of this course is to introduce students to the processes, techniques and methods
used to design and create costumes for all forms of performance.

COURSE REQUIREMENTS & CONTENT

Attendance & participation
Hand and machine sewing samples
Sew a shop apron.
Basic alterations on a garment, such as a shirt, skirt, pant or dress
Make-up design (4 looks)
2 pulled character collages- Final project or virtual performances.
Final design project with research, renderings, action chart, dressing lists, presentation.

STUDENT LEARNING OUTCOMES (SLO)

Upon successful completion of this course, students will be able to:

- SLO1 understand the design process of a Costume Designer starting with research, working through script/character analysis to designing and then pulling a costume from stock.
-
- SLO2 Be introduced to basic costume construction and make-up techniques including using patterns, hand and machine sewing and costume crafts techniques.

COURSE CONTENT LEARNING OUTCOMES

Upon successful completion of this course, students will be able to:

- SLO3 Appreciate the work of Costume Professionals and what it takes to produce costumes for a performance
- SLO4 Recognize the tools and materials needed to produce costumes for the stage and understand how those tools can be used.

REPEATING STUDENTS WILL BE ABLE TO:

1. Analyze different works of dramatic literature to assess stylistic and practical costume requirements at increasingly complex levels.
2. Communicate a visual approach to implementing costume design for a work of dramatic literature, through research and costume renderings, with greater confidence and proficiency.

CANVAS

This course will use Canvas (LMS). Canvas is SSU's Learning Management System (LMS), Canvas is the place where you will find the course syllabus, read posted announcements in the news forum, participate in online class discussions with classmates, possibly submit your assignments online and view the materials for this course.

To access the Canvas course use your SSU Seawolf ID and password to log into SSU's Online Services Portal <https://login.sonoma.edu>. Click on the **CANVAS** link. When you get to the Canvas site home, click on the “**My Courses**” menu located on the top navigation. Click on the link for this course (classes are listed by course name and number).

Note: The Login link is also conveniently located at the top of the Sonoma State University homepage <http://www.sonoma.edu> and many other university pages.

Canvas and General IT Help Desk

Contact the IT Help Desk <http://www.sonoma.edu/it/helpdesk/> if you need assistance with Canvas or other information about computing and information technology at SSU.

Three ways to contact the IT Help Desk are:

- Call: 707-664-4357
- Email: helpdesk@sonoma.edu
- Visit Location: Schulz 1000

COMPUTERS

I will demo/tutor two programs: Photoshop and Excel spread sheet.

You should bring your own laptop to class if you have one. Laptops are available for SSU students who need them through library services while supplies last.

If you are using Photoshop on your personal laptop, the program is available at adobe.com. SSU students have the full Adobe suite available free of charge so make sure you download it prior to when we will be using it in class.

If you need an alternative to Excel, Apache OpenOffice is similar and has a free download. <https://www.openoffice.org/download/index.html>

Photoshop and Excel are available on any computer in the SSU computer labs. Any version of Photoshop since 2005 will work for this class.

Bring your USB drive: you will find it indispensable for presentations and accessing your research.

General Student Computing

Review the information posted at [Student Computing http://www.sonoma.edu/it/students](http://www.sonoma.edu/it/students). There you will find computer use guidelines and a list of available computer labs. Course Format and Instructional Methods

LECTURES:

The lectures offer visual aids not available in the book. They will also contain additional information that will expand upon and clarify the text.

I will post pdf versions of the lectures in Canvas as we go along.

QUIZZES

The exams and quizzes will be available in Canvas after the corresponding lecture has been delivered and posted. You can take the quizzes whenever you are ready and can take as much time as you need.

Questions on the exams and quizzes will consist of multiple choice, matching designers with defining characteristics and vocabulary terms with their definitions.

PROJECTS:

Most of your grade is based on your projects. There will be opportunities to work on these projects during class, however, you should plan on doing a lot of the work at home.

SEWING SAMPLES

The hand sewing and machine sewing samples cover the basic stitches and seams commonly used to construct and alter costumes.

SHOP APRON:

Costuming can be a messy business so it is always helpful to have a work apron to protect your street clothes. It is also nice to have pockets for frequently used tools. You can choose either a 1/2 apron style or a bibbed style.

ALTERATIONS

Basic alterations on a garment, such as a shirt, skirt, pants or dress.

PLAY ANALYSIS OF FINAL PROJECT:

Analyze the theme, time period, location, what motives the characters, and the costuming needs of the play. Develop a vision statement to establish your production concept. You will be graded on your contributions to class discussions and written analysis, so read the plays carefully. Play analysis includes costume plots / action charts.

RESEARCH

Read script for final project & develop concept, period, mode.
Visit SSU Library & online to do research for the final project.

PHOTOSHOP COLLAGE OF 2 PULLED CHARACTERS

Character analysis and vision statement for 2 characters.
Research- Is used to make a Photoshop collage of each character.
Include a rough sketch of your design.
Present your research and Photoshop collage in a brief presentation to the class.
Be prepared to justify your design decisions.

FINAL PROJECT PLAY- TBA

Written Play / Character analysis / Design concept.
Research
Thumbnail sketches & final sketches
5 Color costume renderings with fabric swatches.
2 "Pulled" character pages- Include sketch and photos of items to be pulled from stock.
Costume plot/Dressing lists for each character
Action chart
Present your completed designs in a 10 minute presentation to the class.
Be prepared to answer questions and justify your design concepts.

ATTENDANCE

All students are expected to be in class, on time every scheduled class day. This is a hands-on, project based, participation-oriented class, you cannot do the work, if you are not present. Please be on time. The lecture begins at 6:00 p.m.

You are allowed a total of **3 absences** for the semester without point penalty. These include both excused and unexcused absences, work conflicts, or other dire emergencies. I recommend that you use them only for such events.

Excessive absences: Your final grade for the course will be **reduced one full letter grade for the 4th absence**, 5 misses= 2 letter grades, 6 misses= 3 letter grades, 7 misses = fail. 4 tardies = one absence.

Any anticipated absences for the semester (class/team events, work conferences, personal responsibilities, etc) must be discussed with me within the first two weeks of class and will count as part of your three absences.

For the purpose of late work, an "excused absence" is defined as: illness or hospitalization accompanied by a note from your doctor for an office visit or hospitalization.

PROJECT DAYS

Projects will sometimes be messy so please come to class dressed to work on these days.

The last 5-10 minutes of class on project days will be devoted to cleaning up. Nobody leaves until the classroom is restored and all projects and materials are properly put away.

ART SUPPLIES

Sketch pad	Hb pencil
Eraser	Pens
Watercolor paper, trimmed to 11x17 about 5 sheets	
Acrylic paint, brushes, markers and colored pencils	

SEWING SUPPLIES

Measuring tape	Hand sewing needles
Scissors	Seam ripper
Thread	Fabrics
Pins	

COMPUTER SUPPLIES

Internet connection
Photoshop
Spreadsheet program like Excel
Access to printer (paper & ink)
You will need a USB drive!

GRADES

This class is evaluated on the point system Each assignment has a certain point value.
90% or more of the possible points to date, you are earning an "A",
80% a "B"
70% a "C"
60% a "D"
below 50% is an "F".

LATE WORK

Is reduced by 1/2 letter grade (5%) for each class period that it is late. For example: If you are 1 week late with an assignment that would otherwise have an A, the grade would be reduced to an A-

EXTRA CREDIT:

You can earn extra credit points by designing additional characters or costuming the virtual performances.

CLASSROOM BEHAVIOR

We expect all students to behave according to the SSU Student code of conduct.
Students who violate the code may be suspended from 2 classes.
Respect others, arrive on time, don't disrupt class, don't use drugs on campus, and don't cheat. Please turn off your cell phones.

UNIVERSITY POLICIES

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. See Important Policies and Procedures for Students <http://www.sonoma.edu/uaffairs/policies/studentinfo.shtml>.

DROPPING AND ADDING

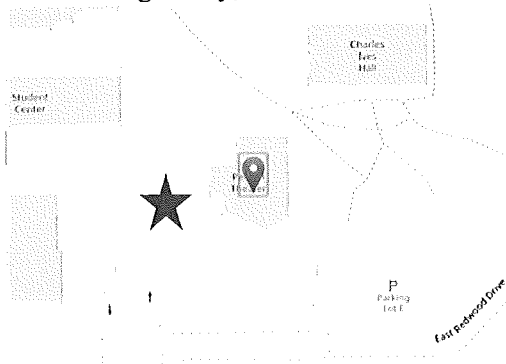
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EMERGENCY EVACUATION PLAN

In the event of an emergency during class that requires evacuation of the building, please leave the class immediately, but calmly. Our class will meet outside in the lawn area by the Person Theater (Blue star marks the spot). I need to make sure every student has left the building safely, so meet here before leaving the site.



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THAR 145A Voice for the Actor Fall 2021 Syllabus

"To free the voice is to free the person: -Kristin Linklater

Contact Information

Instructor: Assistant Professor Marie Ramirez Downing B.A., M.F.A. , D.L.T.	Lecture Room: Ives 119
Email: downingma@sonoma.edu	Lecture Time: MW: 9:00am-9:50am
Office: Ives 76 & Zoom https://SonomaState.zoom.us/j/3048149963	Office Hours: M/W 11:00-12:00pm Or by appointment

Required Texts / Materials

Textbook: *Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language*
by Kristin Linklater (revised and expanded version) ISBN : 9780896762503
(available on Amazon)

Course Catalog Description

Fundamentals of voice to free the natural voice and build towards its full use. Exercises in breathing, relaxation and movement, resonance, and power will help the actor discover a direct, spontaneous connection between breath and the impulse to speak; develop greater vocal range; and explore the intricacies, implications, layers, and joys of the spoken text. May be repeated for credit.

Course Goals

This course introduces the Linklater voice progression designed to "free the natural voice". To free the voice, is to "tune into the person behind the voice" and to "free the person" (Kristin Linklater) which may include heritage, culture, and personal story. Participants will learn to release tension in the body, free vibrations, and develop the range, power, and subtlety of the voice for the stage. Students will learn to perform theatrical text by exploring personal and universal imagery, breath, resonance, and articulation. They will also learn how to warm-up for a performance, deep listening of partner, and the power of imagery in order to connect with their audience.

Student Learning Outcomes (SLOs)

Upon successful completion of this course students will:

- Expand their knowledge of the physiology of the vocal mechanism and recognize the obstacles both emotional and physical to a free, expressive and articulate vocal instrument.
- Connect to theatrical text, language, and imagery by using breath, voice, and movement to create a powerful performance.
- Demonstrate a larger range of voice through variance in resonance
- Understand how the breath fuels the voice
- Gain an awareness of how body alignment, muscle tension and release is in relationship to their voice, and use it with economy

- Think critically about the viability of the strength in an actor's instrument to serve as a tool that has a lasting impact on audiences.
- Analyze theatrical voice work in performance
- Speak authentically from their personal and individual identity and story

CANVAS

All course work will be online this semester. Please log on to Canvas to submit all assignments.
<https://canvas.sonoma.edu/>

Grading Breakdown

Participation and Attendance	40
Giving Voice Film Prompts	20
Live Production Response Paper	30
Journals 5 @ 10	50
Reading the Textbook for Discussions Prompts (3 @ 10)	30
Linklater Voice Progression Test	20
Final Performance	75
Total:	265 pts

Requirements and Assignments

Journal (5 entries @ 10pts – 50pts)

You will respond to journal prompts on CANVAS recording your personal reactions to the class work. It would be useful to keep a physical journal that you bring to class as you observe and experience the activities. You may record any impressions and any discoveries you make about your breath, voice and body and how others are responding to the work. Ask yourself: what is new, different, interesting? You may use words, colors, pictures, abstract shapes, whatever helps you to record and understand your experiences in class, as well as outside of class, that relate to your voice. I suggest you write in your journal after each class session. Your journal entry is due every third Sunday by end of day (11:59pm).

SSU Performance Attendance of 365 Days/365 Plays by Suzan-Lori Parks (30pts)

Students are expected to attend the Sonoma State Theatre and Dance department play, *365 Days/365 Plays* and analyze the voice work of the actors in the production. Based on what you are learning in class about how the voice works, (natural breath, whole body speaking, habitual tensions, resonance and range) you will write a two-page (double spaced/typed) response to the vocal work in the production. Turn this in on CANVAS.

Giving Voice Film Prompts (20 pts)

We will watch a documentary style film that chronicles that daily training of professional actors working with Kristin Linklater in Stromboli Italy. You will respond to specific prompts on CANVAS regarding the film.

Reading the Textbook for Discussions Prompts 3 @ 10 (30 pts)

Please read each chapter in the book as indicated in the schedule before the class period. We will have some discussions that you are expected to participate in, some of them will be guided by specific prompts and you will work in groups.

Final Performance Project (75pts) You will choose a poem, sonnet or song lyrics that you have a personal connection to. Please choose a piece that has vivid/meaningful images. All pieces must be approved by your instructor. (Turn in on CANVAS for approval) There will be in class time to work on the pieces with the instructor but you must also use outside class time to work on how the voice work applies to the performance. These must be memorized. There will be a rubric to use for assessment that will be made available to students.

Daily Participation and Attendance: (40pts) Participation in the class exercises and discussions, is necessary for progress in your voice work. This is an opportunity to stretch physically, mentally and creatively. Because daily participation is vital to your growth, attendance at every class session is expected. However, should you need to be absent from class, please contact me directly, prior to the class session. The participation grade requires you to be **on time** to class, to **actively participate** in the exercises and activities, to maintain an **open mind and attitude** to the work, and to be **fully prepared**. The success of a class like this depends in large measure on the generous daily contribution of all its members. For this course, you may miss **two** classes (the equivalent of one week) without penalty to deal with emergencies, sickness, mental health and the other happenstances of life. Coming to class late or leaving early (3 times is the equivalent of an absence) Classes are only 50 minutes so please be on time. See attendance point breakdown.

In accordance with the University Catalog, *"You are expected to attend classes regularly." You should discuss absences with your instructors, but you may report an absence of more than a week's duration to the Office of Advising and Orientation when it results from circumstances beyond your control, such as illness or accident. The office will then send notification of your absence and the reason for it to your instructors.*

Attendance Points Possible 20 points

If you miss:

0-2 Classes you earn	(20)
3 Classes less 10	(10)
4 Classes less 15	(5)
More than 5	(0)

Participation 20 points

Points Possible (20)

Above Average: Engaged and focused on class content. Attends class regularly and always volunteers to participate in discussions and acting/voice exercises, contributes greatly to the class discussions (20)

Average: Attends class regularly and volunteers on occasion participates in discussions and exercises (15)

Minimum Effort: Somewhat engaged in class and participates in exercises half of the time, rarely participates in discussions (10)

Needs Improvement: Rarely Participates or Volunteers and is sometimes disruptive such as talking in class or on phone/other technology) (5)

Student is not engaged in class or is disruptive (0)

COVID/Wellness

"It is the responsibility of all SSU community members to adhere to Covid safety protocols. My expectation is that you carefully read all sections of the [Sonoma State Covid-19 information page](#). Before leaving your residence or coming to campus, you are required to complete the [daily wellness screening](#). *I expect you to have completed this screening and receive a green indicator such that you are cleared to come to campus prior to coming to class.* If you are unable to come to class because you have not been cleared or if you are experiencing COVID-related symptoms, I can work with you so that you can make up the missed class sessions and/or assignments. When we are in class, we are required to wear masks at all times. If you forget to bring a mask you may obtain one at Seawolf Services, the University Library, or the Student Center. Currently the University does not have any social distancing requirements but the instructor will adapt classroom physicality to the comfort of each student. Thank you so much for helping to keep the members of our class safe."

Class Policies

Attire and Hygiene: The voice work is physical. You must come to class dressed to move with maximum freedom and with a mask. It may not be comfortable or safe to wear skirts, jeans or jewelry during this class. Bare feet are preferred but you may wear (i.e. ballet or jazz shoes). The University has pledged to keep our classrooms equipped with sanitizer and to keep the classroom clean. If you need to change clothes, do so before the start of class. Please **shower and use deodorant but no perfume please**. Respect your fellow actors as some may have allergies to colognes, etc.

- **Food/Drink:** Absolutely no gum, candy, food or drink, except for water, are allowed in the classroom.
- **Physical contact:** Social distancing is currently not a university policy but we will respect all student's comfort and distance due to COVID 19.
- **Your role in this work:** You are the authority of your own body and you will need to bring to this work a willingness to learn more about your body and how it relates to your acting. Your role also includes an openness to new experiences, a commitment to exploring the work in class and to continuing that exploration outside of class, and patience with yourself and others as you grow in this work. Please respect your peers work as you would like to be respected. No crude remarks, no put downs of your peers' exploration and efforts.
- **Instructor's role in this work:** I will try to provide a safe, non-judgmental, open and supportive atmosphere in which to explore and grow. I will also be available for private discussions or individual work as either of us feels it is needed.

EXPECTED STUDENT BEHAVIOR

- Students are expected to pay attention and participate in class meetings *and to reliably fulfill their responsibilities to their work outside of class*
- Students may not work on other materials (newspapers, magazines, other homework, technology, smart phones etc.) during class as this can be distracting to other students trying to learn.
- If a student must leave to use the bathroom, please do so as quickly and quietly as possible so you do not disturb other students learning
- **All students have the right and privilege to learn in the class, free from harassment and disruption. Behavior which violates the trust, goodwill and ethical standards of professional and personal respect required of artists in the theatre will not be tolerated and will lead to expulsion from the class.**
- The class follows the standards set in the *California State University, Student Conduct Procedures (EO 970)*; the *Code of Students Rights and Responsibilities (EM 96-38)*, and the *Student Grievance Procedures (EM 05-10)*

Academic Integrity

Students should know that the University's "Cheating and Plagiarism Policy.

<https://www.sonoma.edu/policies/cheating-and-plagiarism>

Note: Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade on the assignment and may entail additional sanctions, by the University, including a report sent to your student file, failing the course, and expulsion. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Learning and Academic Resource Center

The Center supports student learning and is located in Schulz 1103. The Writing Center helps SSU students become better writers and produce better-written documents.

<http://web.sonoma.edu/writingcenter/>

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. http://web.sonoma.edu/finaid/help_book/enrollment.html#three. Students should be aware of the current deadlines and penalties for adding and dropping classes.

The instructor may drop students if an individual fails to attend the first 2 meetings of a course, or significantly misses early sessions. Please be in communication with the instructor if you are planning to drop the course.

Students with Disabilities

Every student learns differently for a variety of reasons. I am here to support your way for learning and accommodate/adjust my teaching so that you can understand and process the exercises, lectures and other materials fairly. If you need course adaptations or accommodations because of a disability or chronic illness, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours so that I can help.

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<http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

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THAR 146A Voice for Actors			
Day	Date	Topic	Assignments
Week 1			
W	8/18	Course Introduction and Review of Syllabus	
Week 2			
M	8/23	Act 1, Act 2, Act 3 Meeting you!	
W	8/25	Voice Poem Exercise	
Week 3			
M	8/30	Voice Poem Performances	
W	9/1	How the voice works, How it does not work. The Spine.	Journal # 1 DUE Sunday 9/5 by 11:59pm on CANVAS
Week 4			
M	9/6	Labor Day Holiday: No Class	
W	9/8	Physical Awareness, Spine awareness, Dropping Down the Spine, elbows/wrists/fingertips,	

Day	Date	Topic	Assignments
		Body Mind's Eye, Perceiving Habits (pg. 31)	
Week 5			
M	9/13	Breath Awareness: Observing without Controlling, The Sigh of Relief (pg. 43)	
W	9/15	Breath Awareness: The aid of gravity, Relaxation, The Touch of Sound: Pool of Vibrations (pg. 65)	
Week 6			
M	9/20	Freeing Vibrations, Humming, Lips, head torso (pg.87), The grand Marionettist in the sky	
W	9/22	Freeing Vibrations: Lips/Head/Torso, Humming, Introduction to diagonal stretches, floor work	Journal # 2 DUE Sunday 9/26 by 11:59pm on CANVAS
Week 7			
M	9/27	Warm-up, Hum Train, Freeing Vibrations	Bring in your poem, sonnet, or song lyric that you have a connection to
W	9/29	Freeing the Channel for Sound: Jaw Awareness (pg. 129)	
Week 8			
M	10/4	Warm-up up to Jaw, Tongue Awareness: Stretching and Loosening (pg. 139)	
W	10/6	Warm-up Freeing the Channel, Soft Palate (Page 161)	
Week 9			
M	10/11	Ball Work, Warm up, Intro to Throat Awareness and Chest, Mouth and Teeth Resonators (pg. 181)	Journal # 3 DUE Sunday 10/10 by 11:59pm on CANVAS
W	10/13	(The Diaphragm) Breathing Power (pg. 213)	
Week 10			
M	10/18	Rib Awareness	
W	10/20	Giving Voice Film	In Class Viewing

Day	Date	Topic	Assignments
Week 11			
M	10/25	Giving Voice Film	In Class Viewing
W	10/27	Sinus Resonator (pg. 245) & Nasal Resonator (pg. 263)	Giving Voice Film Prompts DUE On CANVAS Monday 11/1 by 11:59pm
Week 12			
M	11/1	Range (pg. 275) and Skull Resonator (pg.279)	
W	11/3	Swings: Exercising your Range: Strength, Flexibility, freedom (pg. 285)	Journal # 4 DUE Sunday 11/7 by 11:59pm on CANVAS 365Days/Plays Opens on 11/4-11/7 -Please watch!
Week 13			
M	11/8	Articulation (pg.295)	
W	11/10	Vowel Tree (pg.335)	365Days/Plays paper due SUNDAY, 11/14 by 11:59pm
Week 14:			
M	11/15	Warm-up, Coaching Text	
W	11/17	Warm-up, Coaching Text	
Week 15:			
M	11/23	Warm-up, Coaching Text	
W	11/25	Thanksgiving Break	
Week 16			
M	11/29	Work day and Linklater Voice Progression Test	
W	12/1	Warm up, singing, last day of class!	Journal # 5 DUE Sunday 12/5 by 11:59pm on CANVAS
Week 17: FINALS WEEK			
W	12/8	Final Performance 8am-10am	

Syllabus Changes

The instructor reserves the right to change assignments and due dates as might be necessitated by the class and the schedule. *Appropriate notification* will be given in such instances for the student to make adjustments as needed.

THAR 146A Movement for Actors Fall 2021 Syllabus

"The soul desires to dwell with the body because without the members of the body it can neither act nor feel." -Leonardo de Vinci

Contact Information

Instructor: Assistant Professor Marie Ramirez Downing B.A., M.F.A. , D.L.T.	Lecture Room: Ives 119
Email: downingma@sonoma.edu	Lecture Time: MW: 10-10:50am
Office: Ives 76 & Zoom https://SonomaState.zoom.us/j/3048149963	Office Hours: M/W 11:00-12:00pm or by appointment

Required Texts / Materials

Readings from *An Acrobat of the Heart* by Stephen Wangh, The ViewPoints Book, and Misc. will be assigned and posted in CANVAS.

You also will be required to read the play your scenes are assigned from. This will be provided.

Course Description

Students will strengthen their bodies and learn to use them to their fullest when approaching an acting role. We will follow the methodology of Jerzy Grotowski via Stephen Wangh's book, *An Acrobat of the Heart* and incorporate Ann Bogart's Viewpoints work as well. Students will also gain a sense of the whole body to move with economy and with less tension based in Alexander movement Technique.

Course Goals

To become a full body moving actor with presence and awareness. To listen with the whole body and make creative physical choices to deepen your work as a storyteller and actor for the theatre.

Student Learning Outcomes (SLOs)

Upon successful completion of this course students will be able to:

- Develop whole body listening skills that are valuable and necessary in being a truthful, instinctual and collaborative performer.
- Learn physical methods to approach and inspire your work as an actor and artist
- Develop self-awareness, spatial awareness, and tools and techniques for effective physical expression
- Demonstrate presence and aliveness in your body
- Respond physically and kinesthetically to partners for the stage and beyond
- Move with economy and creativity
- Create devised performance pieces using release-based movement as a foundation for creative physical storytelling.

CANVAS

All course work will be online this semester. Please log on to Canvas to submit all assignments.
<https://canvas.sonoma.edu/>

Grading Breakdown

Assignment	Points
Plastique River Performance & Paper	60
Devised Work Small Group Performance	40
Participation and Attendance	40
Movement Journals 5 @ 10pts	50
Contemporary Scene Performance and Movement Analysis	80
Total:	270 pts

Journal (5 entries @ 10pts – 50pts)

You will keep a journal, recording reactions to the movement work. You should record your impressions and any discoveries you make about yourself in reaction to the exercises presented. You should ask yourself: what is new, different, interesting? You may use words, colors, pictures, abstract shapes, whatever helps you to record and understand your experiences in class, as well as outside of class, that relate to your own social wellness. You may be asked specific questions/prompts about recent class assigned readings that you must respond to in your journal. Your journal entry is due every other third Sunday by end of day (11:59pm).

Plastique River Performance & Paper (Paper (20), Performance 40) 60

Explore a Plastique River on your own or use one from class, then create a movement-based performance from that inspiration. You can choose to do a solo performance or partner. It should have a beginning, middle and an end (resolution). Write a 2-3 page double spaced paper about this process. Include the all challenges, obstacles, and discoveries you encountered.

Contemporary Scene Performance Project 80 pts (Character/Movement Analysis 25/Play write-up 15/Performance 40)

You will be assigned a scene from a published play. You are responsible for turning in a character/movement analysis and a play write- up, as part of this assignment. All will be discussed in detailed and you will be given guidelines. Once you are assigned a scene from a play, you are **expected** to read the play and do a one page write up on the play. The instructor has created specifics questions for the write-up on CANVAS. In order for actors to be well-prepared for performances, rehearsal outside of class is necessary, but understanding some of you have jobs, other school and personal commitments, you will have *some* class rehearsal time with the instructor and on your own as well. Dates are in the syllabus. These performances will integrate the movement techniques we are learning throughout the semester. You will be assessed on

how you integrate the movement techniques to enrich the scenes physically and how this affects the emotional life of the character, enhance the relationship, and heightens the action and conflict in the scene.

Devised Group Movement Performance (35) Students will be put in groups of 3-4 students and work to devise open performance pieces. We will workshop these pieces in class and perform them for the final. Details Guidelines with instructions will be given on CANVAS.

SSU Performance Attendance of 365 Days/365 Plays by Suzan-Lori Parks (20pts)

Students are expected to attend the Sonoma State Theatre and Dance department play, *365 Days/365 Plays* and analyze the movement work of the actors in the production. You will write a two-page (double spaced/typed) to the production. Detail Guidelines will be posted and you will turn this in on CANVAS.

COVID/Wellness

"It is the responsibility of all SSU community members to adhere to Covid safety protocols. My expectation is that you carefully read all sections of the [Sonoma State Covid-19 information page](#). Before leaving your residence or coming to campus, you are required to complete the [daily wellness screening](#). *I expect you to have completed this screening and receive a green indicator such that you are cleared to come to campus prior to coming to class.* If you are unable to come to class because you have not been cleared or if you are experiencing COVID-related symptoms, I can work with you so that you can make up the missed class sessions and/or assignments. When we are in class, we are required to wear masks at all times. If you forget to bring a mask you may obtain one at Seawolf Services, the University Library, or the Student Center. Currently the University does not have any social distancing requirements. Thank you so much for helping to keep the members of our class safe."

Academic Integrity

Students should know that the University's "Cheating and Plagiarism Policy.

<https://www.sonoma.edu/policies/cheating-and-plagiarism>

Note: Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade on the assignment and may entail additional sanctions, by the University, including a report sent to your student file, failing the course, and expulsion. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Learning and Academic Resource Center

The Center supports student learning and is located in Schulz 1103. The Writing Center helps SSU students become better writers and produce better-written documents.

<http://web.sonoma.edu/writingcenter/>

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. http://web.sonoma.edu/finaid/help_book/enrollment.html#three. Students should be aware of the current deadlines and penalties for adding and dropping classes.

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THAR 146A Movement for Actors

Day	Date	Topic	Assignments
Week 1			
W	8/18	Welcome to the Course! Syllabus What is Movement?	

Day	Date	Topic	Assignments
Week 2			
M	8/23	The Creature Meet and Greet, Physical Awareness, The Spine	
W	8/25	Present and Aware!	Class and Community
Week 3			
M	8/30	Movement, Space, Flocking	In Class Activities Bring in a poem or favorite lyrics, or meaningful text next class
W	9/1	Text, Voice, Body to Performance	Class Activity Journal Entry # 1 DUE SUNDAY 9/5 on CANVAS by 11:59pm Read <i>The Viewpoints Book</i> Pages 7-top of 12. Skip Composition by Wednesday 9/8 (ON CANVAS)
Week 4			
M	9/6	Labor Day Holiday: No Class	
W	9/8	Viewpoints Lecture	In Class Exercises
Week 5			
M	9/13	Viewpoints: Lane Work/Grid Work	
W	9/15	Viewpoints Exploration/Performance	Read <i>An Acrobat of The Heart</i> Chapter: An Actor's Warm-up pages 3-42 by Monday, 9/20
Week 6			
M	9/20	Release and Restoration Finding a safe space to work Stream of Consciousness Warm- up	
W	9/22	The Body Part Warm-up/Physical Creative Exploration	Journal # 2 DUE Sunday on CANVAS by 11:59pm Read <i>An Acrobat of The Heart</i> Chapter: <i>Les Exercices Plastiques</i> 75-87 On CANVAS by 9/29 Class

Day	Date	Topic	Assignments
Week 7			
M	9/27	Image walks/Containers Exercises	Grotowski/Wangh Activities
W	9/29	Plastique Isolations	Grotowski Wangh Activities
Week 8			
M	10/4	Plastique Rivers/Partner Rivers	
W	10/6	Plastique Rivers/Partner Rivers	
Week 9			
M	10/11	Plastique River Creation	
W	10/13	Plastique River Creation	Plastique River Process Paper DUE SUNDAY 10/17 by 11:59pm
Week 10			
M	10/18	Plastique River Performances!	Scenes Assigned: Start Memorizing!
W	10/20	Open Movement Scenes Warm-up/Dropping in Plastiques	Journal Entry # 3 DUE SUNDAY 10/24 on CANVAS by 11:59pm
Week 11			
M	10/25	Open Movement Scenes Warm-up/Dropping in Plastiques	
W	10/27	Open Movement Scenes Warm-up/Dropping in Plastiques	Play Write-Up DUE on CANVAS Monday 11/1 by 11:59pm
Week 12			
M	11/1	Work Scenes: incorporate body/breath voice work	
W	11/3	Rehearsal of Scenes (with Marie)	GO SEE 365 Days/365 Plays (You will be asked question in next journal about movement) Movement/Character Analysis DUE SUNDAY, 11/7 by 11:59pm

Day	Date	Topic	Assignments
Week 13			
M	11/8	Rehearsal of Scenes (with Marie)	
W	11/10	Perform Scenes!	Journal Entry # 4 Due Sunday on CANVAS by 11:59pm
Week 14			
M	11/15	Speaking with the body Release/Reflect	
W	11/17	Devised Group Movement Work	
Week 15			
M	11/22	Devised Group Movement Work	
W	11/24	Thanksgiving Break	
Week 16			
M	11/29	Workshop Devised Group Movement Work	
W	12/1	Workshop Devised Group Movement Work	FINAL JOURNAL #5 DUE Wednesday 12/8
Week 17 Finals Week			
Final Performance of Devised Movement Pieces			

Syllabus Changes

The instructor reserves the right to change assignments and due dates as might be necessitated by the class and the schedule. *Appropriate notification* will be given in such instances for the student to make adjustments as needed.

THAR 160A

Performance, the Artistic Process, and You: A First-Year Learning Community

Instructor:	Scott Horstein
Office Locations:	Zoom
Telephone:	n/a
Email:	horstein@sonoma.edu
Office Hours:	W 12:30-1:30, Th 2:30-3:30 and by appointment
Class Days/Time:	Lecture: M 1-2:50 Sections: M 3-4:50
Classrooms:	Zoom
Peer Mentors/Sections:	Emely Torres, torreeme@sonoma.edu , office hours Tues 12:30-1:30

Catalog Description

THAR 160 A/B is a year long course, which features weekly lectures and small seminars. It delves deep into the nature of dance, theatre, and live performance, and asks the student to explore the nature of creativity itself. It constitutes a First-Year Learning Community (FLC), and satisfies GE Areas A3 (Critical Thinking, Fall) and C1 (Arts, Spring).

Further Course Description

Theatre and dance create spectacle from darkness and light, time and space, words and gesture, and from life and death itself. In this year-long course we will explore the magic of the stage and its ability to transform. We will watch dance and theater performances, read plays and articles, view videos of great professional performances, and analyze the process by which theater and dance artists create powerful work. We will examine argument itself as a fundamental building block of drama; use written and oral critical thinking assignments to deepen our analysis; and use a specific Critical Response Process to discuss artistic work. Most importantly, we will make *performances* through various solo and group performance projects designed for artists and non-artists alike to explore their imagination. These experiments will ask you to perform you're your peers, and are designed to be challenging but also safe and fun, regardless of your level of experience with art-making. Through all of this, we will explore the transformational power of your own first year in college, and how your journey parallels those of the artists and characters we study.

Learning Communities

You are enrolled in a "Learning Community," a year-long course that will allow you to study a particular subject in depth, and also will help transition you from high school to life in the university. **You cannot enroll in the THAR 160 Learning Community for Spring 2022 unless you enroll for Fall 2021.**

Course Goals

- Develop a new understanding of the power of your own imagination
- Develop key critical thinking skills via aesthetics and embodied practice.
- Understand artistic process as a metaphor that can help you manage the cultural, social, and educational transition from high-school to a university setting
- Examine how cultural identity shapes our experience and creation of performance

Learning Outcomes (see SSU GE Mission - ge.sonoma.edu - for more info)

Upon successful completion of this course, students will be able to:

- Articulate basic theories of performance and aesthetics, then put them into practice through the creation of short original performance pieces (**GELOs – Creative Expression, Integration**)
- Articulate distinctions and commonalities between dance performance and theater performance, and identify relationships with sociology and kinesiology (**GELO – Disciplinary and Interdisciplinary Knowledge**)
- Identify, analyze, and model argument as a fundamental building block of drama (**GELO – Argument**)
- Analyze and research a dance or theatre production. (**GELOs – Critical Reading, Information Literacy**)
- Provide cogent and respectful critical feedback to classroom projects (**Transition LO #2, meaningful and healthy relationships; GELO – Argument**)
- Engage meaningfully and personally as a spectator at dance and theater productions. (**Transition LO #3, campus community**)
- (GELO -- Diverse Cultural Competencies)
- Demonstrate skills necessary to be successful and actively engaged in college. (**Transition LO #1**)
- Demonstrate skills and dispositions to develop meaningful and healthy relationships. (**Transition LO #2**)
- Develop a sense of belonging within the campus community. (**Transition LO #3**)

Peer Mentor

Your Peer Mentor is an SSU leadership student who is embedded in this course to help facilitate your transition to the university environment and provide support as you negotiate the requirements of this and other courses in your first year. Your Peer Mentor will lead sessions in class related to topics that may include: introduction to campus resources, substance abuse, sexual assault prevention, cultural appropriation, class registration, and others. The Peer Mentor will also work with the instructor to relate the themes of the course material to the specific experience of first-year students.

Grading

If you're here at Sonoma State, it's probably because some part of you is excited to learn about and explore the world through study and inquiry. If you invest in the work with your mind

and heart, if you come to class regularly, if you turn your assignments in, chances are you will not only pass the course but do well. We have every confidence that you can do well.

However, you do not automatically get a good grade. You have to EARN it.

Your grade is not a personal judgment. It does not reflect whether you are good or nice. It does not reflect whether you mean to do well. It reflects whether you make a strong contribution to our community of learners, and whether you achieve strong individual results

IMPORTANT: Please note that 160A is part of the “Golden 4” which requires a C- or better for GE A3 credit. The grade is not a pre-req for 160B but students will need to take another A3 if the condition isn't met.

General Expectations

This class models professional audition and rehearsal standards, which are useful standards for all professions. Please participate by:

- Listening
- Being present in the room
- Only using phones for course related work.
- Take notes when needed (ideally with paper and pen/pencil, rather than on the machine you zoom with).

Course Requirements and Grading

a. Attendance

- **You are allowed 3 absences COMBINED for the term for lecture and section, i.e.** 3 section absences; or 1 lecture absence + 2 section absences, or 2 lecture absences + 1 section absence, or 3 lecture absences.
- After your 3rd absence, each subsequent absence (4th, 5th, etc.) will lower your attendance grade by 3 points (from 10% to 7%, from 7% to 4%, etc.).
- 2 unexcused latenesses or early departures = 1 absence.
- There are no “excused” absences. An absence simply means you weren’t in class that day. It doesn’t matter whether the reason is a “good one,” i.e. a family emergency, or whether you “deserve” to be counted as absent.
- If you are absent, it is *your* responsibility to find out what was done in class and whether there are any assignment or schedule changes. Arrange now to get the contact information of a fellow student.

b. Participation is determined by your instructor to assess your initiative and generosity in contributing to the group effort each class session. It includes keeping your 1-on-1 appointments with your Peer Mentor.

c. **5 Reading Exercises** are prepared before lecture. They are due Sunday at 11:59 pm before lecture.

- d. **3 Performance Diaries** are posts you make to your section Canvas page following attendance at these Department of Theatre Arts & Dance shows: *365 Day/365 Plays*, *Mega Hot* new play festival, *Fall Dance 2021*.
- <https://theatreartsanddance.sonoma.edu/stage>
 - Free tix at above link
 - Due Sunday at 11:59 pm where indicated in class schedule
- e. **1 Green Music Center Performance Diary.** You must attend and respond to the prompt on one of the following live performances at the Green Music Center. The instructor will provide an online alternative for those who prefer not to attend live concerts due to COVID concerns.
- o *Mwenso and Shakes*, Sat. Oct. 16 at 7:30 pm
 - o *Lucky Plush Productions: Rink Life*, Sat. Oct. 23 at 7:30 pm
 - o *DDat*, Fri. Nov. 19 at 7:30 pm
- Instructor must request your free tix for GMC shows. We will make a ticket request list in class.
 - Please check in and out with Peer Mentor at these shows.
 - The GMC Performance Diary is due on the Sunday immediately following the show at 11:59 pm.
- f. **Section Assignments**
- g. **2 Artistic Experiments** are group projects that synthesize the concepts we have been studying. You will be graded not on “talent” but on the effort and risk reflected in your project.

a. Attendance	10 points
b. Participation	5 points
c. 5 Reading Exercises	15 points (3 points each)
d. 3 Performance Diaries	15 points (5 points each)
e. 1 GMC Performance Diary	5 points
f. Section Assignments	30 points total
• Autobiography (5 points)	
• Mapping Assignment (5 points)	
• Office Hours Assignment (5 points)	
• Movement Experiment (5 points)	
• 2 Space Experiments (these will prepare you for Artistic Experiment #2: Performative Space) (10 points total, 5 points each)	
g. Artistic Experiments	20 points (10 points each)
• What is Performance? Unit – Aesthetics and Critical Thinking (<i>GE Signature Assignment</i>)	
• Performative Space Project	

TOTAL 100 points

A: 94-100/ A- : 90-93 / B+=87-89/ B: 84-86 / B-: 80-83 / C+: 77-79 / C: 74-76 / C-: 70-73/D+: 67-69 / D: 64-66 / D-: 60-63 / F: 60 and below

Note: Work turned in as part of GE Signature Assignments will be collected and submitted for campus GE assessment (this does not affect your grade).

Plagiarism

Plagiarism means that you state someone else's words or ideas but don't acknowledge them as the source. Here are examples that can constitute plagiarism, ask your instructor ahead of time if you have any questions:

- If you copy or paste even a single sentence from another play or piece of writing and you don't identify them as the source of the sentence
- If you and a friend work together on an assignment and don't write your assignments separately, but instead write alternate versions of each other's assignments. It's fine to consult and study together, but the final product you turn in must demonstrate clear independent work.

Plagiarism is easy for instructors to spot, and the penalties for it can include a failing grade on the assignment, a failing grade for the course, or even expulsion from the university. **Please don't plagiarize.**

Required Texts and Viewings

Texts (Fall)

Alfaro, Luis. *Electricidad: A Chicano Take on the Tragedy of Electra*. *American Theatre*, Feb 2006, Vol.23(2), pp.63, 66-85
(on Canvas)

Euripides. *Elektra*. In *An Oresteia: Agamemnon by Aiskhylos; Elektra by Sophokles; Orestes by Euripides*. Translated by Anne Carson. New York: Faber and Faber, 2010.
(At SSU bookstore.)

Stew and Heidi Rodewald. *Passing Strange: The Complete Books and Lyrics of the Broadway Musical*. New York: Applause, 2009.
(At SSU bookstore.)

Additional Required Readings are available on the lecture Canvas page.

Recorded Plays and Dances

All recorded plays will be viewed in class. If you miss a viewing, some of the videos may be available via youtube or other internet resources.

Shows

All required Department of Theatre & Dance shows are free with your SSU ID. Reserve online. Further information on the SSU Department of Theatre & Dance website, <http://www.sonoma.edu/theatreanddance/>.

The required Green Music Center show is free but your instructor will explain the process, you cannot reserve free THAR 160 tix on your own.

Taste and Language

Dances and plays often involve emotionally or physically extreme situations or language. Some of the reading and viewing for this term may deal frankly with situations involving violence, strong language, sexuality, or other “adult” situations. In discussion, please use language that you feel creates a comfortable environment for everybody.

In your creative work, we want to lift up your voice and what you want to express and explore, so generally you should feel free to explore most any subject matter, language, choices, or ideas. At the same time, please also bear in mind what might be appropriate for a university classroom environment. In some cases, there may be content that is not appropriate for this particular venue. If you anticipate or have any questions at all about this, please let the instructor know in advance, so that the instructor can provide feedback and guidance.

If you have any questions at any time about any of this, please let me know.

Video and Audio Recording

Please note that unless you have clear permission from the performer and the instructor, you are not allowed to record any of the live performances presented in class, whether by students or by professionals. Recorded performance in a lecture hall may not be what the artist wants you to put out there, and they have the right to control their artistic and intellectual property.

A Note On Zoom Environment

Class in the ZOOM space is complex as we all have different amounts of space, privacy and accessibility. I ask that cameras are on for our class unless you have made prior arrangements with me. If you cannot have your camera on for even **ONE class, please let the instructor(s) know BEFORE we start class** that day by email.

If you think you will need to have your camera off for most/all classes, please email me immediately so we can discuss, as it will be difficult to pass the course without your full participation, on camera: sharing your ideas verbally and showing up engaged and ready for class is imperative. In smaller breakout groups it is particularly important to create a safe and fair environment by having all group members have cameras on and share, and not have students who are off-camera and unresponsive.

If you do not email me before class re: camera needs, you will not be able to stay in the ZOOM space, and you will miss the learning activities for that day. This is for all of us to have the best learning and teaching conditions and a safe-as-possible environment.

Additionally, in order to make this as safe a space as possible, we would ask that you respect your fellow students' privacy by not *displaying* the class Zoom session to other members of your household for any significant period of time. Please also do not *record* any part of the class session without the instructors' permission (students with recording permission arranged

through DSS accommodation are exemption from this restriction). Thank you for your understanding.

Performance, the Artistic Process, and You

A First-Year Learning Community:

Fall 2021 Class Schedule

Schedule is subject to change with fair notice by the instructor in class.

Wk			Topics, Readings, Assignments, Deadlines
2	Mon Lecture	Aug 23	WELCOME Welcome, syllabus review
2	Mon Section	Aug 23	More welcome, exploring performance
3	Mon Lecture	Aug 30	UNIT 1: What is Performance?, Day 1 Watch in class: "Bill T. Jones: Still/Here" with Bill Moyers (1997, 60 minutes)
3	Mon Section	Aug 30	Explore responses to Bill T. Jones Introduce Mapping exercise DUE: Autobiography + Movement Response
4	Sun	Sept 5	DUE Sunday, Sept. 5 at 11:59 PM: Mapping Exercise
4	Mon Lecture	Sept 6	NO CLASS TODAY – LABOR DAY
4	Mon Section	Sept 6	NO CLASS TODAY – LABOR DAY
5	Mon Lecture	Sept 13	What is Performance?, Day 2 Read selections from: "Discussing the Undiscussable" by Arlene Croce (1994) and "Virtual Criticism and the Dance of Death" by Marcia B. Siegel (1996) Lecture on Croce and Siegel and limit cases of performance (such as Yvonne Rainer, John Cage, Jerzy Grotowski, Merce Cunningham, Terence Koh) DUE Sunday, Sept. 12 at 11:59 PM: SIGNATURE ASSIGNMENT PART A (READING EXERCISE)
5	Mon Section	Sept 13	Discussion on Croce, Siegel, limit cases DUE Sunday, Sept. 12 at 11:59 PM: OFFICE HOURS ASSIGNMENT
6	Mon Lecture	Sept 20	What is Performance?, Day 3 In-class Great Debate on the nature of performance DUE at 11:59 PM on Sunday: SIGNATURE ASSIGNMENT PART B (DEBATE PREP)

6	Mon Section	Sept 20	Section activities DUE Sunday, Sept 19 at 11:59 PM: MOVEMENT SCORE
7	Mon Lecture	Sept 27	What is Performance, Day 4? Small group discussion of limit cases Collective paper on definition of performance DUE at 11:59 PM on Sunday: SIGNATURE ASSIGNMENT PART C (LIMIT CASES)
7	Mon Section	Sept 27	Section activities Share Movement Experiments Introduce Liz Lerman's Critical Response Process (CRP) DUE Sunday, Sept 26 at 11:59 PM: MOVEMENT EXPERIMENT
8	Mon Lecture	Oct 4	What is Performance, Day 5? Small group discussion of Performance Memories DUE at 11:59 PM on Sunday: SIGNATURE ASSIGNMENT PART D (PERFORMANCE MEMORY)
8	Mon Section	Oct 4	Section activities
8	Thurs	Oct 7	DUE at 11:59 PM on **Thursday** : SIGNATURE ASSIGNMENT PART E (FINAL SYNTHESIS POSTER)
9	Mon Lecture	Oct 11	UNIT 2: TRANSFORMATION, ARGUMENT, AND SACRED SPACE -- <i>Elektra</i>, Day 1 Read for today: <i>Elektra</i> by Euripides (SSU Bookstore) Lecture on <i>Elektra</i> DUE at 11:59 PM on Sunday: READING EXERCISE #2 on <i>Elektra</i>
9	Mon Section	Oct 11	Finish Signature Assignment: View Final Synthesis Posters, create class synthesis + questions Introduce Space Experiment #1
9	Sat	Oct 16 7:30 PM	<i>GREEN MUSIC CENTER performance option:</i> <i>MWENSO AND SHAKES</i> <i>THAR 160 students get free tix <u>via instructor</u>, wait for details in class. Online alternative available.</i> DUE at 11:59 PM on Sunday: GMC PERFORMANCE DIARY
10	Mon Lecture	Oct 18	<i>Elektra</i>, Day 2: Ritual and the Task of Drama

			<p>Read for today: "The Task of Drama" (1920) by Walter Hasenclever (Canvas)</p> <p><i>Transformation</i> = what is transformed <i>Ritual</i> = how the transformation happens <i>Sacred space</i> = where the transformation happens</p> <p>DUE at 11:59 PM on Sunday: READING EXERCISE #3 on Hasenclever reading</p>
10	Mon Section	Oct 18	<p>Practice Lerman's Critical Response Process (CRP) Share Space Experiment #1</p> <p>DUE: Space Experiment #1</p>
10	Sat	Oct 23, 7:30 PM	<p>GREEN MUSIC CENTER performance option: LUCKY PLUSH PRODUCTIONS – RINK LIFE</p> <p><i>THAR 160 students get free tix <u>via instructor</u>, wait for details in class. Online alternative available.</i></p> <p>DUE at 11:59 PM on Sunday: GMC PERFORMANCE DIARY</p>
11	Mon Lecture	Oct 25	<p><i>Elektra, Day 3: Elektra in the Contemporary World: Electricidad</i></p> <p>Read for today:</p> <ul style="list-style-type: none"> - <i>Electricidad</i> by Luis Alfaro (Canvas) - Luis Alfaro, Tiffany Ana López. "Theatre's Place in Times of Crisis: A Conversation." (Canvas) <p>Lecture on <i>Electricidad</i></p> <p>DUE at 11:59 PM on Sunday: READING EXERCISE #4 on today's readings</p>
11	Mon Section	Oct 25	<p>Introduce Space Experiment #2 (Cornelia Parker)</p> <p>Responses to <i>Electricidad</i>, scene work in class</p>
12	Mon Lecture	Nov 1	<p><i>Elektra, Day 4: Electricidad (cont.)</i></p> <p>Lecture on <i>Electricidad</i></p> <p>Peer Advising: presentation on GE pattern, begin planning for registration</p>
12	Mon Section	Nov 1	<p>Share Space Experiment #2 Practice Critical Response Process</p> <p>DUE: Space Experiment #2</p>
12	Thurs-S un	Nov 4-7	<p>Go see <i>365 Days / 365 Plays</i> online</p> <p>Performance times/dates at https://theatreartsanddance.sonoma.edu/stage</p>

			Due, Sunday, Nov. 7 at 11:59 PM: PERFORMANCE DIARY #1 on performance of <i>365 Days/365 Plays</i>
13	Mon Lecture	Nov 8	<p><i>Passing Strange</i>, Day 1: Visceral Response, Aesthetic Distance, and Suggestion</p> <p>Read before lecture: <i>Passing Strange</i> by Stew and Heidi Rodewald (purchase at bookstore)</p> <p>Discuss research methods for <i>365 Days/365 Plays</i></p> <p>View in class: <i>Passing Strange</i>, Act 1</p> <p>DUE at 11:59 PM on Sunday: READING EXERCISE #5 on <i>Passing Strange</i> script</p>
13	Mon Section	Nov 8	Watch Act 2 of <i>Passing Strange</i>
13	Thurs-S un	Nov 12-14	<p>Go see <i>Super Mega Molten Lava New Play Festival</i> online – you may watch either Program A or Program B</p> <p>Performance times/dates at https://theatreartsanddance.sonoma.edu/stage</p> <p>Due, Sunday, Nov. 14 at 11:59 PM: PERFORMANCE DIARY #3 on <i>Mega Hot</i> festival</p>
14	Mon Lecture	Nov 15	<p><i>Passing Strange</i>, Day 2</p> <p>Visceral response, aesthetic distance, suggestion</p>
14	Mon Section	Nov 15	<p>Introduce Artistic Experiment #2: Performative Space</p> <p>Section activities</p> <p>DUE: RESEARCH EXERCISE</p>
14	Fri	Nov 19, 7:30 PM	<p>GREEN MUSIC CENTER performance option: DDAT</p> <p><i>THAR 160 students get free tix via instructor, wait for details in class. Online alternative available.</i></p> <p>DUE at 11:59 PM on Sunday: GMC PERFORMANCE DIARY</p>
15	Mon Lecture	Nov 22	<p><i>Passing Strange</i>, Day 3</p> <p>Further <i>Passing Strange</i> discussion, the Youth and the meaning of Home</p>
15	Mon Section	Nov 22	<p>Work on Artistic Experiment #2</p> <p>DUE: Performative Space Plan</p>

15	Wed-Sun	Nov 24-27	THANKSGIVING BREAK
16	Mon Lecture	Nov 29	<i>Passing Strange, Day 4</i> Blackness and <i>Passing Strange</i> <i>Passing Strange</i> Wrap-Up Student evaluations
16	Mon Section	Nov 29	Work on Performative Spaces Assign Artistic Experiments #3: Documentary Projects to begin personal research over break
16	Thurs-Sun	Dec 2-5	Go see <i>Fall Dance 2021</i> online Performance times/dates at https://theatreartsanddance.sonoma.edu/stage Due Friday, Dec. 10 at 11:59 PM: PERFORMANCE DIARY #3 on performance of <i>Fall Dance 2021 Days/365 Plays</i>
FINAL S	Mon	Dec 6	Share Performative Spaces Critical Response Process on Performative Spaces DUE: ARTISTIC EXPERIMENT #2: Performative Space + reflection <u>An absence from this session will count as four absences.</u>

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://www.sonoma.edu/ar/registration/addclasses.shtml>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Academic Integrity

Students should know that the University's Cheating and Plagiarism policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, requires you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made." The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. The Writing Center website is located at <http://www.sonoma.edu/programs/writingcenter/default.html>.

Sonoma State University

Department of Theatre Arts & Dance

Course Syllabus for: THAR 202.001 Fall 2021

Intro Theatre History: Origins to 1800

Instructor	Doyle Ott
Office Location	Ives 62
Email	Please use the Canvas Inbox, but you can also reach me at doyle.ott@sonoma.edu
Zoom Office Hours	After class on Tuesdays 2:15-3:00pm Also, by advance appointment. Zoom link on canvas
Class Days/Time	Tuesdays and Thursdays, 1-2:15 PM / Face-to-Face & synchronous on Zoom
FINAL	December 7, 1-3pm, synchronous on Zoom
Classroom	.Zoom link on canvas / synchronous
Course Description	<p>First of a two-course sequence, this course examines Western theatre traditions of ritual, drama, and dance at their origins, while dramatic tragedy and comedy are traced from the Golden Age of Greece through the Age of Enlightenment, roughly 1800. Added emphasis is placed on traditional Asian theatre forms. May be taken independently from THAR 203.</p> <p>The course relates the theatre's past to how theatre is practiced today. Satisfies GE Area C1 (History of the Fine Arts). 3 Units</p>
Teaching mode:	On-line / synchronous. The course will run through Canvas.

Grade Mode Students may select Graded or Credit/NC. Theatre Arts majors and minors must take the course for a grade and earn a C- or better for the course to count in degree requirements. Total points are 200.

GE Note: This is a General Education course that satisfies category C1, History of the Fine Arts. It relates historical movements in theater to the society, culture, and era in which it is created, and connects past history to current trends and events. The course is an entry level GE course and a degree requirement for Acting, Dance, Technical Theatre and Theatre Studies Theatre Arts majors, and all Theatre Arts minors. The course provides learning skill building in reading comprehension, note taking, essay writing, research, and collaboration with others to achieve a unified goal.

Details on Mission, Goals and Objectives of SSU GE Courses are found here:
<http://web.sonoma.edu/senate/committees/ge/mgos.html>Links to an external site.

Please follow this course through CANVAS for the semester schedule (in “Modules”)

Course Overview:

All books and texts for the class will be available as links or files through the Canvas page.

All students in my classes have an expectation and a right to have equal access to the content presented as fully as possible. I have wired to make the all course materials as accessible as possible. I will work with individual students and as necessary through the DSS office to ensure such accessibility. I strongly urge you to reach out to me as soon as possible in the semester to apprise me of your specific learning requirements so that I may adapt my course materials and delivery to provide full access to the course and to the opportunity to succeed in it. Please reach out to me to find any materials or method of delivery problematic for your accessing them.

For more information visit: <http://web.sonoma.edu/dss/Links to an external site>.

COURSE DESCRIPTION

First of a two-course sequence, this course examines performance traditions of ritual, drama, and dance from their beginnings in the historic record in North Africa, and follows performance traditions through the European Age of Enlightenment, roughly 1800. May be taken independently from THAR 203. The course relates the theatre's past to how theatre is practiced today. Satisfies GE Area C1 (History of the Fine Arts). 3 Units

GE Note: This is a General Education course that relates historical movements in theater to the society, culture, and era in which it is created, and connects past history to current trends and events. The course is an entry level GE course and a degree requirement for Acting, Dance, Technical Theatre and Theatre Studies Theatre Arts majors, and all Theatre Arts minors. The course provides learning skill building in reading comprehension, note taking, essay writing, research, and collaboration with others to achieve a unified goal.

Details on Mission, Goals and Objectives of SSU GE Courses are found here: [General EducationLinks to an external site.](#)

Research Methods

This course also aims to reinforce fundamental methods of scholarship for second-year students. We will use the subject matter of dance and theater history as an opportunity to model methods of notetaking, research, and outlining.

Course Objectives

1. Introduce major events, trends, ideas, styles, and artists of significant periods in dance and theater history from known origins of theatre to 1800
2. Relate theater practice to its social and cultural contexts, both past and present
3. Show how significant theater artists approached making live performances
4. Gain a dynamic understanding of the key elements of live performance
5. Be familiar with:
 1. When major European theater and dance movements occurred, including dates and countries
 2. Major plays, playwrights and choreographers in each era, and other significant artists
 3. Stage, design and performance space and how they were used in each era
 4. To look into the future of theater in the 21st Century

GE Learning Outcomes

- o **Critical Reading:** Actively analyze texts in a variety of forms, genres, and disciplines.
- o **Disciplinary and Interdisciplinary Knowledge:** Identify, interpret, and apply methods, intellectual approaches, and fundamental concepts from disciplines within the social sciences, natural and physical sciences, arts, and humanities.
- o **Creative Expression:** Produce new work through performance, design, construction, art, or creative writing that is characterized by innovation, divergent thinking, and intellectual risk taking.

- **Information Literacy:**

Iteratively formulate questions for research by gathering diverse types of information; identifying gaps, correlations, and contradictions; and using sources ethically toward a creative, informed synthesis of ideas

- **Global Awareness:**

Develop knowledge of past and present political, economic, and cultural relations operating at international to global scale

Student Learning Outcomes (SLOs):

At the completion of this course, you should have gained the following:

- Gain knowledge and understanding key movements, trends, and artists in theatre, both Western and globally from earliest known beginnings to 1800
- Gain an overview of asynchronous development of theatre advances across cultures and eras
- Connect theatre expression to social trends and political history
- Learn to create an effective, collaborative work group
- Demonstrate competencies in research, synthesis, organization, and sharing out of learning
- Knowledge of:
 - o major theatre and dance theater movements
 - o how dance became a specialized performance form in Western theatre
 - o different types of performance space and theatrical design
 - o how cultures are reflected in the style of dance and theater they create
- Develop comprehension skills in reading and interpreting texts, including historical dramatic texts

- Improved comprehension in “reading” dance visuals, particularly in historical dance
- Improved ability to hear a lecture, take notes, and to assimilate related materials such as reading, lecture, discussion, video, etc.
- Expanded ability to collaborate with others on academic and creative projects

Required Texts and Plays (all available online, list subject to change):

- Selected readings as posted.
- *Medea* by Euripides
- *Cyclops*
- *The Recognition of Shakuntala*
- *Natyashast*
- *Ordo Virtutum* by Hildegard of Bingen
- *Everyman* by Anonymous
- *Dr Faustus* by Marlowe
- *King Stag* by Carlo Gozzi
- *Divine Narcissus*(Prologue) by Sor Juana de la Cruz

Course Requirements:

1. Class attendance and active participation
2. Note taking in class, including lectures, videos, group projects, readings, and discussion points.
3. Quizzes that evaluate reading comprehension (see schedule). Your lowest quiz grade will be thrown out; the others will be averaged to form 25% of your final grade.
4. Midterm on material covered through Oct. 8, including readings, PowerPoints, plays, quiz material, lectures, discussions and videos.
5. Group Projects: Groups of four students will research and present reports on theatre, drama and dance topics related to the class. Details in separate file.
6. Written final: Essay questions comprehensive of the entire semester's material with special emphasis on in class presentations of Group Projects.

Grades:

Assessment of progress and accomplishment is made through performance on note taking, quizzes, research and presentation of projects, midterm, final, and group project portfolio. Success and a good grade are best achieved by reading the material prior to the class date for which it is assigned, taking good notes, contributing your share to group work, and participating in discussions. Late assignments generally receive 50% credit.

Reading responses & Quizzes	65
Mid-term	15
Draft Group Project topic statement	5
Final Group Project topic statement (including 2 citations per group member)	10
DRAFT Group Project outline including annotated citations	holding grade
FINAL Group Project outline	25
including annotated citations	
DRAFT Presentation slides, etc	holding grade
FINAL Presentation slides, etc	15
Group Project presentation	15
Final	2
Attendance	30

(per class meeting)

- 1 point- present on time
- ½ point / tardy within 5 minutes
- 0 points / absence or significantly tardy or early departure.
- There are no “excused” absences.

TOTAL: 200 pts.

A: 94-100/ A-: 90-93 / B+=87-89/ B: 84-86 / B-: 80-83 / C+: 77-79 / C: 74-76 / C-: 70-73

D+: 67-69 / D: 64-66 / D-: 60-63 / F: please don't do that.

More on Grading

1. Quizzes ask you to have knowledge of the reading, viewing, and lectures for the past several days. Mostly objective questions such as multiple choice, T/F, matching and fill in the blank. A short essay may also be in these quizzes. They are always posted online for completion out of class.
2. Reading responses are designed to promote critical thinking about texts read prior to class. This is informal writing, but will need to be completed prior to class time
3. Midterm exam involving objective sections and critical thinking essays. Recall and correct spelling of names of the most important artists and characters will be considered in grading. The midterm will be cumulative, that is, it will include everything taught in the course to that point.
4. Final Exam involving both objective sections and critical thinking exercises and / or essays. Correct spelling of names of important artists and characters will be considered in grading. The final exam primarily asks you to consider material covered after the midterm, including your group projects. One essay will address the sweep of the course from Day One.

Recorded Plays and Dances

Some video material will be viewed in class while others will be required for outside viewing. If you miss a viewing in class you will find links to them on Canvas.

CLASSROOM PROTOCOL

- o **Cameras On, please:** In order to promote an engaged and focused environment try to have your cameras on in the Zoom room.
- o **Collegiality:** In all Sonoma State University courses, we ask that you treat your peers, including the course instructors, with respect, trust, and collegiality. When disrespectful conduct surfaces in one-to-one or peer-based interactions, it has detrimental effects on the development of our community. Each person, including me, will be held accountable to the rules of netiquette identified below. If you encounter any concerning interactions in this course, bring them to my attention immediately. Concerns will be dealt with in a professional manner.

- o **Taste and Language:** Some art including plays and dances involve emotionally or physically extreme situations or language. Some of the reading and viewing for this course may deal frankly with situations involving violence, strong language, sexuality, or other mature topics or situations. In discussion, please use language that you feel creates a comfortable environment for everybody.
- **Accepting others:** It is important that we have a safe and respectful classroom environment where all students have access to information and where all students' views are accepted. How individuals use language, dress, and behave on Zoom must be respectful and appropriate for a college classroom setting. Do not assume that others think and feel as you do.
- **Netiquette:** Working with technology can be frustrating, and, sometimes when we are frustrated or stressed the by technology we do not show our best selves. As a gentle reminder of the interaction rules we will follow, we offer the following overview of "netiquette," which is a mashup of the words "internet" and "etiquette." Below is a link to [Core Rules of Netiquette. \(Links to an external site.\)](#) A universally accessible text version of this image is available at [Netiquette Rules \(Links to an external site.\)](#).

Week	Topic	Reading	Assignments
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1 8/18	History and Historiography	Read Llewellyn and Thompson, "What is Historiography"	(reading responses as published on canvas)
2 8/24-26	Egypt: the Abydos Festival		
3 8/31-9/2	Ancient Greece: Chorus and Dance	Read: Dancing in the streets Chapter 2	
4 9/7-9	Ancient Greek Tragedy	Read: <i>The Bacchae</i>	
5 9/14-16	Ancient Greece: Comedy	Read: <i>Lysistrata</i>	
6 9/21-23	India and Sanskrit Drama	Read: selections from <i>Natyashastra</i>	
7 9/28-30	India and Sanskrit drama	Read: <i>Shakuntala</i>	
8 Oct 5-7	Midterm and Group project assignment		Midterm Tues Project topic Draft Th
9 10/12-14	Medieval drama	Read <i>Everyman</i>	
10 10/19-21	Renaissance Drama & court dance	Read <i>Dr Faustus</i> Read: Sim, Catherine. "Renaissance Court Dance"	
11 10/26-28	Commedia dell'arte	Read <i>King Stag</i>	Project outline
12 11/2-4	Spanish Drama Europe and Americas	Read: <i>Life is a Dream/La vida es Sueno</i> Read: <i>Divine Narcissus</i>	
13 11/9-11	Japanese drama: Noh, Kabuki, Bunraku	Read: <i>Love Suicides</i>	Project slides draft
14 11/16-18	Ballet and Romanticism	Read selection: <i>Apollo's Angels</i>	
15 11/23	Group Projects work-day		
15 11/30-12/2	Group projects Presentations		Final Project Presentations and Comparative essay
Final 12/7	1-3PM		

THEA 220A: Scene Study

Fall 2021 Syllabus

Contact Information

Instructor: Professor Marie Ramirez Downing B.A.,
M.F.A. , D.L.T.
Email: downingma@sonoma.edu
Office: Ives 67 & Zoom
<https://SonomaState.zoom.us/j/3048149963>
530-898-5424

Lecture Ives 119
Room:
Lecture Time: TU/TH 10-11:50am
Office Hours: M, W 11-12pm or by
appointment

Welcome to Scene Study 220A!

Welcome students! I am pleased to be working with you this semester as your acting instructor. My mission for the classroom is that you can become inspired not only by the plays and theatre exercises we learn as a community, but by seeing each other grow, learn and discover new things about you. My desire is to teach you how to use the actor's tools to become better acquainted with who you are (heritage and culture), become liberated , and by doing so pique the interest of your audience by your new found open presence. My hope is that all student performers can evoke a kinesthetic connection with their audience and peers and inspire change by sharing life experiences of culture through character.

Required Texts / Materials

Readings Posted on CANVAS

- *Posted as needed*

Once scenes are assigned, you will be required to read the play your scene is assigned from.

Course Description

The SSU Theatre course description states that in this course you will learn the following: Text analysis and scoring, rehearsals, and in-class presentation of scenes drawn from realistic dramatic literature. Work with emotional memory and characterization. Core course for Acting Concentration majors. May be taken two times for credit.

This class is based on the premise that to study acting is to study what it is to be human. Human social interaction is intrinsic to the study of all theatrical art. The course serves as an introduction to the aesthetic principles and practical methods actors use to bring life to characters in plays. The course will examine the structure of plays and how the actor, and your personal heritage, culture, and identity serves those forms.

Physical movement, vocal exercises and improvisation styles of work will be utilized to help the student develop a stronger understanding of scene work and use of space. The goal is to develop an

actor that is fully present to themselves and to others in the physical and psychological environment of the play.

Course Objectives

COURSE OBJECTIVES The following are the goals each student should strive to attain over the next fifteen weeks:

- To understand the relationship between dramatic literature and its theatrical expression as a play.
- To understand and respect the actor's job within the whole theatrical enterprise.
- To learn and use effectively the basic vocabulary of the theatre in general and acting in particular.
- To become aware of the body and voice as the actor's physical instruments of expression and to work toward their freedom, agility and responsiveness.
- To learn the basic elements of acting technique, including concentration of attention in the present moment, active listening on stage, personalization of character point-of-view, genuine and purposeful doing, accessing and using creative imagination.
- To learn the basics of script analysis in order to discern and appropriately fulfill the intent of the playwright.
- To begin to integrate the three prime areas of acting craft -- analytic, imaginative and physical -- into credible, interesting and imaginative performances of scenes from plays.
- To learn the structure of a rehearsal process and the actor's role in this process
- To explore the actor's relationship with other collaborators in the art form and delineate appropriate behaviors and problem solving strategies
- To more fully appreciate the art and craft of the theatre as a more discerning audience member.

Student Learning Outcomes

Upon successful completion of this course students will be able to:

- Warm up your voice and body, and work in a relaxed, energized way
- Stand, move and speak proudly in front of others in performance and other presentation modes
- Playfully work with other actors to tell a story in engaging ways
- Analyze dramatic texts and discover what drives a character to extraordinary acts and behaviors
- Use cultural figures, fictional character and artist research to understand different points of view and develop empathic response to diverse individuals and circumstances.
- Use persuasive objectives, actions and beats to create a realistic, dramatic and exciting scene
- Know and apply basic stage vocabulary

Scene Study 220A Goals

Oral Communication – Students will develop effective listening and speaking skills through a process of group discussion, ensemble exercises, and performance work. Active listening and response is key.

Critical Thinking – Examination of scripts through lecture, analysis and discussion will provide students with a better understanding of the playwright's intent. It will further drive each student to understand plot, action, and interaction of characters.

Creativity – Through classroom improvisation, group discussion, lectures and workshops, students will learn how to "do" on stage and off, exercise their creative thinking and explore aspects of character development.

Physical, Emotional, Social, Spiritual and Intellectual development –

Physical and vocal warm-ups, improvisational exercises, and ensemble work will be the tools used to assist an actor in developing confidence, strength, and authenticity.

Through the study of people and their vast variety of physical and emotional responses will increase a student's ability to breathe life in to their characters, as well as provide them with a deeper understanding of the human condition.

Personal, Societal and Global Issues will be at the forefront of most of the plays and group exercises. *Social* interaction with each other along with observation will provide students with an expanded understanding of themselves and others.

Addressing tough social, spiritual and ethical conundrums will come through chosen scripts, along with lectures and discussions. The most exciting and engaging theatre generally focuses on social and spiritual dilemmas. Intellectual development and understanding will partner closely with all other aspects of our course work. Plays assist in the understanding of intellectual, mental and emotional wellness. These issues are central to the play scripts chosen.

CANVAS

Please log on to Canvas to review announcements, the syllabus, and submit all assignments.
<https://canvas.sonoma.edu/>

Grading Breakdown

Assignment	Points
Mid-term Scene Performance Project	100
-Scene Performance 40	
-Scene Breakdown 15	
-Character Analysis 20	
-Scene Beats 10	
-Play Write-Up 15	
Journals 5 @ 10pts	50
Visualization Written Monologue	30
-In Class Activity (10)	
-Written Piece (10)	
-Performance (10)	

Participation and Attendance	40
Open Scene Performance (20)	35
-Scene Breakdown (15)	
SSU Production Response to Prompts	20
FINAL Scene Performance 40	100
-Scene Breakdown 15	
-Beats 10	
-Character Analysis 20	
-Play Write-Up 15	
Total:	375 pts.

Journal (5 entries @ 10pts – 50pts)

You will keep a journal, recording reactions to the class work. You should record your impressions and any discoveries you make about yourself as an actor. You should note your reactions to the exercises presented. You should ask yourself: what is new, different, interesting? You may use words, colors, pictures, abstract shapes, whatever helps you to record and understand your experiences in class, as well as outside of class. You may be asked specific questions/prompts about recent class assigned readings that you must respond to in your journal. Your journal entry is due every other third Sunday by end of day (11:59pm).

Scene Performance Project 100 pts (Character Analysis 20pts/Scene breakdown 15 pts/Beats 10/Play write-up 15/Performance 40)

You will be assigned a scene from a published play. You are responsible for turning in a character analysis, scene breakdown, play write- up, and scene beats as part of this assignment. All will be discussed in detailed and you will be given guidelines. Once you are assigned a scene from a play, you are **expected** to read the play and do a one page write up on the play. The play write-up questions will be posted on blackboard. In order for actors to be well-prepared for performances, rehearsal outside of class is necessary, but understanding some of you have jobs, other school and personal commitments, you will have *some* in class rehearsal time with the instructor and on your own as well. Dates are in the syllabus.

SSU Performance Attendance and Response: (20pt)

You will need to see the SSU theatrical production this semester, **365 Days/365 Plays**. You will respond to the productions in relation to the course as per specific prompts created by the instructor on CANVAS.

365 Days/365 Plays by Suzan-Lori Parks	Thursday–Saturday, November 4 th -7 th Time T.B.D	Modality online

Final Scene Performance (Character Analysis 20pts/Scene breakdown 15 pts/Beats 10/Play write-up 15/Performance 40) (100 pts)

You will be assigned a second scene from play or musical. These can be contemporary or classical. You will have a secondary focus that incorporates how the 5 senses, given circumstances, etc, to influence the character choices you make, and the dramatization and direction of your scene. You are responsible for turning in a character analysis, scene breakdown, play write- up, and scene beats as part of this assignment. Once you are assigned a scene from a play, you are **expected** to read the play and do a one page write up on the play. The play questions for the write-up will be on CANVAS.

Daily Participation and Attendance: (40pts) Participation in the class exercises and discussions, is necessary for progress in your voice work. This is an opportunity to stretch physically, mentally and creatively. Because daily participation is vital to your growth, attendance at every class session is expected. However, should you need to be absent from class, please contact me directly, prior to the class session. The participation grade requires you to be **on time** to class, to **actively participate** in the exercises and activities, to maintain an **open mind and attitude** to the work, and to be **fully prepared**. The success of a class like this depends in large measure on the generous daily contribution of all its members. For this course, you may miss two classes (the equivalent of one week) without penalty to deal with emergencies, sickness, mental health and the other happenstances of life. Coming to class late or leaving early (3 times is the equivalent of an absence) Classes are only 50 minutes so please be on time. See attendance point breakdown.

In accordance with the University Catalog, *"You are expected to attend classes regularly." You should discuss absences with your instructors, but you may report an absence of more than a week's duration to the Office of Advising and Orientation when it results from circumstances beyond your control, such as illness or accident. The office will then send notification of your absence and the reason for it to your instructors.*

Attendance Points Possible 20 points

If you miss:

0-2 Classes you earn	(20)
3 Classes less 10	(10)
4 Classes less 15	(5)
More than 5	(0)

Participation 20 points

Points Possible (20)

Above Average: Engaged and focused on class content. Attends class regularly and always volunteers to participate in discussions and acting/voice exercises, contributes greatly to the class discussions (20)

Average: Attends class regularly and volunteers on occasion participates in discussions and exercises (15)

Minimum Effort: Somewhat engaged in class and participates in exercises half of the time, rarely participates in discussions (10)

Needs Improvement: Rarely Participates or Volunteers and is sometimes disruptive such as talking in class or on phone/other technology) (5)

Student is not engaged in class or is disruptive (0)

COVID/Wellness

"It is the responsibility of all SSU community members to adhere to Covid safety protocols. My expectation is that you carefully read all sections of the [Sonoma State Covid-19 information page](#). Before leaving your residence or coming to campus, you are required to complete the [daily wellness screening](#). *I expect you to have completed this screening and receive a green indicator such that you are cleared to come to campus prior to coming to class.* If you are unable to come to class because you have not been cleared or if you are experiencing COVID-related symptoms, I can work with you so that you can make up the missed class sessions and/or assignments. When we are in class, we are required to wear masks at all times. If you forget to bring a mask you may obtain one at Seawolf Services, the University Library, or the Student Center. Currently the University does not have any social distancing requirements but the instructor will adapt classroom physicality to the comfort of each student. Thank you so much for helping to keep the members of our class safe."

Class Policies

Attire and Hygiene: The voice work is physical. You must come to class dressed to move with maximum freedom and with a mask. It may not be comfortable or safe to wear skirts, jeans or jewelry during this class. Bare feet are preferred but you may wear (i.e. ballet or jazz shoes). The University has pledged to keep our classrooms equipped with sanitizer and to keep the classroom clean. If you need to change clothes, do so before the start of class. Please **shower and use deodorant but no perfume please**. Respect your fellow actors as some may have allergies to colognes, etc.

- **Food/Drink:** Absolutely no gum, candy, food or drink, except for water, are allowed in the classroom.
- **Physical contact:** Social distancing is currently not a university policy but we will respect all student's comfort and distance due to COVID 19.
- **Your role in this work:** You are the authority of your own body and you will need to bring to this work a willingness to learn more about your body and how it relates to your acting. Your role also includes an openness to new experiences, a commitment to exploring the work in class and to continuing that exploration outside of class, and patience with yourself and others as you grow in this work. Please respect your peers work as you would like to be respected. No crude remarks, no put downs of your peers' exploration and efforts.
- **Instructor's role in this work:** I will try to provide a safe, non-judgmental, open and supportive atmosphere in which to explore and grow. I will also be available for private discussions or individual work as either of us feels it is needed.

EXPECTED STUDENT BEHAVIOR

- Students are expected to pay attention and participate in class meetings *and to reliably fulfill their responsibilities to their work outside of class*

- Students may not work on other materials (newspapers, magazines, other homework, technology, smart phones etc.) during class as this can be distracting to other students trying to learn.
- If a student must leave to use the bathroom, please do so as quickly and quietly as possible so you do not disturb other students learning
- **All students have the right and privilege to learn in the class, free from harassment and disruption. Behavior which violates the trust, goodwill and ethical standards of professional and personal respect required of artists in the theatre will not be tolerated and will lead to expulsion from the class.**
- The class follows the standards set in the *California State University, Student Conduct Procedures (EO 970)*; the *Code of Students Rights and Responsibilities (EM 96-38)*, and the *Student Grievance Procedures (EM 05-10)*

Academic Integrity

Students should know that the University's "Cheating and Plagiarism Policy.

<https://www.sonoma.edu/policies/cheating-and-plagiarism>

Note: Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade on the assignment and may entail additional sanctions, by the University, including a report sent to your student file, failing the course, and expulsion. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Learning and Academic Resource Center

The Center supports student learning and is located in Schulz 1103. The Writing Center helps SSU students become better writers and produce better-written documents.

<http://web.sonoma.edu/writingcenter/>

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. http://web.sonoma.edu/finaid/help_book/enrollment.html#three. Students should be aware of the current deadlines and penalties for adding and dropping classes.

The instructor may drop students if an individual fails to attend the first 2 meetings of a course, or significantly misses early sessions. Please be in communication with the instructor if you are planning to drop the course.

Students with Disabilities

Every student learns differently for a variety reasons. I am here to support your way for learning and accommodate/adjust my teaching so that you can understand and process the exercises, lectures and other materials fairly. If you need course adaptations or accommodations because of a disability or

chronic illness, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours so that I can help.

Campus Policy on Disability Access for Students

If you are a student with a disability and you think you may require accommodations, please register with the campus Office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made.

<http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

THAR 220A Class Schedule

Day	Date	Topic	Assignments/ Due
Week 1			
TH	8/19	Review Syllabus, Meet and Greet! Being Present and physically aware	ACT 1, ACT 2, Act 3
Week 2			
TU	8/24	Identity Cabaret (Bring it!)	Prepare to perform anything you want! Monologue? Great! Sonnet- sure! Song- yes! Trumpet solo? Why not?!!!
TH	8/26	Acting from you: Visualization Creation and Performance	Turn-in Visualization exercise Sunday, 8/29 by 11:59pm
Week 3			
TU	8/31	The Actor's Warm up Calling/Play/Improvisation	
TH	9/2	Patsy Rodenburg 3 Circles of Energy	Journal #1 DUE SUNDAY 9/5 on CANVAS by 11:59pm
Week 4			
TU	9/7	The Actor's Body and Imagination	
TH	9/9	Stanislavski, Objectives, Playing an Action	Warm-up, Lecture and Activity Introduce Scene Breakdown

Day	Date	Topic	Assignments/ Due
Week 5			
TU	9/14	Fighting for objectives/playing an action and tactics/Open play	Open Scene Introductions and play
TH	9/16	Open Scenes Activity: Given Circumstances/Environment	Open Scene Assignments
Week 6			
TU	9/21	Open Scenes Activity: Relationships	
TH	9/23	Work with scene partners on developing the open scene-and work on scene breakdown/Rehearsal of Open Scenes	Work on developing the open scene-and finish scene breakdown
			Journal #2 DUE SUNDAY 9/26 on CANVAS by 11:59pm
Week 7			
TU	9/28	Open Scene Rehearsal	Open Scene Breakdowns DUE on CANVAS by Class time
TH	9/30	Open Scene Rehearsal	
Week 8			
TU	10/5	Preview Open Scenes	
TH	10/7	Perform Open Scenes!	
Week 9			
TU	10/12	Read Scripted Scenes in Class Beats Lecture/Work on Beats/Titles	Scripted Scene Assignments! (start learning your lines)
TH	10/14	Finish Beats/ Rehearse tactics and fight for objectives	Journal #3 DUE on CANVAS Sunday 10/17 by 11:59pm Beats DUE on CANVAS Sunday 10/17 by 11:59pm
Week 10			
TU	10/19	Character Analysis Exploration Introduce Character Analysis and Play Write-up/Rehearse	
TH	10/22	Work Scenes with instructor (Scenes 1, 2) Rehearsal for all	Scene Breakdown Sunday on CANVAS 10/24 by 11:59pm
Week 11			
TU	10/26	Work Scenes with instructor (Scenes 3,4) Rehearsal for all	Bring Props and costumes
TH	10/28	Work Scenes with instructor (Scenes, 5,6) Rehearsal for all	Bring Props and costumes
			Bring Props and costumes Character Analysis DUE on CANVAS Sunday 10/31, 11:59pm
Week 12			
TU	11/2	Preview Scenes! All watch	Bring Props and costumes

Day	Date	Topic	Assignments/ Due
TH	11/4	Scene Performances!	Bring Props and costumes Play Write-Up and Journal #4 DUE Sunday 11/7 by 11:59pm Bring in personal object for Tuesday 11/9
Week 13			
TU	11/9	The Actor and 5 Senses Lecture/Activity	Present personal object Scene #2 Assignments
TH	11/11	Veterans Day No Class	
Week 14			
TU	11/16	Instructor out/ Rehearsal Day	
TH	11/18	Five Senses in Scene/Rehearsal	
Week 15: Thanksgiving Break			
TU	11/23	Work Scenes with instructor (Scenes 1,2) Rehearsal for all	Warm-up (Have Beats Completed by end of class)
TH	11/25	Thanksgiving Break	Scene Breakdown due Monday 11/28
Week 16			
TU	11/29	Work Scenes with instructor (Scenes 3,4) Rehearsal for all	Character Analysis DUE Today 11/30 Warm-up
TH	12/1	Work Scenes with instructor (Scenes 5,6) Rehearsal for all	Warm-up
			Journal #5 and Play Write-Up DUE CANVAS Sunday 12/5 by 11:59pm
FINALS WEEK			
FINAL Performance of Scenes during University Assigned Time.			

Syllabus Changes

The instructor reserves the right to change assignments and due dates as might be necessitated by the class and the schedule. *Appropriate notification* will be given in such instances for the student to make adjustments as needed.

Just in case...

Ex. 5555 from any campus phone (911 in emergency) for non-emergency services like the UPD Escort Service. Please be smart and safe as needed.

Sonoma State University
THAR 230/231
Fall 2021
Stage Management

Instructor:

Hannah Dakin

Telephone: 707-292-6533

Email: hannahjane.dakin@gmail.com

General Course Information:

Class Day/Time: Wednesdays 3:00pm-4:50pm (beginning August 18th, ending December 8th.)

Location: Zoom

Course Description:

This course is intended for those who wish to understand and learn more about the job of being a State Manager for theatrical productions. The purpose of this course is to give a in-depth understanding of what a stage manager is and all of what the stage manager does. The goal is to learn how to become and operate as a stage manager for a theatrical production.

The lab portion of this course, THAR 231, will require you to be assigned to an SSU production as either a Stage Manager or an Assistant Stage Manager. This course will help guide you through all of the steps needed to meet that requirement.

Your active participation is required throughout this course in order to truly succeed. Discussions and active practice will be the main way of learning throughout this course. Having confidence is a key part of being a skilled stage manager.

Course Format and Instruction:

This course will be taught remotely on zoom weekly. There will be a mix of methods that will include small lectures, group discussions, and practical assignments, culminating in a mock prompt copy of a short play with all required elements. Each week will cover a topic relating to and in order of importance of any given production. There will be a small focus on Stage Managing for the remote age to ensure support to those on fall shows. Each topic will be discussed and an assignment given to complete for the following class. There will be minimal reading and no quizzes. All assignments are there to assist in the practical needs of a Stage Manager in support of a production.

Upon completion of this course, students should be able to:

Stage manage or assistant stage manage a full theatrical performance and put into practice all of the skills required of a Stage Manager such as:

- Organization
- Communication
- Reliability
- Confidence

Requirements: All students taking That 231 along side of 230 will Stage Manage or Assistant Stage Manage an SSU production.

Course Requirements: To create a mock prompt copy with all required elements and participate in mock show calling experience via zoom.

Required supplies needed: 2 O-Ring or 3 Ring binder (large), notebook (or laptop/tablet), post-it notes, binder tabs/dividers, pens and pencils, high lighters, black clothing for performances, a flash light, stop watch (can be phone.)

*These requirements are mainly for those on a production for Thar 231. Due to remote learning of Thar 230 all can be done online instead of paper.

Required software:

Working and active email

Access to a working computer for paperwork needs

Working and active mobile phone

Weekly Schedule and Assignments

Week 1 8/18

Introductions

Brief overview

Week 2 8/25

Where to begin

Show placement decisions for Thar 231

Auditions and Pre-production

Assignments: Audition sheet and contact sheet and Production Meeting minutes (15 points/ 5 points each)

Week 3 9/1

Rehearsals 1

Organizing the rehearsal

Due: Audition sheet, contact sheet.

Assignment: Rehearsal Reports and Rehearsal Calls (10 points/ 5 points each)

Week 4 9/8

Rehearsals 2

Scene Break down and design element lists

Due: Rehearsal Reports and Rehearsal Calls

Assignment: Create an act/scene break down and preliminary list of props, costume & set pieces (10 points/ 5 points each)

Week 5 9/15

Rehearsals 3

Prompt Copy

Due: Act scene breakdown and preliminary list of props, costume & set pieces

Assignment: Create a blocking key (5 points)

Week 6 9/22

Rehearsals 4

Being "On Book" and blocking

Due: Blocking key

Assignment: Line notes (5 points)

Week 7 9/29

The Assistant Stage Manager

Due: Line Notes

Assignment: Sign In Sheet (5 points)

Week 8 10/6

Working in the Covid area

Safety

What to expect when doing shows on zoom, that are being streamed or recorded.

Due: Sign In Sheet

Week 9 10/13

Problem solving, keeping time and working with designers

Week 10 10/20

What happens with it all goes wrong

& Self care and setting boundaries

Please read following articles:

Overworked Staff and Performing Arts: Let's Not Pretend We're Okay <https://www.theatreartlife.com/technical/performing-arts-overworked-staff/>

Managing the Stage, and Managing Expectations <https://www.americantheatre.org/2020/09/29/managing-the-stage-and-managing-expectations/>

Week 11 10/27

How to prepare for Tech-Paper work

Assignments: Pre show check list, pre set lists and run list (15 points/ 5 points each)

Week 12 11/3

Tech Week

Organizing and running tech

Due: Pre show check list, pre set lists and run list

Week 13 11/10

Performance

Assignment: Show Call and Show Report (10 points/ 5 points each)

Week 14 11/17

Running the show

Due: Show Call and Show Report

Assignment: Prepare for mock show calling

Week 15 11/24-OFF**Week 16 12/1**

Calling a show

We will work together to call a show via zoom in class

Due: Mock show calling (67.5 points)

Week 17 12/8-Finals Week

Reflection and feedback

Due: Final prompt copy due (67.5 points)

Grading Policy:

You must be willing to participate! Show your ability to able to ask and answer questions and participate in discussions of the material. You must be present, focused, energetic, mature and respectful of your classmates. Much of the class time will be lectures and discussions, as well as, practicing what stage managers & ASM's do. Your participation will be how much you are engaged.

Tardy/late: Because of the above, if you are late that will count as 1/2 absence; every 2 tardies will equal 1 missed class and will lower your grade.

Since the class is very much a participation environment, you will be graded on a variety of different projects and assignments. There will be no quizzes so please be prepared to complete all small assignments that will culminate in one final prompt copy and show calling experience.

Late assignments will be accepted although points will be deducted.

Grading Thar 230

Final Projects 45% (Show calling 22.5% & Prompt Copt 22.5%)/ 135 points

Weekly Assignments: 25% / 75 points

Attendance: 20% / 60 points

Participation: 10% / 30 points

Total: 100% / 300 points

Lab Requirement: Over the course of the semester you must assist on one production in the capacity of stage manager or assistant stage manager. You will work with director(s) and/or choreographer(s) from the beginning of their rehearsal process until the close of performance. The lab portion of your grade will be based on the relationships and efforts put forth in the making the production a success, on your management of the rehearsal, technical, and performance process, and on your completed prompt book. The time requirement for each production will be different. The production in which you are involved will be chosen based on interest and availability. Your full participation and energy will be essential. When you agree to participate in a production as a stage manager or assistant stage manager, you must understand that you are agreeing to work as an integral and irreplaceable part of a live theatrical performance. Because of the nature of live theatre, the absence of any member of the production team can not only affect the artistic performance, but may indeed jeopardize the safety of the fellow actors and crew. Accepting an assignment to work on a production means that you are committing to being at all scheduled rehearsals, work calls, technical rehearsals, performances, and post production requirements as required by your role without exception. If you have a conflict with the schedule, then you may not be able to continue. Please note that you are obligated to fulfill ALL HOURS REQUIRED by the production assignment, regardless of your course requirements.

Grading Thar 231

Attendance and participation: 60%

Final Prompt copy: 40%

University Policies-

Dropping and Adding: Students are responsible for understanding the policies and procedures current deadlines and penalties about add/drops, academic renewal, etc. Information on add/drops available at <http://www.sonoma.edu/ar/registration/addclasses.shtml> .

Academic integrity Students should know that the University's Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm .

Campus Policy on Disability Access for Students: If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

SSU Writing Center: The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. The Writing Center website is located at <http://www.sonoma.edu/programs/writingcenter/default.html> .

Counseling and Psychological Services (CAPS)

CAPS is a unit of the division of Student Affairs of Sonoma State University. CAPS offers confidential counseling to students experiencing personal problems that interfere with their academic progress, career or well being. The CAPS website <http://www.sonoma.edu/counselingctr> provides information only. If you would like to talk with someone or make an appointment, please call (707) 664-2153 between 8 a.m. - 4:30 p.m., Monday-Friday.

Employee and Student Safety Expectations-

To ensure that university facilities remain clean and set up for optimum safety, faculty, staff, and students must all play an active role in maintaining that environment. All employees and students are expected to:

- Report COVID-19 safety concerns to Chair, faculty and COVID Monitoring Team: covid.monitoring@sonoma.edu or by calling (707) 664-2684
- Practice recommended hygiene procedures including frequent hand washing, use of hand sanitizer, and wiping down surfaces prior to use. Sanitizing stations are located throughout buildings and classrooms.
- Wear a face mask at all times unless in a private, single-occupancy office with no guests allowed.
- Maintain awareness (some contacts require documentation) of any close contacts of closer than 6 feet and exceeding 15 minutes in 24 hours with any person on campus; these types of contacts should be avoided at all times, failure to do so may require the quarantine of all contacts if exposure or infection follows that contact.
- Complete the wellness screening every day that you are on campus and report symptoms or exposure after a campus visit.
- Reduce the use of shared items and, when necessary, sanitize items before use.

Reporting COVID-19-based Facility Concerns

Employees and students can report any issues related to COVID safety to the COVID-19 Monitoring and Compliance Team by emailing covid.monitoring@sonoma.edu or by calling (707) 664-2684. This may include missing signage, empty sanitizer or wipe stations, lack of compliance by other persons in the building, occupancy issues or violations, or changes to furniture configuration. The university will prioritize addressing concerns as soon as possible.

Physical Distancing

As of July 19, 2021, six foot physical distancing is no longer required in any settings on campus. However, SSU encourages the campus community to be conscious of other community members' space preferences.

Additionally, the Theatre Arts & Dance Dept. supports physical distancing practices indoors and a consideration for the varying comfort levels of each student, faculty and staff. PLEASE don't assume comfort level, spacing needs, etc. for students.

HELPFUL LINKS:

SSU Covid 19 Website

covid19.sonoma.edu

Vaccination Requirements

Enforcement mechanisms are not in place yet.

SSU currently reviewing the exceptions for medical, religious, deeply held beliefs.

Wellness Screenings (Staff, Faculty, Guests, Students)

<http://covid19.sonoma.edu/screen>

Students will be provided an App when this rolls out from Continuity.

Student Health Questions

<https://health.sonoma.edu>

Reporting employees or faculty not wearing a mask indoors:

email: covid.monitoring@sonoma.edu

Reporting students who do not wear a mask indoors:

Office of Student Conduct

https://cm.maxient.com/reportingform.php?SonomaStateUniv&layout_id=0

Work Orders - Can be placed by Faculty/Staff for cleaning, sanitizer refills, etc.

<http://facilities.sonoma.edu/>

Sonoma State University
Department of Theatre Arts & Dance
THAR 300, THEATER IN ACTION, Sec :001 & 002 Fall, 2021

COURSE SYLLABUS

Instructor Contact Information

Name: Anthony Bish , Fall 2021,
Office Hours: Tue., 1:00-2:00pm; Thur. 1:00-2:00 and by apt. <https://SonomaState.zoom.us/j/9772312454>
Office Phone: 707-529-9569 cell preferred.
Office Location: Online, Ives 58
e-mail: anthony.bish@sonoma.edu
(text is preferred method of communication)

General Course Information

Class Days/Time: Thursday from 6:00pm- 7:40 Lecture. 6:00-9:40pm Show
Classroom: Online
Prerequisites: Junior Standing (61+ units)
Course Fees: None

COURSE DESCRIPTION

THAR 300 THEATRE IN ACTION (3 UNITS) Investigates drama and dance forms through the viewing of Virtual (video) performances. Students attend seven/eight productions online in the zoom world. Discussion and written analysis are the key components of the class. The goal is not simply to encourage audience appreciation and increase exposure, but to help the student develop and articulate an understanding of contemporary performance. The class aims to deepen critical thinking and written expression skills, while connecting theater and performance understanding to a broader sense of theater's place in culture, and its ability to speak about society and contemporary issues. Satisfies GE Area C1 (Applied Arts Combining Studio and Theory)

Students prepare for written work with outside research on a particular artist, company, production, and/or theater/dance movement. Class time is used to share the information and for post-performance discussion. As a class, we will attend the performances online . A total of Seven response papers are required and one project. Each paper is due one week after seeing the show. With papers and projects are due on certain dates at beginning of class.

COURSE GOALS

- Become a stronger, more active, more engaged member of the theater community as an audience member
- Gain facility with the three key questions of dramatic structure. What are the dramatic situations in the performance? What are the topics of conversation in the performance? And what are the responses the performance wants of its audience?
- Improve summative and critical writing skills
- Gain research skills

LEARNING OUTCOMES

GELO #1: Disciplinary and Interdisciplinary Knowledge:

Identify, interpret, and apply methods, intellectual approaches, and fundamental concepts from disciplines within the social sciences, natural and physical sciences, arts, and humanities.

GELO #3: Creative Expression: Produce new work through performance, design, construction, art, or creative writing that is characterized by innovation, divergent thinking, and intellectual risk taking

GELO #4: Oral and written Communication: Communicate clearly and eloquently telling a story using

all theatrical roles in a variety of genres and disciplines

Upon successful completion of this course you will be able to:

- Write an informed, fair critical report on a theater or dance performance
- Research and present short presentations on contemporary performance
- Be able to use performances more strongly to inform your own work

REQUIRED TEXTS

Anything that is required reading for the whole class will be provided by handout or Canvas.

ATTENDANCE

1. Classes will begin on time.

2. Class participation will enhance your grade.

3. If you are absent, it is *your* responsibility to find out what was missed in class and whether there are any assignment or schedule changes. If paper-work is due that assignment will go down one letter grade for each week it is late (A to B, B to C, etc.).

4. Grading is based on the quality of participation in class and projects and written work.

FONTS

All written work submitted into Google drive folders listed. Please use Times or Times New Roman, 12-point font, with *double-spacing*, **or it will not be accepted**. If you will have difficulty meeting this requirement for your written work, please notify me now so that accommodations can be made. All papers will be turned in by Google drive by a specific date and time. Papers turned in late will score points. Do not send me PDF for written work as I will not except them. **Word or Google docs** are the Acceptable formats to use.

CURRICULUM NOTE

THAR 300 is required of all theatre arts majors. It also satisfies upper-division GE, category C1 (History of the Fine Arts), for juniors and seniors only *. THAR 300 may be taken two times for credit.

A NOTE ON THE SYLLABUS

This syllabus is a contract between the professor and the individual student. If you are in the class, you are agreeing to follow the requirements of the syllabus. As your professor, I agree to do my best to be prepared, engage your imaginations and intellects, and help you to succeed in the course.

ASSIGNMENTS

The instructor will to provide an assignment prompt *before* each video. Please address the assignment. You are encouraged to discuss the videos and the assignments with others and Students. However, your writing or research must be your own. All assignment are due on the due date. Late papers and/or projects will be accepted late but will lower by a letter grade of each paper or project per week. Papers should be turned in by google drive to the instructor by the end of class time on the due date. Participation is required on post view paper due discussion. Students are required to show your cameras to be able to participate in the discussion. Everyone must participate or lose points.

Papers are due on the due date at the beginning of class time 6:00pm; late papers can be docked 1 full letter grade. I will accept late papers. I will invite all students to the Google Drive folders.

Due Dates of Projects and Papers

Participation in class discussion

5% 24 points

Paper #1 Noises Off

Due Set. 2nd

Email by 6:00pm

10% 48 points

Paper #2 Red Shoes	Due Set. 16th	Email by 6:00pm	10%	48 points
Project #3 My Fair Lady	Due Sep. 30th	Email by 6:00pm	10%	48 points
Paper #4 My Gril Friday	Due Oct. 14th	Email by 6:00pm	10%	48 points
Project #5 Modern Collection	Due Oct. 28tt	Email by 6:00pm	10%	48 points
Project #6 Pass Over	Due Nov. 18th	Email by 6:00pm	10%	48 points
Collage PP or Slide	Due Nov. 18th	Email by 6:00pm	15%	72 points
Paper #7 Hamilton	Due Nov. 9th	Email by 6:00pm	10%	48 points
Paper #8 Self-Response	Due Dec. 9th	Email by 6:00pm	10%	48 points
			Total	480 points

THAR 300 Theatre in Action, Fall, 2021 Course Schedule

Week	Date	Room	Topics, Readings, Assignments, Deadlines
1	8/19	online	First day of class, Setup Noises Off
2	8/26	online	Video #1 Noises Off
3	9/2	online	Paper #1 Due, Discussion, Setup Vid 2 Red Shoes
4	9/9	online	Video #2 My Fair Lady
5	9/16	online	Paper #2 Due, Discussion, Setup Vid 3 My Fair Lady
6	9/23	online	Video #3 My Fair Lady
7	9/30	online	Paper #3 Due, Discussion, Setup Vid 4 My Girl Friday
8	10/7	online	Video. #4 My Girl Friday
9	10/14	online	Paper #4 Due, Discussion, Setup Vid 5 Modern Collections
10	10/21	online	Video #5 Modern Collections
11	10/28	online	Paper #5 Due, Discussion, Setup Vid 6 Pass Over
12	11/4	online	Video #6 Pass Over.
13	11/11		Veterans Day Off
14	11/19	online	Paper #6 Due, Collage Due, Discussion, Setup Vid 7 Hamilton
15	12/3	online	Video #7 Hamilton
16	12/10	online	Paper #7 Due, Response paper due. Discussion

Library Research Guides and Subject Librarians

The University Library can help you find information and conduct research. You can make an appointment with a subject librarian, get help online, or drop by the library during open Research Help hours:

<http://library.sonoma.edu/about/hours/detailed>.

(Insert the URL address for the Research Guides <http://libguides.sonoma.edu/> provided by your subject librarian, contact information for the Subject Librarians <http://library.sonoma.edu/research/subjectlibrarians/>, and any applicable Information for distance learners <http://library.sonoma.edu/services/distancelearners/>.)

Canvas Course

Canvas is SSU's Learning Management System (LMS). Canvas is the place where you will find the course syllabus, read posted announcements in the news forum, participate in online class discussions with classmates, and view the materials for this course. To access the Canvas course use your SSU Seawolf ID and password to log into SSU's Online Services Portal <https://login.sonoma.edu>. Click on the Canvas link. When you get to the Canvas site home, click on the “**My Courses**” menu located on the top navigation. Click on the link for this course (classes are listed by course name and number). Note: The Login link is also conveniently located at the top of the Sonoma State University homepage <http://www.sonoma.edu> and many other university pages.

Canvas Help and Student Computing Resources

Visit <https://lms.sonoma.edu/get-started-canvas-0> to get started using Canvas and to review frequently asked questions about using Canvas and also to view a list of technical recommendations.

Canvas and General IT Help Desk

Contact the IT Help Desk <http://www.sonoma.edu/it/helpdesk/> if you need assistance with Canvas or other information about computing and information technology at SSU. Three ways to contact the IT Help Desk are:

- Call: 707-664-4357
- Email: helpdesk@sonoma.edu
- Visit Location: Schulz 1000

Plugins

Download Plugins <http://www.sonoma.edu/about/plugins.html> lists plugins that may be needed to access some content on or linked from SSU websites and Moodle. (If applicable, list any other plugins that may be needed to access/use publisher materials).

General Student Computing

Review the information posted at Student Computing <http://www.sonoma.edu/it/students>. There you will find computer use guidelines and a list of available computer labs.

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. See Important Policies and Procedures for Students

<http://www.sonoma.edu/uaffairs/policies/studentinfo.shtml>.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. How to Add a Class <http://www.sonoma.edu/registration/addclasses.html> has step-by-step instructions. Registration Information <http://www.sonoma.edu/registration/regannounce.html> lists important deadlines and penalties for adding and dropping classes.

Campus Policy on Disability Access for Students

If you are a student with a disability, and think you may need academic accommodations, please contact Disability Services for Students (DSS), located in Salazar Hall, Room 1049, Voice: (707) 664-2677, TTY/TDD: (707) 664-2958, as early as possible in order to avoid a delay in receiving accommodation services. Use of DSS services, including testing accommodations, requires prior authorization by DSS. See SSU's policy on Disability Access for Students <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>.

Emergency Evacuation (Optional/suggested statement)

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

Academic Integrity

Students should be familiar with the University's Cheating and Plagiarism policy http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Additional Resources

SSU Writing Center

The SSU Writing Center, located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semi-colons correctly. Visit the Writing Center website <http://www.sonoma.edu/programs/writingcenter/default.html> for more information on how to schedule time with a tutor.

Counseling and Psychological Services (CAPS)

CAPS is a unit of the division of Student Affairs of Sonoma State University. CAPS offers confidential counseling to students experiencing personal problems that interfere with their academic progress, career or well being. The CAPS website <http://www.sonoma.edu/counselingctr> provides information only. If you would like to talk with someone or make an appointment, please call (707) 664-2153 between 8 a.m. - 4:30 p.m., Monday-Friday.

Please COMPLETE the WELLNESS SCREENING every time you come to campus. Enter my email as supervisor : anthony.bish@sonoma.edu

Have your **students enter your email** as the supervisor/instructor - ***please ADD this to your syllabus!***

Employee and Student Expectations - PLEASE INCLUDE THIS ON YOUR SYLLABI

To ensure that university facilities remain clean and set up for optimum safety, faculty, staff, and students must all play an active role in maintaining that environment. All employees and students are expected to:

- Report COVID-19 safety concerns to Chair, faculty and COVID Monitoring Team: covid.monitoring@sonoma.edu or by calling (707) 664-2684
- Practice recommended hygiene procedures including frequent hand washing, use of hand sanitizer, and wiping down surfaces prior to use. Sanitizing stations are located throughout buildings and classrooms.
- Wear a face mask at all times unless in a private, single-occupancy office with no guests allowed.
- Maintain awareness (some contacts require documentation) of any close contacts of closer than 6 feet and exceeding 15 minutes in 24 hours with any person on campus; these types of contacts should be avoided at all times, failure to do so may require the quarantine of all contacts if exposure or infection follows that contact.
- Complete the wellness screening every day that you are on campus and report symptoms or exposure after a campus visits. Reduce the use of shared items and, when necessary, sanitize items before use.

Reporting COVID-19-based Facility Concerns

Employees and students can report any issues related to COVID safety to the COVID-19 Monitoring and Compliance Team by emailing covid.monitoring@sonoma.edu or by calling (707) 664-2684. This may include missing signage, empty sanitizer or wipe stations, lack of compliance by other persons in the building, occupancy issues or violations, or changes to furniture configuration. The university will prioritize addressing concerns as soon as possible.

Physical Distancing

As of July 19, 2021, six foot physical distancing is no longer required in any settings on campus. However, SSU encourages the campus community to be conscious of other community members' space preferences. **Additionally, the Theatre Arts & Dance Dept. supports physical distancing practices indoors and a consideration for the varying comfort levels of each student, faculty and staff. PLEASE don't assume comfort level, spacing needs, etc. for students.**

HELPFUL LINKS:

SSU Covid 19 Website

covid19.sonoma.edu

Vaccination Requirements

Enforcement mechanisms are not in place yet.

SSU currently reviewing the exceptions for medical, religious, deeply held beliefs.

Wellness Screenings (Staff, Faculty, Guests, Students)

<http://covid19.sonoma.edu/screen>

Students will be provided an App when this rolls out from Continuity.

Student Health Questions

<https://health.sonoma.edu>

Reporting employees or faculty not wearing a mask indoors:

email: covid.monitoring@sonoma.edu

Reporting students who do not wear a mask indoors:

Office of Student Conduct

https://cm.maxient.com/reportingform.php?SonomaStateUniv&layout_id=0

Work Orders - Can be placed by Faculty/Staff for cleaning, sanitizer refills, etc. <http://facilities.sonoma.edu/>

THAR 302
Drama Ensemble Workshop: MEGA HOT FESTIVAL
FALL 2021 Syllabus

Instructor:	Scott Horstein
Office Location:	Online
Telephone:	n/a
Email:	horstein@sonoma.edu
Office Hours:	***, *** and by appointment
Class Days/Time:	Catalog: MTuWTh 6-9:40; actual schedule as per project, indicated below in syllabus
Classroom:	Online

Course Description

A production class in which students receive credit for major participation as a partner in plays directed by faculty members and guest artists. Play titles, performance venues, styles, and production approaches vary from semester to semester. May be repeated 6 times for credit. By audition or consent of instructor.

Course Goals

- Model professional new play processes
- Model collaboration in an ensemble
- Learn how writing, directing, and acting for new plays in development differs from work on established plays

Learning Outcomes

- Act and/or direct in at least one play in a live online festival, and/or have a play you have written performed in an online developmental reading format
- Collaborate closely with other student artists another on a shared product

Grading

If you're here at Sonoma State, it's probably because some part of you is excited to learn and explore the world through study and inquiry. If you invest in the work with your mind and heart, if you come to class regularly, if you turn your assignments in, chances are you will not only pass the course but do well. We have every confidence that you can do well.

However, you do not automatically get a good grade. You have to EARN it.

Your grade is not a personal judgment. It does not reflect whether you are good or nice. It does not reflect whether you mean to do well. It reflects whether you make a strong contribution to our community of learners, and whether you achieve strong individual results.

Course Requirements and Grading

Attendance and Professionalism (70%)

- Timely arrival and departure at all scheduled meeting and rehearsal calls
- Timely arrival and departure at all scheduled performances
- Clear and prompt communication, supportive and collaborative work with all students, staff, and faculty.
- In a professional setting, inability to fulfill these expectations, including missing even part of one rehearsal or performance call may lead to removal from the show. In a university setting, it may lead to drastic lowering of this component of the grade, and/or removal from the show. **Students are not considered excused from a call without direct consent from the festival director/instructor (not the specific play director or stage management).**

Actor, Director, or Playwriting Work (20%)

For actors:

- Adventurous and brave commitment to developing the character
- Memorization is not required.
- Turn-in Script Prep before first rehearsal.

For directors:

- Full use of allotted rehearsal time. Please do not end rehearsal early or without consulting with the stage manager or festival director.
- Turn in Rehearsal Plan in advance of rehearsal.

For playwrights:

- Professional and appropriate consultation and support of actor and director work during rehearsal and performances.
- Being fully available during rehearsal for consultation.

Attendance at Company Post-Mortem Session (10%)

There are three post-mortem sessions: a Script post-mortem, a Production post-mortem, and a Company post-mortem. You are required to attend the Company post-mortem. If you are a writer you will attend the Script post-mortem as well.

The Company post-mortem is scheduled for Monday, Dec. 6, 6-7 pm and all student actors, directors, and playwrights participating must attend.

You are invited to but not required to attend the post-mortem sessions for the individual plays on Wed Nov. 17 (Program A) and Mon, Nov. 22 (Program B), 11-12:15 pm.

A: 94-100 / A- : 90-93 / B+=87-89 / B: 84-86 / B-: 80-83 / C+: 77-79 / C: 74-76 / C-: 70-73 / D+: 67-69 / D: 64-66 / D-: 60-63 / F: 60 and below

Taste and Language

Plays often involve emotionally or physically extreme situations or language. Some of the plays for the festival may deal with situations involving violence, foul language, sexuality, or other “adult” situations. In discussion, please use language that you feel creates a comfortable environment for everybody.

Please note that inclusion of writing or staging/acting choices in the Mega Hot festival is at the discretion of the instructor, who curates the festival. Generally, most subject matter, language, ideas, and writing, staging, and acting choices are fine. We want to lift up your voice and what you want to express and explore, so generally you should feel free to explore most any subject matter, language, choices, or ideas.

At the same time, please also bear in mind what might be appropriate for a department-sponsored play festival for an audience of students, faculty, family, and community members on a college campus. In rare cases, there may be content that is not appropriate for this particular venue. In order to receive credit for participating in the festival, students’ writing, staging or performance choices should be such that the instructor feels they are appropriate for the festival. If you anticipate or have any questions at all about whether there may be an issue with writing, staging, or performance choices, please let the instructor know in advance, so that the instructor can provide feedback and guidance.

If you have any questions at any time about any of this, please let me know.

THAR 302 Drama Ensemble Workshop: MEGA HOT FESTIVAL
Fall 2021 Class Schedule

Schedule is subject to change with fair notice by the instructor in class.

Mon, Aug. 23 – Fri, Sept. 3	<u>Sign-ups/enroll</u> Sign-up online and also enroll in course number THAR 302:001 to act, direct, and/or write in festival.
Thurs, Oct 28	Student Directors meet 6-8 pm
Wed Nov. 3 – Sun Nov. 14	<u>REHEARSALS</u> <ul style="list-style-type: none"> • Please <i>hold</i> the following times. Most students will not be called for all of these times. • Rehearsal subject to change as per weekly call posted by stage management. When in doubt, check weekly call, which may have more updated information than this syllabus. • Exact roles, schedule, and play commitments may not be determined until as late as <i>Wed, Oct. 27</i>. <ul style="list-style-type: none"> ◦ Tues Nov. 2 Student directors meeting 6-8 ◦ Wed Nov. 3 Mass Meeting <ul style="list-style-type: none"> ◦ All directors called 6-6:30 pm ◦ All actors, directors, writers called 6:40-7:45 pm ◦ All directors, writers called 7:45-9:15 pm ◦ Sun Nov. 7 Possible Rehearsals 6-10 pm ◦ Mon Nov. 8 Possible Rehearsals 6-10 pm ◦ Tues Nov. 9 Possible Rehearsals 6-10 pm ◦ Wed Nov. 10 Technical Rehearsal 6-10 pm ◦ Thurs Nov. 11 Veteran's Day, off
	<u>PERFORMANCES</u> <ul style="list-style-type: none"> ◦ Fri, Nov. 12 (Program A) – 6:30 call, 7:30 go ◦ Sat, Nov 13 (Program B) – 6:30 call, 7:30 go ◦ Sun Nov. 14 (Program A + B) <ul style="list-style-type: none"> ◦ Program A -- 2 pm call, 3 pm go ◦ Program B -- 6:30 pm call, 7:30 pm go
Script post-mortem	Actors and directors are invited but not required to attend Wed, Nov. 17 11 am-12:15 pm – Program A Mon, Nov. 22 11 am-12:15 pm – Program B
Production post-mortem	TIME/DATE TBD Festival director, stage manager, production coordinator, chair, technical director (actors, directors, playwrights invited but not required)

Company post-mortem	Monday, Dec. 6, 6-7 pm Actors, student directors, playwrights attend (guest directors invited)
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University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://www.sonoma.edu/ar/registration/addclasses.shtml>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Academic Integrity

Students should know that the University's Cheating and Plagiarism policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, requires you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made." The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. The Writing Center website is located at <http://www.sonoma.edu/programs/writingcenter/default.html>.

Sonoma State University

Theatre Arts 320A

Instructor: Danielle Cain – she/her/hers

Fall 2021 Tues/Thurs 3-4:50pm, Ives 119

Office Hours: Tues 12-1pm, Ives 22, and by appointment

Email always welcome: caind@sonoma.edu

"The thing about performance is that it is a celebration of the fact that we contain within ourselves infinite possibilities." - Daniel Day-Lewis

Course Description

A course in acting techniques for Shakespeare: scansion, paraphrase, vocal production, monologues, and scenes. Prerequisites: THAR 125, 145A, 145B, 220A, 220B, and ENG 339 or consent of Acting Program advisors. Required for Acting Majors. May be repeated once for elective credit. Recommended for Hutchins and English majors.

Objectives

- Develop skills to scan and analyze verse
- Further develop skills of text analysis
- Identify and use the clues in Shakespeare's text to make informed actor choices
- Further develop skills in voice and speech
- Combine language, voice and physicality to create character
- Make Shakespeare intelligible for the audience
- Use modern acting techniques to bring Shakespeare's verse alive

Outcomes

- Apply rules of scansion to verse
- Accurately paraphrase and understand Shakespeare's language
- Understand how analysis of the verse reveals character
- Incorporate voice and speech work to fully activate the language
- Able to speak verse with attention to its particular rhythm, breathing requirements, and the heightened nature of the acting style required
- Make Shakespeare's language accessible and understandable for an audience
- Use the voice, body, and language together to fully embody the text and character

A State of Readiness for Shakespeare's Verse

- Free Breath
- Vocal warm-ups
- Clarity of thought, word, voice, text
- Physical commitment

Using the Verse

- Iambic pentameter
- Offbeat stresses
- Full stops
- Short lines
- Shared lines
- Feminine endings

- Caesuras
- Honoring the verse line endings
- Consonance, assonance, antithesis
- Rhyme

Scansion

- How to scan a text to find the clues Shakespeare created for actors
- Marking stressed, unstressed syllables, contractions
- Scansion as a tool, not an end goal

Exercises

- Springboard energy at ends of verse lines
- Nose vs mouth breathing
- Breath capacity
- Imagery
- Lists
- Operative words
- Parenthetical phrases
- Beat changes
- Sentences vs verse line endings
- Language relish

Attendance & Classroom Protocol

Be in class and be on time. Lateness is not tolerated in a professional setting and is unacceptable for class. Coming in at *any time* after class has begun is considered late. Two tardies equal one absence. More than three absences lower your grade and each subsequent absence continues to lower your grade. Tardy means more than 3 minutes late. More than 15 minutes late is considered an absence. There is no difference between excused and unexcused absences.

NO cell phone usage is allowed in the classroom. Only bottled water is permitted in the classroom.

Focus and commitment are required in class at all times. A supportive, collaborative classroom is essential to good work. Leave judgment (self and otherwise!) at the door. It is important we establish a respectful environment where all students have access to information and where all students' views are accepted. This includes dress, behavior, and language appropriate for a college classroom setting.

Grading

Grading is based on preparation, risk taking and commitment. Diligent work allows talent to blossom, laziness stops it in its tracks.

- 50% Class participation (quality of effort, focus during class, commitment to each assignment)
- 50% Project presentations (fully prepared, demonstrating growth)

Assignments

Scanning, paraphrasing, rehearsing, presenting: 1 sonnet, 1-2 monologues, 2 scenes. Written work will be submitted on Canvas. Significant class time will be devoted to scoring and scanning.

Texts & Supplies

- Handouts: sonnets, monologues, scenes, and informational sheets, required at every class meeting
- A notebook and writing implement
- All handouts will also be available on Canvas.
- *The Complete Works of Shakespeare; Riverside Edition*
- *Shakespeare Lexicon and Quotation Dictionary, Vol. I & II*

Important SSU Dates:

- | | |
|----------|-------------------------------------|
| • Aug 31 | last day to add or drop the class |
| • Sep 14 | last day to drop the class with "W" |
| • Nov 11 | Veteran's Day, no class |
| • Nov 25 | Thanksgiving, no class |
| • Dec 2 | last day of regular class |
| • Dec 7 | FINAL 3:30-5:30pm |

The syllabus may change at the discretion of the instructor.

SSU Policies

- Students should not miss classes except for valid reasons, such as illness, accidents, or participation in officially approved University activities.
- When students are absent from classes, it is their responsibility to inform the instructor of the reason for absence and to arrange to make up missed assignments and class work. Students should be cautioned that even though absences may be for valid reasons, such absences can impair performance and result in a lower grade. P. 419 SSU Catalog: "Participation in officially approved University activities" means athletics and other sanctioned events.
- There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. Policies available at <http://www.sonoma.edu/uaffairs/policies/studentinfo.shtml>
- Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://www.sonoma.edu/ar/registration/addclasses.shtml>.
- **Academic Integrity** Students should know that the University's Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.
- **Campus Policy on Disability Access for Students** If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Schulz 1014A, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made. The policy can be found at <http://www.sonoma.edu/policies/disability-access-students>.
- **Emergency Evacuation** If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.
- **LARC, or the SSU Writing Center** The SSU Learning and Academic Resource Center (LARC) is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. The Writing Center website is located at <http://web.sonoma.edu/writingcenter/>.

Sonoma State University
Humanities/Theatre Arts & Dance Department
THAR 321A/421A, Foundations
Section 001, Fall, 2021

Instructor: Anthony Bish
Class Location: Online
Telephone: (707) 664-2797office or (707)529-9569cell
Email: anthony.bish@sonoma.edu
Office Hours: Tuesday 1:00pm -2:00 and Thursday 1:00–2:00
<https://SonomaState.zoom.us/j/9772312454>
Class Days/Time: Tues. & Thurs. 10:00 - 11:50

Course Description: An advance course examining construction techniques for the stage. Class works as a team, with students assuming various responsibilities to craft, build, Paint props, scenery, costumes for selected production. Prerequisites: THAR144A and B and consent of instructor.

Course Goals and Student Learning Objectives:

344B, The main goal is to improve and strengthen each students ability to safely use tools and hardware or equipment in the producing productions throughout the year/semester in realized productions. Students will work to improve collaborative skills, in all facets of theatrical construction. Work may include production rendering, drafting, patterning, research, and analysis of productions and their structure.

Learning Outcomes

Upon successful completion of this course, students will be able to:

Read CADD and/or hand draft ground plans, section, elevations, costume , and lighting plots. Read, analyzed, and research a play script.
Collaborate as a member of a production team.
Layout and paint scenery from an elevation.

Required Readings/Textbook None

Supplies needed:

*Drafting Paper (gird or velum) 18x24 inches.	Eraser, Scissors
Drafting Pencil "H" (mechanical {5 mm} or wood).	Ruler (scaled or standard).
Water color set: inexpensive.	Water color brush: #8 or #10
Water color Paper: 140 lb cold press, rag. 18"x24".	

Course Requirements:

Attendance		5%	24pts
Project #1 Live stream camera	Due	10%	48pts
Project #2 Tarot Cards	Due	10%	48pts
Project #3 365 Play	Due	25%	144pts
Project #4 TBD	Due	20%	96pts
Project #5 Shop (Fall Dance)	Due	25%	144pts
Portfolio Review	Due	5%	<u>24pts</u>
			480 total

Grading Policy For THAR 344 : Straight scale. i.e. 100-94A, 93-90A-, 89-87B+, 86-84B, 83-80B-, 79-77C+, 76-74C, 73-70C-, 69-60D, & 59- F. However, points will be reduced if a project is turned in after due date.

Grading Policy THAR 321/421 Participation and Attendance:

5 misses=A, 6 misses=B, 7misses=C, 8misses=D, 9misses F

Two late's of class start time equal one miss. Start Time is at 9:30 Late is 9:31.

Planning and Rehearsal work will be done on line.

Make-up Policy: Classes can be made up but must be written down by a faculty member.

University Policies-

Dropping and Adding: Students are responsible for understanding the policies and procedures current deadlines and penalties about add/drops, academic renewal, etc. Information on add/drops available at <http://www.sonoma.edu/ar/registration/addclasses.shtml>.

Academic integrity Students should know that the University's Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm.

Campus Policy on Disability Access for Students "If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Emergency Evacuation: All students should plan how to be able to evacuate from this room and building. Please, contact the teacher if you need help.

SSU Writing Center: The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. The Writing Center website is located at <http://www.sonoma.edu/programs/writingcenter/default.html>.

Please COMPLETE the WELLNESS SCREENING every time you come to campus. Enter my email as supervisor : anthony.bish@sonoma.edu

Have your **students enter your email** as the supervisor/instructor - ***please ADD this to your syllabus!***

Employee and Student Expectations - PLEASE INCLUDE THIS ON YOUR SYLLABI

To ensure that university facilities remain clean and set up for optimum safety, faculty, staff, and students must all play an active role in maintaining that environment. All employees and students are expected to:

- Report COVID-19 safety concerns to Chair, faculty and COVID Monitoring Team: covid.monitoring@sonoma.edu or by calling (707) 664-2684
- Practice recommended hygiene procedures including frequent hand washing, use of hand sanitizer, and wiping down surfaces prior to use. Sanitizing stations are located throughout buildings and classrooms.
- Wear a face mask at all times unless in a private, single-occupancy office with no guests allowed.
- Maintain awareness (some contacts require documentation) of any close contacts of closer than 6 feet and exceeding 15 minutes in 24 hours with any person on campus; these types of contacts should be avoided at all times, failure to do so may require the quarantine of all contacts if exposure or infection follows that contact.
- Complete the wellness screening every day that you are on campus and report symptoms or exposure after a campus visits. Reduce the use of shared items and, when necessary, sanitize items before use.

Reporting COVID-19-based Facility Concerns

Employees and students can report any issues related to COVID safety to the COVID-19 Monitoring and Compliance Team by emailing covid.monitoring@sonoma.edu or by calling (707) 664-2684. This may include missing signage, empty sanitizer or wipe stations, lack of compliance by other persons in the building, occupancy issues or violations, or changes to furniture configuration. The university will prioritize addressing concerns as soon as possible.

Physical Distancing

As of July 19, 2021, six foot physical distancing is no longer required in any settings on campus. However, SSU encourages the campus community to be conscious of other community members' space preferences. **Additionally, the Theatre Arts & Dance Dept. supports physical distancing practices indoors and a consideration for the varying comfort levels of each student, faculty and staff. PLEASE don't assume comfort level, spacing needs, etc. for students.**

HELPFUL LINKS:

SSU Covid 19 Website

covid19.sonoma.edu

Vaccination Requirements

Enforcement mechanisms are not in place yet.

SSU currently reviewing the exceptions for medical, religious, deeply held beliefs.

Wellness Screenings (Staff, Faculty, Guests, Students)

<http://covid19.sonoma.edu/screen>

Students will be provided an App when this rolls out from Continuity.

Student Health Questions

<https://health.sonoma.edu>

Reporting employees or faculty not wearing a mask indoors:

email: covid.monitoring@sonoma.edu

Reporting students who do not wear a mask indoors:

Office of Student Conduct

https://cm.maxient.com/reportingform.php?SonomaStateUniv&layout_id=0

Work Orders - Can be placed by Faculty/Staff for cleaning, sanitizer refills, etc. <http://facilities.sonoma.edu/>

Sonoma State University
Department of Theatre and Dance
THAR 374
Theater of the World:
Latin American and Latinx Theater
Fall 2021

Instructor:	Scott Horstein
Office Location:	Zoom
Telephone:	n/a
Email:	horstein@sonoma.edu
Office Hours:	Wed 12:30-1:30, Th 2:30-3:30 and by appointment
Class Days/Time:	Tuesday/Thursday 1-2:15 <i>Synchronous</i> -- All <i>Tuesdays</i> except Sept. 7 <i>Asynchronous</i> -- most <i>Thursdays</i> are asynchronous (see schedule). On these days a recorded lecture will be posted by 1 pm.
Classroom:	Zoom

Course Description

This course is an exploration of theatre traditions from around the world. Theatre is examined as the expression of specific cultures. Students learn how theatre practice influences theatre-making in both Western and Eastern Cultures. This course is required for Theatre Studies Degree majors and also satisfies upper-division GE Area C3 in the old GE pattern, and category C2 or upper-division C in the newer GE patterns. It does *not* satisfy the Ethnic Studies requirement.

Further Course Overview

This section of THAR 374 will focus on theater and theatrical storytelling by playwrights and theater makers who identify as part of Latinx communities here in the United States or who are citizens of Latin American countries. We will explore the different dramaturgical and storytelling strategies these playwrights and their collaborators use to broach the politicized topics they portray. We will also explore themes of transnationalism, neoliberalism, and indigeneity. In addition to reading, discussion, and quizzes and exams, students will be asked to participate in theater games and scene work in a safe environment. Please note that there is no prerequisite for this course. This class welcomes all students regardless of degree of familiarity with Spanish language, and regardless of theater background.

Course Goals

1. To relate theater practice to society, economics, politics, and culture.
2. To introduce selected major works, playwrights, trends, ideas, styles, and artists in contemporary Latinx and Latin American drama.
3. To identify culturally, nationally, and ethnically distinct modes of expression and representation by theater artists practicing in Latinx communities and in Latin American countries.
4. To explore theater as an embodied practice dependent on the active presence of performers and spectators.
5. To demonstrate a wide array of dramaturgical and aesthetic strategies for theatrical storytelling.

Learning Outcomes (LO)

At the completion of this course you should have gained the following.

1. Understanding of selected major contemporary playwrights in Latinx communities and Latin American countries and their aesthetics and political strategies.
2. Development of college level critical thinking skills.
3. Improved reading comprehension of dramatic text, and the ability to draw on that skill in discussion, scene work, and exams.
4. Familiarity with basic political and economic history in selected Latin American countries, and how it has related to theatrical expression.
5. Knowledge of selected Latinx and Latin American playwrights, including rough dates and countries.

Classroom Expectations

Participate by:

- Listening
- Taking notes
- Being present in the room

Please only be on phones for course related work. Take notes (ideally with paper and pen/pencil, rather than on the machine you zoom with).

Course Requirements and Grading

- a. **Attendance: You are allowed 3 absences.** After your 3rd absence, each subsequent absence (4th, 5th, etc.) will lower your attendance grade by 3 points (from 10% to 7%, from 7% to 4%, etc.). 2 latenesses or early departures = 1 absence. Generally there are not “excused” absences. An absence simply means you weren’t in class that day. *This is the “norm” for the class. Due to our unusual circumstances, I can bend the policies here if you communicate clearly.*
- b. **Response papers (best 8 out of 9):** These generally due on Sundays, and ask you to reflect on the assigned reading.
- c. **4 Mini-Exams** with short or long essay questions. These may be both about the unit just covered and cumulative material from the course to that point.

- d. **Scene presentation** of a brief scene from one of the plays we read, assigned by the instructor and performed in front of the class. Grading is based on not on skill or some notion of “talent” but simply on whether you have prepared the scene.
- e. **Final Project** – either done as a brief original monologue or brief original two-person scene, based on the styles we have studied during the term. The prompt for this is highly structured to make it suitable for students with a wide range of performance experience.

a. Attendance	10%
b. 9 Response Papers (best 8 out of 9)	40% (5% each)
c. 4 Mini-Exams	32% (8% each)
d. Scene Presentation	5%
e. Final Project	
• Final Project Plan	4%
• Final Project 1 st Draft (written)	4%
• Final Project Final Draft (written + live or recorded video)	5%

Total Attendance and Assignments 100%

A: 94-100 / A- : 90-93 / B+=87-89 / B: 84-86 / B-: 80-83 / C+: 77-79 / C: 74-76 / C-: 70-73 / D+: 67-69 / D: 64-66 / D-: 60-63 / F: 60 and below

Late work: Generally, you lose 1 point on an assignment for every day it is late.

Make-up assignment: A make-up assignment worth a maximum of 5 points will be announced Nov. 9 for those who total more than three absences for the term or who miss graded work. If you do not total more than three absences for the term or don’t miss graded work, you will receive no credit for doing the make-up assignment. That is, it is not an “extra credit” assignment.

Participation: I will take into account the quality of your full participation and engagement in class, and may adjust your grade either up a step (i.e., B to B+) or down a step (i.e., B to B-) based on how you have engaged with and made a contribution to the classroom community.

A Note on Grading

If you’re here at Sonoma State, it’s probably because some part of you is excited to learn and explore the world through study and inquiry. If you invest in the work with your mind and heart, if you come to class regularly, if you turn your assignments in, chances are you will not only pass the course but do well. I have every confidence that you can do well.

However, you do not automatically get a good grade. You have to EARN it.

Your grade is not a personal judgment. It does not reflect whether you are good or nice. It does not reflect whether you mean to do well. It reflects whether you make a strong contribution to our community of learners, and whether you achieve strong individual results.

Required Texts and Viewings

Textbooks (available at SSU Bookstore)

Griffero, Ramón. *Your Desires in Fragments and Other Plays*. Translated by Adam Versényi. Oberon Books, 2016.

Léon Mora, Concepción. *Mestiza Power!* Translation by Virginia Grise. NoPassport, 2018.

Valdez, Luis. *Early Works: Actos, Bernabé, and Pensamiento Serpentino*. Arte Publico Press, 1990. (other editions acceptable)

Online Reading (Canvas)

Other required theater readings are available on Canvas.

Taste and Language

Plays often involve emotionally or physically extreme situations or language. Some of the reading and viewing for this term may deal frankly with situations involving violence, strong language, sexuality, menace, or other “adult” situations. In discussion, please use language that you feel creates a comfortable environment for everybody. If you have any questions at any time about any of this, please let me know.

Cheating and Plagiarism

We all know what cheating is. Plagiarism means that you state someone else’s words or ideas but don’t acknowledge them as the source. Here are examples that can constitute plagiarism, ask your instructor ahead of time if you have any questions:

- If you copy or paste even a single sentence from a friend’s paper or from the Web and you don’t identify them as the source of the sentence.
- If you and a friend work together on an assignment and don’t write your papers separately, but instead write alternate versions of each other’s paper. It’s fine to consult and study together, but the final product you turn in must demonstrate clear independent work.

Plagiarism is easy for instructors to spot, and the penalties for it can include a failing grade on the assignment, a failing grade for the course, or even expulsion from the university. **Don’t plagiarize.**

Video and Audio Recording

Please note that unless you have clear permission from the performer and the instructor, you are not allowed to record any of the performance work presented in class, whether by students or by professionals. Recorded performances in class may not be what the artist wants you to put out there, and they have the right to control their artistic and intellectual property.

A Note On Zoom Environment

Class in the ZOOM space is complex as we all have different amounts of space, privacy and accessibility. I ask that cameras are on for our class unless you have made prior arrangements with us. If you cannot have your camera on for even **ONE class, please let the instructor(s) know BEFORE we start class** that day by email.

If you think you will need to have your camera off for most/all classes, please email us immediately so we can discuss, as it will be difficult to pass the course without your full participation, on camera: sharing your ideas verbally and showing up engaged and ready for class is imperative. In smaller breakout groups it is particularly important to create a safe and fair environment by having all group members have cameras on and share, and not have students who are off-camera and unresponsive.

If you do not email me before class re: camera needs, you will not be able to stay in the ZOOM space, and you will miss the learning activities for that day. This is for all of us to have the best learning and teaching conditions and a safe-as-possible environment.

Additionally, in order to make this as safe a space as possible, I would ask that respect your fellow students' privacy by not displaying the class Zoom to other members of your household for any significant period of time. Thank you for your understanding.

THAR 374

Theatre of the World: Latin American and Latinx Theatre

Fall 2021 Course Schedule

Schedule is subject to change with fair notice by the instructor in class.

- All Tuesdays **except** Sept. 7 are *synchronous*.
- All Thursdays **after** Sept. 9 are *asynchronous*, **except for Thurs, Nov. 4**, which is *synchronous*.

Wk		Date	
1	Thurs— SYNCH	Aug 19	Intro Syllabus review Assign Scenes
2	Tues – SYNCH	Aug 24	Read for today: Rob Weinert-Kendt, “X Marks the Spot: Why We’re Embracing Latinx” (Canvas) DUE BEFORE CLASS: RESPONSE #1
	Thurs – SYNCH	Aug 26	Unit 1: Sabina Berman, <i>Pancho Villa</i>, and Selective Realism, Day 1 Entry point exercises Hand out Mini-exam #1 prompt
	Sun	Aug 29	Read by today: <i>Between Pancho Villa and a Naked Woman</i> by Sabina Berman (Canvas) DUE BY 11:59 PM: RESPONSE #2 on <i>Pancho Villa</i>
3	Tues - SYNCH	Aug 31	Berman, Day 2 Discuss responses to <i>Pancho Villa</i> Discuss Selective Realism Present <i>Pancho Villa</i> scenes
	Thurs - SYNCH	Sept 2	Berman, Day 3 Lecture on the Mexican Revolution View in class: selections from <i>The Storm That Swept Mexico</i> (2011, dir. Ray Telles)
	Sun	Sept 5	DUE BY 11:59 PM: RESPONSE #3 on Mexican Revolution and Sept. 2 lecture
4	Tues – ASYNCH **	Sept 7	ASYNCHRONOUS CLASS – INSTRUCTOR AWAY – ROSH HASHANAH (Jewish holiday) Berman, Day 4 View on your own before Thursday’s class: Recorded lecture and brief assigned viewings and readings on <i>Pancho Villa</i> , neoliberalism, NAFTA

Wk		Date	
	Thurs – SYNCH	Sept 9	Berman, Day 5 Discuss neoliberalism and <i>Pancho Villa</i> Present more scenes, practice analyzing
	Sun	Sept 12	DUE BY 11:59 PM: MINI-EXAM #1 on Berman unit
5	Tues - SYNCH	Sept 14	Unit 2: Luis Valdez, El Teatro Campesino, & Agit-Prop Theater Day 1 Entry point exercises Hand out Mini-Exam #2 prompt
	Thurs - ASYNCH	Sept 16	Valdez, Day 2 Read before viewing asynchronous lecture: <i>Las Dos Caras del Patroncito</i> (The Two Faces of the Little Boss) in Valdez, <i>Early Works</i> <i>Quinta Temporada</i> (The Fifth Season) in Valdez, <i>Early Works</i> View recorded lecture on <i>actos</i> and staging conventions of Agit-Prop Theater
	Sun	Sept 19	DUE BY 11:59 PM: RESPONSE #4 on Sept. 16 readings and viewings
6	Tues - SYNCH	Sept 21	Valdez, Day 3 Discuss responses to <i>actos</i> Discuss staging conventions of Agit-Prop Theater Present <i>actos</i> scenes, practice analyzing Present scenes Discuss history of United Farm Workers, Chicano movement View excerpts in class of <i>Chicano!: Struggle in the Fields</i>
	Thurs - ASYNCH	Sept 23	Valdez, Day 4 Read before viewing asynchronous lecture: Selections from: <ul style="list-style-type: none"> • Jorge Huerta, <i>Chicano Drama: Performance, Society, and Myth</i> (Canvas) • Luis Valdez, “Notes on Chicano Theatre” and “The Actos” in Valdez, <i>Early Works</i> • Luis Valdez, “Pensamiento Serpentino” in Valdez, <i>Early Works</i>
	Sun	Sept 26	DUE BY 11:59 PM: RESPONSE #5 on Sept 23 readings and viewings
7	Tues - SYNCH	Sept 28	Valdez, Day 5 Present scenes, practice analyzing SPECIAL GUEST! GUILLERMO AVILES-RODRIGUEZ (1:30-2:15), Chicano theater artist and scholar
	Thurs - ASYNCH	Sept 30	Valdez, Day 6 View recorded lecture summarizing unit
	Sun	Oct 3	DUE BY 11:59 PM: MINI-EXAM #2 on Valdez unit
8	Tues - SYNCH	Oct 5	Unit 3: Ramón Griffiero and “Circular” Dramaturgy, Day 1 Entry point exercises in studio Hand out prompt for Mini-Exam #3

Wk		Date	
	Thurs - ASYNCH	Oct 7	Griffero, Day 2 Read before viewing asynchronous lecture: <i>Midday Lunches or Petit Dejeuner du Midi</i> by Ramón Griffero (in <i>Your Desires in Fragments</i> anthology) (SSU Bookstore) View recorded lecture on Griffero and staging conventions of “Circular” Dramaturgy
	Sun	Oct 10	DUE BY 11:59 PM: RESPONSE #6 on Oct 7 readings and viewings
9	Tues - SYNCH	Oct 12	Griffero, Day 3 Discuss responses to <i>Midday Lunches</i> Present <i>Midday Lunches</i> scenes, practice analyzing Discuss neoliberalism, Allende, Pinochet
	Thurs - ASYNCH	Oct 14	Griffero, Day 4 Read before viewing asynchronous lecture: Adam Versényi, “Theatrical translation/theatrical production: Ramón Griffero’s pre-texts for production” (Canvas) View recorded lecture on today’s readings
	Sun	Oct 17	DUE BY 11:59 PM: RESPONSE #7 on Oct 14 readings and viewings
10	Tues - SYNCH	Oct 19	Griffero, Day 5 Present scenes, practice analyzing SPECIAL GUEST! ADAM VERSENYI (1:30-2:15), Ramón Griffero translator
	Thurs - ASYNCH	Oct 21	Griffero, Day 6 View recorded lecture summarizing unit
	Sun	Oct 24	DUE BY 11:59 PM: MINI-EXAM #3 on Griffero unit
11	Tues - SYNCH	Oct 26	Unit 4: Diana Raznovitch and Solo Performance Read <i>Personal Belongings</i> by Diana Rzanovitch out loud in class together (Canvas)
	Thurs - ASYNCH	Oct 28	Raznovitch, Day 2 View recorded lecture on state-sponsored terrorism, <i>junta</i> regime in Argentina
	Sun	Oct 31	DUE BY 11:59 PM: RESPONSE #8 on Oct 28 readings and viewings
12	Tues - SYNCH	Nov 2	Raznovitch, Day 3 Discuss <i>Personal Belongings</i> Introduce Final Project

Wk		Date	
	Thurs – <u>SYNCH*</u>	Nov 4	<u>This is the only Thursday session that is Synchronous for the entire term following Sept. 9</u> Unit 5: Conchi León, Indigeneity, and Non-Linear Storytelling, Day 1 Entry point exercises Hand out Mini-Exam #4 prompt
	Sun	Nov 7	Read for today: <i>Mestiza Power!</i> by Concepción de Leon (order online or at SSU Bookstore) DUE BY 11:59 PM: RESPONSE #9 on <i>Mestiza Power!</i>
13	Tues - SYNCH	Nov 9	de León, Day 2 Discuss <i>Mestiza Power!</i> responses Present scenes Staging conventions of Non-Linear Storytelling Announce Make-Up Assignment
	Thurs	Nov 11	VETERAN'S DAY – NO CLASS
	Sun	Nov 14	DUE: FINAL PROJECT PLAN
14	Tues - SYNCH	Nov 16	de León, Day 3 Discuss reading Present scenes POSSIBLE GUEST: LOURDES GUZMÁN GONZALEZ AND BRENDA MUÑOZ (1:30-2:15), dramaturgs from the Mexican theater scene
	Thurs - ASYNCH	Nov 18	de León, Day 4 Recorded lecture and brief assigned viewings and readings on Yucatec Mayan culture
	Sun	Nov 21	DUE BY 11:59 PM: MINI-EXAM #4 on de León
15	Tues - SYNCH	Nov 23	Discuss Final Project First Drafts DUE: FINAL PROJECT FIRST DRAFTS
	Thurs - ASYNCH	Nov 25	THANKSGIVING – NO CLASS
	Sun	Nov 28	THANKSGIVING – NO ASSIGNMENT DUE
16	Tues – SYNCH	Nov 30	Work on Final Projects in class Student evals
	Thurs – ASYNCH	Dec 2	Instructor available 1-2:15 in Zoom class room to discuss Final Projects
	Sun	Dec 5	NOTHING DUE ON THIS DATE

Wk		Date	
Finals Week	Tues -- SYNCH	Dec 7, 1-3 pm*** this is longer than our normal class time	Discuss and share final projects DUE: FINAL PROJECTS There is no final exam for this course An absence from this finals week session will affect your Final Project grade, please see assignment

University Policies

Academic integrity

Students should know that the University's Cheating and Plagiarism policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work..

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students (Optional/suggested statement)

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made.". The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://www.sonoma.edu/ar/registration/addclasses.shtml>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. The Writing Center website is located at <http://www.sonoma.edu/programs/writingcenter/default.html>

THAR 373 Course Syllabus

Course Description

This course will examine dance as cultural expression through diverse global dance forms. This course focuses on ways in which social, ritual, and theater dance styles create and reflect cultural identity, define tradition and embrace innovation, and intersect in a global world. This course is intended to give you a broader perspective of how dance reflects and shapes cultural values and identity. We will look at differences and commonalities in dance forms across the globe and examine why people dance, where, when and how they dance; including audience/performer relationships, movement forms, how they came to be; and roles of dance in their culture. Through embodied scholarship that includes research, discussion, writing and presentations, we will also explore how dance has been informed/reshaped by globalization, technology, socialization, racialization and commercialism. Dance guest artists will share dance forms/styles with the class to support a deeper embodied understanding of the aesthetics, rituals, cultural values and histories studied in class. This course includes an embodied approach with somatic integration to learn with our bodies as well as our intellects. **Students will be expected to participate in movement experiences, no prior movement training required--"dance is for everyone".**

Class will be taught with an understanding of the circumstance of learning online during a pandemic and will put students' needs above all else.

Instructor Contact

- Name: Kristen Daley
- Email: kristen.daley@sonoma.edu
- Phone: 707-338-8066 (cell)
- Office Hours: Monday 1-2pm or by appointment

[I prefer direct email using the address listed as the primary method of contact. I will do my best to respond to your inquiry within 24 hours Monday-Saturday].

Kristen's Office Hour Zoom Link

(Links to an external site.)

Course Modality and General Expectations

[Dances of the World]: This is a Bi-Synchronous online course. This course will be delivered via Synchronous ZOOM sessions, Asynchronous assignments and peer discussions utilizing the learning management system, Canvas. You will use your SSU username and password to log in to the Canvas course.

In Canvas, you will access the ZOOM link for synchronous classes, course materials, assignments and resources. Activities will consist of ZOOM sessions, online assignments, discussion forums, and readings and viewings. All student work will be submitted/posted online in Canvas. Modules will be published three weeks at a time, assignments are due almost every Wednesday.

This is a 4 unit course and will require approximately 2-4 hours per week (outside of scheduled Zoom class time) in order to read course materials, watch course videos, and participate in course assessment activities.

A NOTE ON ZOOM ENVIRONMENT

Our *Dances of the World* class will be in a remote modality, via the ZOOM platform. Class in the ZOOM space is complex as we all have different amounts of space, privacy and accessibility. With this in mind I ask that you show up as fully as possible, with your camera on, unless there are special circumstances that do not allow for this. If you are in an environment where your camera will be off regularly please contact me to discuss as this course will be difficult as so much involves interaction and sharing of ideas, this is a dialogue based course.

ZOOM class environment and protocols for participation in class, a large percentage of your grade is based on participation. I invite cameras on for our class unless you have made prior arrangements with me. If you cannot have your camera on for **ONE class**,

please let me know BEFORE we start class that day by email:
kristen.daley@sonoma.edu

If you think you will need to have your camera off for most/all classes, please email me immediately so we can discuss, this course invites full participation; sharing your ideas verbally and showing up engaged and ready for class is strongly encouraged.

Goals and Learning Objectives

Course Goals for this course are to develop an atmosphere of group learning and exchange with observation, support, question and reflection. We will work together as a community to create an equitable, culturally relevant and anti-racist learning environment where everyone is given what they need to succeed. It is important to me that we create a community where bravery, trust, compassion and generosity are encouraged and where everyone becomes an ACTIVE and COMMITTED participant in the classroom community. Students are encouraged to bring their own bodily knowledge and lived experiences into the classroom. I am dedicated to creating an environment that liberates, as we work to radically reimagine our learning space.

Other Course Goals are to

- Discover the underlying commonalities that people around the world share in the art of dance
- Appreciate the differences between unique forms of dance
- Understand the content and language of dance (the text)
- Think critically about the role of dance in communities, society and culture (the context)
- Engage in a critical analysis of the sociocultural/sociopolitical impacts and influences that dance carries in society
- Dance in your body as a means of understanding your culture and experiences
- Improve summative, critical thinking and writing skills, and gain research skills
- Initiate collaboration and develop presentation/performance skills with intention and impact

GE Area C1 – Learning Outcomes: <https://ge.sonoma.edu>

Links to an external site.

Upon successful completion of this course, students will be able to:

- **GELO #/1: Critical Reading:** Actively analyze dance scholarship texts in a variety of forms and genres.
- **GELO #2: Disciplinary and Interdisciplinary Knowledge:** Identify, interpret, and apply methods, intellectual approaches, and fundamental concepts from dance, the social sciences and humanities.
- **GELO #3: Creative Expression:** Research, create and perform group presentations and performances through collaborative methods
- **GELO #4: Information Literacy:** Write a researched and informed critical analysis of a cultural dance form
- **GELO #5: Global Awareness:** Develop knowledge of past and present political, economic, and cultural relations through dance that operates at an international scale

Required Course Materials

This course is a zero cost GE class. ALL course materials will be supplied by the instructor. *It will be helpful if you are able to find a space that feels safe and inspiring for you to work/move in during our class meeting days.*

Helpful Dance Site: [SSU & CSU Collection of Dance Research](#)

Links to an external site.

Course Working Agreements

Course Working Agreements will be created with full input from students in this course the first or second week of the semester. This will be a living document that can be added to or adjusted throughout the semester by any class community member. These agreements are created to provide power, agency and accountability to each student

Taste and Language

Please note that our classroom is a place of learning and some of the content in this course may be challenging to discuss or view. It is included to fully understand the historical sequence of the discipline we are studying. Some views/ideas/philosophies of artists we study may also be controversial, again this is included to understand the scope of individual artistic processes. I will always do my best to make you aware of any material that may be challenging, so you can be sure to take care of yourself. Please speak with me directly if you have any questions or concerns. In discussion, both in class and on Canvas please use language that creates a comfortable environment for everyone. Please speak with me if you have any concerns.

Classroom Invitations and Offerings

Students are invited and expected to participate in movement explorations. You do not need prior dance experience. Phones are discouraged in class unless requested by instructor. One of the characteristics of both performance and pedagogy is that they are contingent on being present with each other. Let's honor this time together by putting phones away.

Course Format/Expectations

I encourage you to complete the reading, writing and research assignments and be prepared for online Zoom discussions for an impactful experience of this course. The readings and viewings serve as support for the lectures, discussions and movement practices.

Active Participation, Embodied Practice Reflections, Community Building (45%)

- *Participation/Attendance:* You are encouraged to engage in an exchange of ideas throughout the semester—asking questions, seeking answers, offering observations and insights. Class discussions and participation in dance explorations will hold a great deal of pedagogical weight. Please come to class prepared and ready to fully engage and when noted participate in movement practices. **NOTE:** You will NOT be graded on a scale of quality/level of dancing, and you do not need to have prior dance experience to participate! *Attendance:* attendance at all classes will serve you best in this course. Missing more than two out of the 10 synchronous classes can impact your participation and overall grade. Please try your best to be here for every SYNCHRONOUS (10 classes). We need/want your presence, energy, ideas, input in class...you and your contributions are valued.
- *Embodied Practice Reflection:* Students will be asked to reflect on their embodied practice participation at the end of each movement experience, six classes scheduled. This meta-learning moment will help synthesize the embodied scholarship with the required readings, writings and discussion.
- *Community Building:* I graciously ask that each student do their best to bring their full selves to class and build a community that is joyful and respectful to all; ice breakers, completing an intake survey, creating course agreements and presenting a cultural sharing are all meant to build community in the classroom and to center the student's experiences and voice.

Writing Assignments Connected to Course Materials (40%):

- *8 Writing Assignment/Discussion Board Assignments:* These assignments are created to help you synthesize your reading, viewing and research of course materials with ideas we are problematizing and discussing in class. Assignments may consist of writing reflections, artistic interpretations, videos, discussion boards, encouraging multiple ways of responding to required course materials.
- *Readings/Resources:* The readings, resources and videos assigned in class will support your learning and building of embodied knowledge, it will be difficult to fully participate and pass this course if you do not complete the readings/resources.

Research Work (15%)

- *"I Come From..." Cultural Sharing Draft and Final Project:* The final project will consist of connecting your past, present and future, your identity, your sense of belonging, home and ancestry. More information to follow.

Grading Policy

Active Participation, Building Community, Reflection (90 points)

- Icebreaker (Discussion Board) **10 points**
- Course Agreements Reflection (Discussion Board) **10 points**
- Intake Survey **10 points**
- Cultural Sharing In Class Brief Presentation **5 points**
- Embodied Practice Reflection **35 points** (5 points seven classes)
- Classroom Participation **20 points** (graded in collaboration with student input)

Writing Assignments Connected to Course Readings/Resources (80 points)

- 8 Writing Assignments/Discussion Boards **80 points** (10 points each)

Research Assignments (30 points)

- "I Come From" Research Project Draft **10 points**
- "I Come From..." Project/Presentation **20 points**

GRADE	PERCENTAGE	POINTS NEEDED
A	100-94%	188-200
A-	90-93%	180-187
B+	87-89%	174-179
B	83-86%	166-173

B-	80-82%	160-165
C+	77-79%	154-159
C	73-76%	146-153
C-	70-72%	140-145
D	60-69%	120-139
F	<59%	119<

Late Policy

Created by (you) the students from THAR 373, Fall 2021 in collaboration with each other.

All students are encouraged and invited to complete their assignments in a timely manner honoring our course commitments. For all assignments you will have a week to complete the work. The assignment will prepare you for the work that will happen in the classroom. With that being said, it is obvious that things come up and we are all navigating different and varying situations. Each student will be given 2 late assignment cards that allow for a one week extension for the assignment. After that one week extension, 1 point will be taken off for each day it is past due. The assignment will close 3 days after the one week extension.

Each student agrees to communicate with Kristen that they will be turning in a late assignment by the time the original assignment is due. If you do not communicate with Kristen one point will be taken off for each day the assignment is late.

Thank you for your awesome input here!

A NOTE ON the Syllabus

This syllabus is a contract between the professor and the individual student. If you are in the class, you are agreeing to follow the requirements of the syllabus. As your professor, I agree to do my best to be prepared, engage your imaginations and intellects, and help you to succeed in the course. This syllabus is subject to changes and will be communicated to the class with proper notice.

Fire Policy

- Natural Disaster Policy: Given the risk for fires in the region as well as prolonged power outages to prevent future fires, I will adapt the course in response to either situation. This may include altering deadlines or changing assignments. Should either situation occur, I will maintain contact with the class via Canvas on a regular basis. If you are impacted by fires or power outages, please take care of yourself and your loved ones first and foremost. Once you're able, we can make a plan so you can catch up with anything you miss. Please know if you need an extension (for any reason), just ask.

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. - SSU University Policies

DSS

If you are a student with a disability and think you may need academic accommodations, please contact Disability Services for Students (DSS) located in Schulz 1014A. Please contact DSS as early as possible in order to avoid a delay in receiving accommodation services. The use of DSS services, including testing accommodations, requires prior authorization by DSS in compliance with university policies and procedures. See SSU's policy on Disability Access for Students

Links to an external site.

- Phone: (707) 664-2677
- Phone TTY/TDD: (707) 664-2958
- DSS Website
- Links to an external site.
-

Counseling and Psychological Services (CAPS)

- Phone: (707) 664-2153
- CAPS Website
- Links to an external site.
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The land on which Sonoma State University stands is part of the unceded territory of the Coast Miwok and Southern Pomo, recognized today as the Graton Rancheria tribe. We respectfully acknowledge the Indigenous peoples, past, present and future and their continuing presence in this homeland. We also acknowledge the forced enslavement of Africans and their ascendants whose labor has built the America we know today. We recognize that neither the land or labor acknowledgements are enough, and invite you to google Land Back Movement or Reparations Movement for more information on specific things we can do to repair what was stolen and lost from Indigenous and Black Americans.

Course Schedule

WEEK	TOPIC	DUE
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Week 1 8/18/21	Introduction to Class/Global Perspectives in Dance	Intake Survey, Ice Breaker Discussion Board 1
Week 2 8/25/21	Dance as Social Life, Identity and Cultural Practice & Movement Practice*	Readings, Viewings, Discussion Boards 2 & 3, Embodied Practice Reflection 1
Week 3 9/1/21	Cultural Appropriation & Dance	Readings, Viewings, Writing Assignment
Week 4 9/8/21	Hip Hop Culture & Dance ASYNCHRONOUS/NO ZOOM CLASS	Readings, Viewings, Writing Assignment
Week 5 9/15/21	Hip Hop Dance & Movement Practice*	Readings, Viewings, Embodied Practice Reflection 2
Week 6 9/22/21	Indigenous Dance & Traditions ASYNCHRONOUS/NO ZOOM CLASS	Readings, Viewings, Writing Assignment
Week 7 9/29/21	Contemporary Indigenous Dance & Movement Practice*	Readings, Viewings, Embodied Practice Reflection 3
Week 8 10/6/21	I Come From/Multiple Stories	Readings, Viewings, First Draft of "I Come From" Writing/Presentation

Week 9 10/13/21	Ballet Folklórico and Movement Practice*	Embodied Practice Reflection 4
Week 10 10/20/21	Dance in South America/Brazil's Capoeira & Movement Practice*	Readings, Viewings, Writing Assignment 4, Embodied Practice Reflection 5
Week 11 10/27/21	Dances from the African Diaspora ASYNCHRONOUS/NO ZOOM CLASS	Readings, Viewings, Writing Assignment
Week 12 11/3/21	Dances From the African Diaspora & Movement Practice*	Readings, Viewings, Embodied Practice Reflection 6
Week 13 11/10/21	Dance in India: Bhangra & Bollywood & Movement Practice*	Readings, Viewings, Embodied Practice Reflection 7
Week 14 11/17/21	Commonalities in Dance Around the World ASYNCHRONOUS/NO ZOOM CLASS	Readings, Viewing, Discussion Board
Week 15 11/24/21	THANKSGIVING BREAK	Enjoy your break

Week 16	"I Come From..." Project Presentation and Sharing	
12/1/21		

*refers to classes that will have guest artists or Kristen leading an embodied movement practice, please wear clothes that allow for ease of movement.

See individual Canvas Modules for detail readings, resources, assignments, assessments.

Sonoma State University
Department of Theatre and Dance
THAR 376/377
Playwriting I/Playwriting II
Fall 2021

Instructor:	Scott Horstein
Office Location:	Online
Telephone:	n/a
Email:	horstein@sonoma.edu
Office Hours:	W 12:30-1:30, Thurs 2:30-3:30 and by appointment
Class Days/Time:	MW 11-12:15
Classroom:	Online (synchronous class sessions)

Course Description

Catalog Description

An introduction to the art and craft of writing for the stage, using first drafts to free the imagination and revision to implement structure. Writing is performed in end-of-term festival.

Course Description

Welcome to Playwriting! This class welcomes writers of all backgrounds and inspirations to learn the fundamentals of playwriting, whether or not you've ever written anything before.

The playwright José Rivera says that plays are more like poetry and music than like the novel. A play is a blueprint for live performance, and in this way is somewhat like a musical score. How can this blueprint designate spectacle, music, idea, language, character, and plot? How can it suggest a whole world, a small part of which lives in front of us on the stage during the brief period of the play's life? How is writing for the stage different than writing for the camera, and from other kinds of writing?

This course is essentially a writing workshop – an environment where we create work in class and give feedback on work created both in and out of class.

The writing process in this class is twofold:

1. Drafting, generating raw material: Freeing our imaginations to the ideas around and in us and not worrying how to make a play out of them. The idea is to forget about structure entirely. To borrow from playwright Christine Evans, we don't want to "write what we know," we want to write what we *don't* know

about what we know. We will work on Drafting with in-class exercises and take-home assignments.

2. Revision and structure: Though your fellow writers and the instructor will give you feedback on your writing, you will learn to assess the structure of your own play on your own, to be your own dramaturg and guide, as we discover the inherent structure of the raw material you have generated. We will work on Revision with in-class exercises and take-home assignments.

The goal by the end of the term is to write either 2 short plays or one slightly longer play, and then to revise 1 of those short plays or the slightly longer play.

- Short plays should be 3 “chunks” (9-10 pages), maximum 3 characters
- Longer plays should be 6 “chunks” (18-20 pages), maximum 3 characters

This class can be taken three times for credit, first as 376 (Playwriting I), then twice as 377 (Playwriting II). If you’re taking 377, you should be doing the longer (6 “chunk”) play option.

Our class will culminate in the Super Mega Molten Hot Lava New Play Festival, produced by the Department of Theatre Arts and Dance, in which student actors from the department will read our plays for a public audience. THAR 376/377 students should enroll in THAR 302:001 for an extra unit to cover their participation in the festival.

Course Goals

- Explore how writing for the stage is different than writing for the camera, or from the novel, or other forms of writing
- Develop strategies and methods for drafting and generating raw material.
- Develop strategies and methods for revision and discovering the inherent structure in a first draft
- Examine important examples of contemporary playwriting to gain exposure to a range of possible playwriting and storytelling aesthetics
- Contribute to a collaborative, rigorous, and supportive workshop environment

Learning Outcomes

- Draft two short plays or one slightly longer play
- Revise one of the plays drafted
- Have a play you have written performed in an online developmental reading format
- Gain fluency in discussing contemporary play styles

Course Requirements

Grading is based on the following:

1. Attendance:

- You are allowed 3 absences.
- After your 3rd absence, each subsequent absence (4th, 5th, etc.) will lower your attendance grade by 3 points (from 36% to 33%, from 33% to 30%, etc.).
- 2 unexcused latenesses or early departures = 1 absence.
- Absence from the finals week session is the equivalent of four absences.

2. **Chunks of writing** that will be due on a weekly or biweekly basis. Chunks will be graded not on the quality or inspiration of your writing, but on whether you follow the specific prompts of the scene assignment.
3. **Response papers** to required viewing and reading assignments. These are graded simply on whether you seem to have taken the assignment seriously and engaged with the assigned reading or viewing.
4. **Revision Assignments**

1. Attendance	22 points
2. 6 First-Draft Chunks	36 (6 points each, drop the worst one)
3. 3 Response papers	18 points (6 points each)
4. Revision Assignments:	24 points (6 points each)
Synopsis Assignment	
Revision #1	
Festival Draft	
Final Revision	
TOTAL	100 points (100%)

A: 94-100 / A- : 90-93 / B+=87-89 / B: 84-86 / B-: 80-83 / C+: 77-79 / C: 74-76 / C-: 70-73 / D+: 67-69 / D: 64-66 / D-: 60-63 / F: 60 and below

Participation: I will also take into account the quality of your full participation and engagement in class, and may adjust your grade either up a step (i.e., B to B+) or down a step (i.e., B to B-) based on how you have engaged with and made a contribution to the classroom community.

Late work: If you turn in work after it is collected, even during the same class period, it will be considered late. Generally, you lose 1 point on an assignment for every day it is late.

Make-Up Assignment: If you miss assignments or classes such that it affects your grade, you can do the make-up assignment. I will announce the make-up assignment Nov. 17. If you have not missed assignments or classes such that it affects your grade, you cannot get credit for the make-up assignment, i.e., it does not function as “extra credit.”

A Note on Attendance

In this course there are no “excused” absences. An absence simply means you weren’t in class that day. It doesn’t matter whether the reason is a “good one,” i.e. a family emergency, or whether you “deserve” to be counted as absent.

If you are absent, it is *your* responsibility to find out what was done in class and whether there are any assignment or schedule changes. Arrange now to get the contact information of a fellow student.

A Note on Grading

If you’re here at Sonoma State, it’s probably because some part of you is excited to learn and explore the world through study and inquiry. If you invest in the work with your mind and heart, if you come to class regularly, if you turn your assignments in, chances are you will not only pass the course but do well. We have every confidence that you can do well.

However, you do not automatically get a good grade. You have to earn it.

Your grade is not a personal judgment. It does not reflect whether you are good or nice. It does not reflect whether you mean to do well. It reflects whether you make a strong contribution to our community of learners, and whether you achieve strong individual results.

Required Texts/Readings

Texts

Fornes, Maria Irene. *The Danube*. In *Plays: Maria Irene Fornes*. PAJ Publications, 2001) (*SSU Bookstore, other online bookstores*)

Garcia-Romero, Anne. *Earthquake Chica*. Broadway Play Publishing, 2007. (*SSU Bookstore, other online bookstores*)

Parks, Suzan-Lori. *365 Days/365 Plays*. Theatre Communications Group, 2006. (Canvas)

Required Performances

- 365 Days / 365 Plays* by Suzan-Lori Parks, performs online, must attend Nov. 4, 5, 6, or 7. Precise days and times are available at the Department of Theatre Arts & Dance website. Tickets are free to SSU students with ID.
<https://theatreartsanddance.sonoma.edu/stage>

Additional Costs

If at all possible, please plan on printing out a copy of your writing assignment on the days we read it in class. Please plan ahead for printer access and availability of ink and paper throughout the semester.

General Expectations

This class models professional audition and rehearsal standards, which are useful standards for all professions.

Participate by:

- Listening
- Being present in the room
- Only using phones for course related work.
- Take notes when needed (ideally with paper and pen/pencil, rather than on the machine you zoom with).

Taste and Language

Plays often involve emotionally or physically extreme situations or language. Some of the reading and viewing for this term may deal frankly with situations involving violence, foul language, sexuality, or other “adult” situations. In discussion, please use language that you feel creates a comfortable environment for everybody.

In your writing work, which will be read out loud in class – we want to lift up your voice and what you want to express and explore, so generally you should feel free to explore most any subject matter, language, choices, or ideas. At the same time, please also bear in mind what might be appropriate for a university classroom environment. In rare cases, there may be content that is not appropriate for this particular venue. If you anticipate or have any questions at all about this, please let the instructor know in advance, so that the instructor can provide feedback and guidance.

If you have any questions at any time about any of this, please let me know.

Plagiarism

Plagiarism means that you state someone else's words or ideas but don't acknowledge them as the source. Here are examples that can constitute plagiarism, ask your instructor ahead of time if you have any questions:

- If you copy or paste even a single sentence from another play or piece of writing and you don't identify them as the source of the sentence
- If you and a friend work together on an assignment and don't write your assignments separately, but instead write alternate versions of each other's assignments. It's fine to consult and study together, but the final product you turn in must demonstrate clear independent work.

Plagiarism is easy for instructors to spot, and the penalties for it can include a failing grade on the assignment, a failing grade for the course, or even expulsion from the university. **Please don't plagiarize.**

Video and Audio Recording

Please note that unless you have clear permission from the performer and the instructor, you are not allowed to record any of the work read or performed in class, whether by students or by professionals. Recorded performances in class may not be what the artist wants you to put out there, and they have the right to control their artistic and intellectual property.

A Note On Zoom Environment

Class in the ZOOM space is complex as we all have different amounts of space, privacy and accessibility. I ask that cameras are on for our class unless you have made prior arrangements with me. If you cannot have your camera on for even **ONE class**, please let the instructor(s) know **BEFORE** we start class that day by email.

If you think you will need to have your camera off for most/all classes, please email me immediately so we can discuss, as it will be difficult to pass the course without your full participation, on camera: sharing your ideas verbally and showing up engaged and ready for class is imperative. In smaller breakout groups it is particularly important to create a safe and fair environment by having all group members have cameras on and share, and not have students who are off-camera and unresponsive.

If you do not email me before class re: camera needs, you will not be able to stay in the ZOOM space, and you will miss the learning activities for that day. This is for all of us to have the best learning and teaching conditions and a safe-as-possible environment.

Additionally, in order to make this as safe a space as possible, we would ask that you respect your fellow students' privacy by not *displaying* the class Zoom session to other members of your household for any significant period of time. Please also do not *record* any part of the class session without the instructors' permission (students with recording permission arranged through DSS accommodation are exemption from this restriction). Thank you for your understanding.

THAR 376/377
Playwriting I & Playwriting II
Fall 2021 Course Schedule

Schedule is subject to change with fair notice by the instructor in class.

Week		Date	
1	<i>Wed</i>	Aug 18	Introduction Briefly: <ul style="list-style-type: none"> ● review syllabus ● discuss formatting ● begin sign-ups ● Mega Hot festival and schedule ● discuss casting outreach, start casting sign-ups In-class writing Assign Chunk #1
2	<i>Mon</i>	Aug 23	Unit 1: Drafting Share writing, Group A DUE: Chunk #1
	<i>Wed</i>	Aug 25	In-class writing
3	<i>Mon</i>	Aug 30	Share writing, Group B DUE: Chunk #2
	<i>Wed</i>	Sept 1	In-class writing
4	<i>Mon</i>	Sept 6	LABOR DAY – NO CLASS
	<i>Wed</i>	Sept 8	Read for today: <i>Earthquake Chica</i> by Anne Garcia-Romero DUE: RESPONSE 1
5	<i>Mon</i>	Sept 13	Share writing, Group A Due: Chunk #3 (FULL FIRST 10-MINUTE PLAY OR FIRST INSTALLMENT OF ONE-ACT)
	<i>Wed</i>	Sept 15	In-class writing
6	<i>Mon</i>	Sept 20	Share writing, Group B Schedule October revision meetings DUE: Chunk #4
	<i>Wed</i>	Sept 22	Read for today: <i>The Danube</i> by Maria Irene Fornés DUE: RESPONSE 2

Week		Date	
7	<i>Mon</i>	Sept 27	Share writing, Group A DUE: Chunk #5
	<i>Wed</i>	Sept 29	In-class writing
8	<i>Mon</i>	Oct 4	Share writing, Group B DUE: Chunk #6 (ALSO TURN IN WHOLE 2ND 10-MINUTE PLAY, OR WHOLE ONE-ACT, including casting breakdown) <i>Conclude sign-ups for Mega Hot festival</i>
	<i>Wed</i>	Oct 6	<u>Unit 2: Revision & Structure</u> Discuss revision techniques In-class writing: Synopsis of play
9	<i>Mon</i>	Oct 11	Each revision group reads each other's drafts and synopses in class DUE: Synopsis Assignment
	Day/time TBD		REVISION MEETING #1 during office hours: Clone Group, Mandalorian Group
	<i>Wed</i>	Oct 13	Revision Meet #1 during class: Wookie Group <i>Discuss KCACTF play contests</i>
10	<i>Mon</i>	Oct 18	Each revision group reads each other's new drafts in class Read together in-class <i>365 Days/365 Plays</i> DUE: Revision #1
	Day/time TBD		REVISION MEETING #2 during office hours: Wookie Group, Mandalorian Group
	<i>Wed</i>	Oct 20	Revision Meet #2 during class: Clone Group <i>Projected date to announce Mega Hot casting</i>
11	<i>Mon</i>	Oct 25	Instructor reviews festival drafts Discuss festival Begin reading together in-class <i>Play Title TBA Canvas</i> DUE: Festival draft

Week		Date	
	<i>Wed</i>	Oct 27	Continue reading <i>Play Title TBA</i> <i>Last day to announce Mega Hot casting and distribute drafts</i>
12	<i>Mon</i>	Nov 1	Finish reading <i>Play Title TBA</i> , discuss Discuss festival Read in class: <i>365 Days/365 Plays</i> by Suzan-Lori Parks
	<i>Wed</i>	Nov 3	Read in class: <i>365 Days/365 Plays</i> by Suzan-Lori Parks
	<i>Thurs-Sun</i>	Nov 4-7	Go see <i>365 Days / 365 Plays</i> online – you must see this the 1st weekend it performs Performance times/dates at https://theatreartsanddance.sonoma.edu/stage Due, Sunday, Nov. 7: RESPONSE 3 on performance of <i>365 Days/365 Plays</i>
13	<i>Mon</i>	Nov 8	NO CLASS during day (concession for festival)
	<i>Wed</i>	Nov 10	NO CLASS during day (concession for festival)
14	<i>Mon</i>	Nov 15	No class (concession for festival)
	<i>Wed</i>	Nov 17	Post-mortem on festival plays Make-up assignment announced
15	<i>Mon</i>	Nov 22	More post-mortem on festival plays
	<i>Wed</i>	Nov 24	THANKSGIVING -- NO CLASS
16	<i>Mon</i>	Nov 29	In-class writing Discuss play submissions and writing careers and opportunities
	<i>Wed</i>	Dec 1	DUE: Final Revision Share writing Student evaluations

Week		Date	
Final Exam	<i>Wed</i>	Dec 8	FINAL MEETING: 10:30 AM – 12:30 PM Share more writing There is no actual final exam for this class Absence from the finals week session will count as four absences.

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://www.sonoma.edu/ar/registration/addclasses.shtml>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Academic Integrity

Students should know that the University's Cheating and Plagiarism policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, requires you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Academic Accommodations

If you are a student with a disability and think you may need academic accommodations, please contact Disability Services for Students (DSS), located in the Schulz Information Center, Room 1014A, Voice: (707) 664-2677 (dial 711 for Relay), as early as possible in order to avoid a delay in receiving accommodation services. Use of DSS services, including testing accommodations, requires prior authorization by DSS in compliance with university policies and procedures. Disability Access for Students (SSU Policy 2005-2).

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. The Writing Center website is located at <http://www.sonoma.edu/programs/writingcenter/default.html>.

**Humanities Learning Community
THAR 160B
Performance, the Artistic Process, and You
Spring 2021**

Instructors:	Doyle Ott, Scott Horstein
Office Locations:	Zoom
Telephone:	n/a
Email:	doyle.ott@sonoma.edu , horstein@sonoma.edu
Office Hours:	Doyle: Mon 12-1 & by appointment on Zoom https://SonomaState.zoom.us/j/93437442275 Scott: Wed 5:30-6:30 (Wed office hours Zoom link) Th 4:30-5:30 (Thurs office hours Zoom link) and by appointment
Class Days/Time:	Lecture: M 1-2:50 (Scott) Section: M 3-4:50 (Doyle)
Classroom:	Zoom
Peer Mentor	Emely Torres, torreeme@sonoma.edu

Catalog Description

THAR 160 A/B is a year long course, which features weekly lectures and small seminars. It delves deep into the nature of dance, theatre, and live performance, and asks the student to explore the nature of creativity itself. It constitutes a First-Year Learning Community (FLC), and satisfies GE Areas A3 (Critical Thinking, Fall) and C1 (Arts, Spring).

Further Course Description

Theatre and dance and other cultural performances create spectacle from darkness and light, time and space, words and gesture, and from life and death itself. In this year-long course we will explore the magic of the stage and its ability to transform. We will attend live dance and theater performances on campus, read plays and articles, view videos of great professional performances, and analyze the process by which theater and dance artists create powerful work. We will examine argument itself as a fundamental building block of drama; use written and oral critical thinking assignments to deepen our analysis; and use a specific Critical Response Process to discuss artistic work. Most importantly, we will make *performances* through various solo and group performance projects designed for artists and non-artists alike to explore their imagination. These experiments will ask you to get up in front of you peers to perform, and are designed to be challenging but also safe and fun, regardless of your level of experience with art-making. Through all of this, we will explore the transformational power of your own first year in college, and how your journey parallels those of the artists and characters we study.

Learning Communities

You are enrolled in a “Learning Community,” a year-long course that will allow you to study a particular subject in depth, and also will help transition you from high school to life in the university.

Course Goals

- Develop a new understanding of the power of your own imagination
- Develop key critical thinking skills via aesthetics and embodied practice.
- Understand artistic process as a metaphor that can help you manage the cultural, social, and educational transition from high-school to a university setting
- Examine how cultural identity shapes our experience and creation of performance

Learning Outcomes

Upon successful completion of this course, students will be able to:

- Articulate basic theories of performance and aesthetics, then put them into practice through the creation of short original performance pieces
- Articulate distinctions and commonalities between dance performance and theater performance, and identify relationships with sociology and kinesiology
- Identify, analyze, and model argument as a fundamental building block of drama
- Analyze and research a dance or theatre production.
- Provide cogent and respectful critical feedback to classroom projects
- Engage meaningfully and personally as a spectator at dance and theater productions.
- Demonstrate skills necessary to be successful and actively engaged in college.
- Demonstrate skills and dispositions to develop meaningful and healthy relationships
- Develop a sense of belonging within the campus community.

Peer Mentor

Emely Torres will be our continuing peer mentor for THAR 160. As peer mentor, she will continue to serve a leadership role in guiding the class and acting as a resource for your continuing transition to the university. She will also be providing important content about your transition. Emely is not responsible for grading, though you are free to discuss any part of the academics of the course with her.

Grading

All grades are assigned by your section instructor (Doyle). All grading of work is done by your section instructor.

If you're here at Sonoma State, it's probably because some part of you is excited to learn about and explore the world through study and inquiry. If you invest in the work with your mind and heart, if you come to class regularly, if you turn your assignments in, chances are you will not only pass the course but do well. We have every confidence that you can do well.

However, you do not automatically get a good grade. You have to EARN it.

Your grade is not a personal judgment. It does not reflect whether you are good or nice. It does not reflect whether you mean to do well. It reflects whether you make a strong contribution to our community of learners, and whether you achieve strong individual results.

Classroom Expectations

Participate by:

- Listening
- Taking notes
- Taking part in experiments
- Being present in the room

Please only be on phones for course related work. Take notes (ideally with paper and pen/pencil, rather than on the machine you zoom with).

Course Requirements and Grading

a. Attendance and Participation

Attendance

- **What follows is the “norm” for the class. Due to our unusual circumstances, we can bend the policies here if you communicate clearly.**
- **You are allowed 3 absences COMBINED for the term for lecture and section, i.e.** 3 section absences; or 1 lecture absence + 2 section absences, or 2 lecture absences + 1 section absence, or 3 lecture absences.
- After your 3rd absence, each subsequent absence (4th, 5th, etc.) will lower your attendance grade by 3 points (from 10% to 7%, from 7% to 4%, etc.).
- 2 unexcused latenesses or early departures = 1 absence.
- There are no “excused” absences. An absence simply means you weren’t in class that day. It doesn’t matter whether the reason is a “good one,” i.e. a family emergency, or whether you “deserve” to be counted as absent.
- If you are absent, it is *your* responsibility to find out what was done in class and whether there are any assignment or schedule changes. Arrange now to get the contact information of a fellow student.

Participation is determined by your section instructor to assess your initiative and generosity in contributing to the group effort each class session. It includes keeping your 1-on-1 appointments with your Peer Mentor.

- b. **Online Exercises** - including Reading Responses. These are short written reflection assignments on Canvas.
- c. **3 Performance Diaries**, all due on Canvas Sundays at 11:59 pm. You must attend **all three** of the following: *Spring Awakening*, *Sonnets for an Old Century*, and *Spring Dance*, all produced by the Sonoma State Dept. of Theatre Arts & Dance. Free tix at <https://theatreartsanddance.sonoma.edu/stage>
- d. **1 GMC Performance Diary**. You must attend **one** of the following and respond to a written prompt:
 - *Quetzal* -- Thurs, March 11 at 7 pm (available on-demand for 48 hours from that time)
 - *Clear Creek Creative* – Thurs, April 1 at 7 pm (available on-demand for 48 hours from that time)
 - *Michael Mwenso’s Black Music Series, Episode 5: Our Own Journeys* – Thursday, April 8 at 7 pm (available on-demand for 48 hours from that time)
- Instructor must request your free tix for GMC shows. We will make a ticket request list in class.

- The GMC Performance Diary is due on the Sunday immediately following the show at 11:59 pm.
- e. **3 Artistic Experiments** are group projects that synthesize the concepts we have been studying. You will be graded not on “talent” but on the effort and risk reflected in your project. These include the Documentary Project, the Costume Project, and the Solo Performance Project.
- f. **One Term Paper--** A rough draft at midterm and final draft at end of course.

Points

- | | |
|-------------------------------|---|
| a. Attendance & participation | 10 points |
| b. Online Exercises | 60 points (including 8 reading exercises and other section assignments) |
| c. 3 Performance Diaries | 30 points (10 points each) |
| d. 1 GMC Performance Diary | 10 points |
| e. 3 Artistic Experiments | 60 points (20 points each) |
| f. Term Paper | 30 points |

TOTAL 200 points

A: 188-200/ A- : 180-187/ B+=174-179/ B: 168-173 / B-: 160-167 / C+: 154-159 / C: 148-153 / C-: 140-147/D+: 134-139 / D: 128-133 / D-: 120-127 / F: 120 and below

Plagiarism

Plagiarism means that you state someone else’s words or ideas but don’t acknowledge them as the source. Here are examples that can constitute plagiarism, ask your instructor ahead of time if you have any questions:

- If you copy or paste even a single sentence from a friend’s paper or from the Web and you don’t identify them as the source of the sentence
- If you and a friend work together on an assignment and don’t write your papers separately, but instead write alternate versions of each other’s paper. It’s fine to consult and study together, but the final product you turn in must demonstrate clear independent work.

Plagiarism is easy for instructors to spot, and the penalties for it can include a failing grade on the assignment, a failing grade for the course, or even expulsion from the university. **Don’t plagiarize.**

Required Texts and Viewings

Texts

Deavere Smith, Anna. *Twilight: Los Angeles, 1992*. Anchor Books, 1994.
(NOT the Dramatists Play Service edition).
(At SSU bookstore.)

Additional Required Readings are available on the lecture Canvas page.

Recorded Plays and Dances

All recorded plays and dances will be viewed in class. If you miss a viewing, some of the videos may be available via youtube or other internet resources.

Taste and Language

Dances and plays often involve emotionally or physically extreme situations or language. Some of the reading and viewing for this term may deal frankly with situations involving violence, strong language, sexuality, or other “adult” situations. In discussion, please use language that you feel creates a comfortable environment for everybody. If you have any questions at any time about any of this, please let us know.

Video and Audio Recording

Please note that unless you have clear permission from the performer and the instructor, you are not allowed to record any of the live performances presented in class, whether by students or by professionals. Recorded performances in class may not be what the artist wants you to put out there, and they have the right to control their artistic and intellectual property.

A Note On Zoom Environment

Class in the ZOOM space is complex as we all have different amounts of space, privacy and accessibility. We ask that cameras are on for our class unless you have made prior arrangements with us. If you cannot have your camera on for even **ONE class, please let the instructor(s) know BEFORE we start class** that day by email.

If you think you will need to have your camera off for most/all classes, please email us immediately so we can discuss, as it will be difficult to pass the course without your full participation, on camera: sharing your ideas verbally and showing up engaged and ready for class is imperative. In smaller breakout groups it is particularly important to create a safe and fair environment by having all group members have cameras on and share, and not have students who are off-camera and unresponsive.

If you do not email us before class re: camera needs, you will not be able to stay in the ZOOM space, and you will miss the learning activities for that day. This is for all of us to have the best learning and teaching conditions and a safe-as-possible environment.

Additionally, in order to make this as safe a space as possible, we would ask that respect your fellow students’ privacy by not displaying the class Zoom to other members of your household for any significant period of time. Thank you for understanding.

THAR 160 Humanities Learning Community Spring 2021 Class Schedule

*Schedule is subject to change with fair notice by the instructor in class.
Due dates listed elsewhere on Canvas supersede dates listed here.*

Wk	Date		Topics, Readings, Assignments, Deadlines
1	Jan 25	Mon lecture	<p><u>Casting Communities: Gender, Sexuality, Race</u></p> <p>Syllabus review Introduce notion of Documentary Theater Introduce Anna Devere Smith</p> <p>Assign Artistic Experiment #4: Documentary Project</p>
1	Jan 25	Mon section	<p>Check-in Interview techniques for Documentary/Ethnographic drama Identify interview subjects</p>
2	Feb 1	Mon lecture	<p><u>Twilight: Los Angeles, 1992, Day 1</u></p> <p>Read before lecture: Anna Devere Smith, the following selections from <i>Twilight</i> (available at SSU Bookstore): – Introduction to <i>Twilight</i> at front of book -- The following 5 monologues in the script:</p> <ul style="list-style-type: none"> • “Indelible Substance” (Josie Morales) – pp.66-69 • “To Look Like Girls From Little” (Elvira Evers) – pp.118-123 • “Godzilla” (Anonymous Man #2 – Hollywood Agent) – pp.134-141 • “The Beverly Hills Hotel” (Elaine Young) – pp.150-155 • “Swallowing the Bitterness” (Mrs. Young-Soon Han) – pp. 244-249 <p>DUE at beginning of lecture on Canvas: READING EXERCISE #1 on today’s readings</p>
2	Feb 1	Mon section	<p>Speed dating – interview and performance practice Note taking techniques</p>
3	Feb 8	Mon lecture	<p><u>Casting Communities: Twilight, Day 2</u></p> <p>Watch before lecture: the entirety of <i>Twilight: Los Angeles, 1992</i> (link on Canvas, about 90 minutes)</p> <p>DUE at beginning of lecture on Canvas: READING EXERCISE #2 on today’s advance viewing of <i>Twilight</i></p>

3	Feb 8	Mon section	DUE: Score for Documentary Project DUE: Note taking assignment
4	Feb 15	Mon lecture	Casting Communities : <i>Twilight</i>, Day 3 Read before lecture: <ul style="list-style-type: none"> Joel Olsen, from <i>The Abolition of White Democracy</i> (Canvas) <p>Discuss definitions of race, critical distance, naturalistic v. presentational acting, and Smith's work Preview <i>Spring Awakening</i></p> <p>DUE at beginning of lecture on Canvas: READING EXERCISE #3 on today's readings</p>
4	Feb 15	Mon section	Section activities DUE: Documentary Project – performance/viewing in section
4	Feb 17-21	various	PERFORMANCE: View <i>Spring Awakening</i> by Steven Sater (book) and Duncan Sheik (lyrics/music). Live-steamed only at these times: <ul style="list-style-type: none"> Wed Feb 17, 7:30p Th Feb 18, 7:30p Fri Feb 19, 7:30p Sat Feb 20, 7:30p Sun Feb 21, 2pm <p>DUE: PERFORMANCE DIARY #1, 11:59 PM, Sunday, April 21</p>
5	Feb 22	Mon lecture	Casting Communities: <i>Twilight</i>, Day 4 Read before lecture: <ul style="list-style-type: none"> Introduction to <i>Fires in the Mirror</i> by Anna Deavere Smith (Canvas) <p>DUE at beginning of lecture on Canvas: READING EXERCISE #4 on today's readings</p>
5	Feb 22	Mon section	DUE: Documentary Projects Reflection Discuss <i>Spring Awakening</i>
6	March 1	Mon lecture	Casting Communities: <i>Twilight</i>, Day 5 Read before lecture: <ul style="list-style-type: none"> Debby Thompson, selections from "Is Race a Trope?" (Canvas) <p>DUE at beginning of lecture on Canvas: READING EXERCISE #5 on today's readings</p>
6	March 1	Mon section	Speed dating: costume prep DUE: Instructor one on ones
7	March 8	Mon lecture	<u>Casting Communities: Gender, Sexuality, Race</u> <u>UNIT 5: Taylor Mac, Day 1</u> Read before class:

			<p>- Various authors, articles on Taylor Mac's <i>A 24-Decade History of Popular Music</i> (Canvas)</p> <p>View in class: Excerpts from Taylor Mac's <i>A 24-Decade History of Popular Music</i></p> <p>Assign Artistic Experiment #5: Costume Project</p> <p>DUE at beginning of lecture on Canvas: READING EXERCISE #6 on today's readings</p>
7	March 8	Mon section	<p>Gendered space- costume previews and workshop</p> <p>Due: Costume collages</p>
7	March 12	Thur 7pm – Sat 7 pm	<p>GREEN MUSIC CENTER performance: <i>Quetzal</i>, 7 pm (and available on-demand for 48 hrs after)</p> <p>See p.3 of syllabus --- <i>must attend this or one of selected GMC concerts</i>. THAR 160 students get free tix via instructor by advance sign-up, wait for details in class.</p> <p>DUE: GMC PERFORMANCE DIARY for <i>Quetzal</i> due 11:59 PM, Sunday, March 14</p>
8	March 15	Mon lecture	<p>Casting Communities: Taylor Mac, Day 2</p> <p>Read/view before class:</p> <ul style="list-style-type: none"> • "The Gender Unicorn" (Canvas) • Video presentations on sexuality and gender from Mia López-Bazán and Leenda Calfy <p>DUE at beginning of lecture on Canvas: READING EXERCISE #7 on today's readings and viewings</p>
8	March 15	Mon section	DUE: Artistic Experiment #5 – Costume Experiment
SPRING BREAK	MARCH 22-26		NO CLASS
9	March 29	Mon lecture	<p>Casting Communities thru Movement, Day 1: Urban Bush Women</p> <p>View in class: UBW <i>All Arts</i> episode</p> <p>Assign Artistic Experiment #6: Solo Performance</p>
9	March 29	Mon section	Solo performance workshop
9	April 1	Thur 7pm – Sat 7 pm	<p>GREEN MUSIC CENTER performance: <i>Clear Creek Creative</i>, 7 pm (and on-demand for 48 hrs. after)</p> <p>See p.3 of syllabus --- <i>must attend this or one of selected GMC concerts</i> for Participation grade</p> <p>THAR 160 students get free tix via instructor by advance sign-up, wait for details in class</p>

			DUE: GMC PERFORMANCE DIARY for <i>Clear Creek Creative</i> due 11:59 PM, Sunday, April 4
10	April 5	Mon lecture	Casting Communities thru Movement, Day 2: Urban Bush Women (cont.) Read for today: <ul style="list-style-type: none"> “ ‘Ain’t Gonna Let Nobody Turn Me Around: Spirituals as Embodied Acts of Resistance” by P. Kimberleigh Jordan Watch in class: Two Urban Bush Women videos: “Caught in the Act” (6 minutes) and excerpts from <i>Walking with Pearl Southern Diaries</i> (10 mins) (Canvas) Discuss embodied knowledge, community, and history: the “shout” and the “shuffle” Assign Term Paper DUE at beginning of lecture on Canvas: READING EXERCISE #8 on today’s readings
10	April 5	Mon section	DUE: Solo Performances 1 st Showings, Day 1
10	April 8	Thur 7pm – Sat 7 pm	GREEN MUSIC CENTER performance: <i>Michael Mwenso’s Black Music Series, Episode 5: Our Own Journeys</i> See p.3 of syllabus --- <i>must attend this or one of selected GMC concerts</i> THAR 160 students get free tix via instructor by advance sign-up, wait for details in class DUE: GMC PERFORMANCE DIARY for <i>Michael Mwenso</i> due 11:59 PM, Sunday, April 11
10	April 8-11	various	PERFORMANCE: View <i>Sonnets for an Old Century</i> by José Rivera. Live-steamed only at these times: <ul style="list-style-type: none"> Th Apr 8, 7:00p Fri Apr 9 7:00p Sat Apr 10 7:00p Sun Apr 11 2p DUE: PERFORMANCE DIARY #2, 11:59 PM, Sunday, April 12
11	April 12	Mon lecture	Casting Communities thru Movement, Day 3: Urban Bush Women (cont.) Read before lecture: <ul style="list-style-type: none"> “The Margins and the Center” by Jawole Willa Jo Zollar” (Canvas)

			<ul style="list-style-type: none"> Peggy McIntosh, "White Privilege and Male Privilege..." (otherwise known as the Invisible Knapsack article)(Canvas) <p>Excerpts from <i>Walkin' with 'Trane</i></p> <p>DUE at beginning of lecture on Canvas: READING EXERCISE #9 on today's readings</p>
11	April 12	Mon section	DUE: Solo Performances 1 st Showings, Day 2
12	April 19	Mon lecture	<p>Casting Communities thru Movement, Day 4</p> <p>View <u>beforeU</u> class: "The Urgency of Intersectionality," Kimberlé Crenshaw</p> <p>Preview <i>Spring Dance</i></p> <p>DUE at beginning of lecture on Canvas: READING EXERCISE #10 on today's advance viewing</p>
12	April 19	Mon section	DUE: Solo Performance, 1st Showings, Day 3
13	April 26	Mon lecture	<p>Casting Communities thru Movement, Day 5</p> <p>View in class: <i>Artists in Exile</i> documentary episodes (film on development of Bay Area dance scene)</p>
13	April 26	Mon section	DUE: Solo Performance, Final Showings, Day 1
13	April 29 – May 2	various	<p>PERFORMANCE: View <i>Spring Dance</i>. Live-steamed only at these times:</p> <ul style="list-style-type: none"> Th Apr 29, 7:30p Fri Apr 30, 7:30p Sat May 1, 7:30p Sun May 2, 2pm <p>DUE: PERFORMANCE DIARY #3, 11:59 PM, Sunday, May 2</p>
14	May 3	Mon lecture	<p>Performance Right Now/Performance as Empathy</p> <p>Viewing TBA</p>
14	May 3	Mon section	<p>DUE: Solo Performance, Final Showings, Day 2</p> <p>DUE: Term Paper</p>
15	May 10	Mon lecture	<p>Performance Right Now/Performance as Empathy</p> <p>Viewing TBA</p> <p>Student Evaluations</p>
15	May 10	Mon section	DUE: Solo Performance, Final Showings, Day 3
FINAL SESSION	Monday May 17 1-3 pm	Attendance required. There is only lecture meeting this week, no section meeting. There is <u>no</u> final exam given for this class.	<p>Conclusion: Art & Society, Community as Embodied Argument</p> <p>What does your body know now that it didn't before?</p> <p>How have you changed society?</p> <p>What is your "self"?</p> <p>Summation</p>

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://www.sonoma.edu/ar/registration/addclasses.shtml>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Academic Integrity

Students should know that the University's [Cheating and Plagiarism policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm](http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, requires you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made." [The policy can be found at http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm](http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm)

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. The Writing Center website is located at <http://www.sonoma.edu/programs/writingcenter/default.html>.

THAR 300 Theatre in Action Spring 2021

Instructor:	Scott Horstein
Office Locations:	Zoom
Telephone:	n/a
Email:	horstein@sonoma.edu
Office Hours:	Wed 5:30-6:30 (Wed office hours Zoom link) Th 4:30-5:30 (Thurs office hours Zoom link) and by appointment
Class Days/Time:	6-9:40 PM
Classroom:	Online

Course Description:

Required of all Theatre Arts majors. An investigation of technique, form, and content in drama and dance performances. Attendance at oral discussion and written critiques of 7-8 departmental, local, and/or Bay Area productions will develop articulate understanding of contemporary performance and its relation to theatre history, the arts, society, and culture. Activities fee payable at time of registration. Satisfies upper division GE, Category C1 (History of the Fine Arts), for juniors and seniors only. (Also available as periodic trips to New York.) May be taken two times for credit.

Course Goals

- To experience first-hand the world of theater and dance performance as it is practiced in the United States today.
- To develop a fundamental vocabulary for describing the experience of being a spectator at a live event
- To model critical conversation and create space for aesthetic debate

Learning Outcomes

At the completion of this course you will be able to:

- Write an informed, fair critical report on a theater or dance performance
- Research and present short presentations on contemporary performance
- Know and be able to distinguish among a wide range of theatrical performances

Required Texts/Readings

No course text. Anything that is required reading for the whole class will be provided by handout.

Classroom Expectations

Participate by:

- Listening
- Taking notes
- Being present in the room

Please only be on phones for course related work. Take notes (ideally with paper and pen/pencil, rather than on the machine you zoom with).

- When watching performances, please give the actors their due by watching the credits, even if you didn't completely respond to the show.

Course Requirements and Grading

1. **Attendance: You are allowed 1 absence.** After your 1st absence, each subsequent absence (2nd, 3rd, etc.) will lower your attendance grade by 3 points (from 18% to 15%, from 15% to 12%, etc.). 2 unexcused latenesses or early departures = 1 absence. *This is the "norm" for the class. Due to our unusual circumstances, I can bend the policies here if you communicate clearly.*
2. **8 Papers.** These are short papers with specific prompts that ask you to respond to the performances that you view during the asynchronous sessions.
3. **7 Discussions.** These are online discussions on the performances we have been seeing.
4. **Show Prep Presentation.** This will take the place of the Discussion paper that would be due on the day of the presentation. On the week you give a Show Prep Presentation, you are excused from the Discussion that is due that day.

1. Attendance	18 points
2. 8 Papers	42 points (best 7 out of 8, 6 points each)
3. 7 Discussions	30 points (best 6 out of 7, 5 points each)
4. 1 Show Prep Presentation.....	10 points
TOTAL.....	100 points (100%)

A: 94-100/ A- : 90-93 / B+=87-89/ B: 84-86 / B-: 80-83 / C+: 77-79 / C: 74-76 / C-: 70-73/ D+: 67-69 / D: 64-66 / D-: 60-63 / F: 60 and below

Late work: Generally, you lose 1 point on an assignment for every day it is late.

Make-up assignment: A make-up assignment worth a maximum of 5 points will be announced May 6 for those who total more than three absences for the term or who miss graded work. If you do not total more than three absences for the term or don't miss graded work, you will receive no credit for doing the make-up assignment. That is, it is not an "extra credit" assignment.

Participation: I will take into account the quality of your full participation and engagement in class, and may adjust your grade either up a step (i.e., B to B+) or down a step (i.e., B to B-) based on how you have engaged with and made a contribution to the classroom community.

A Note on Grading

If you're here at Sonoma State, it's probably because some part of you is excited to learn and explore the world through study and inquiry. If you invest in the work with your mind and heart, if you come to class regularly, if you turn your assignments in, chances are you will not only pass the course but do well. I have every confidence that you can do well.

However, you do not automatically get a good grade. You have to EARN it.

Your grade is not a personal judgment. It does not reflect whether you are good or nice. It does not reflect whether you mean to do well. It reflects whether you make a strong contribution to our community of learners, and whether you achieve strong individual results.

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- If you copy or paste even a single sentence from a friend's paper or from the Web and you don't identify them as the source of the sentence
- If you and a friend work together on an assignment and don't write your papers separately, but instead write alternate versions of each other's paper. It's fine to consult and study together, but the final product you turn in must demonstrate clear independent work.

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THAR 300 Theatre in Action Spring 2021 Class Schedule

Schedule is subject to change with fair notice by the instructor in class.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan. 28 SYNCH	<p>INTRODUCTION</p> <p>Syllabus review</p> <p>Community Agreements</p> <p>Working definitions of “theater,” view and listen to examples of current short plays online</p> <p>Prep for <i>School Girls</i></p>
2	Feb. 4 ASYNCH	<p>PERFORMANCE:</p> <p><i>School Girls, or the African Mean Girls Play</i> by Jocelyn Bioh, directed by Rebecca Taichman, produced by MCC Theater in New York City. Click here to view on-demand</p> <p>DUE BY SUNDAY Feb. 7 at 11:59 PM: PAPER #1</p>
3	Feb. 11 SYNCH	<p>Talk about <i>School Girls</i></p> <p>Show Prep for <i>Spring Awakening</i></p> <p>Viewing of short theater/dance works in class</p> <p>DUE BEFORE CLASS: DISCUSSION #1</p>
4	Feb. 18 ASYNCH	<p>PERFORMANCE: <i>Spring Awakening</i></p> <p>produced by SSU Department of Theatre & Dance</p> <p>Time: 7:30 PM. Appointment viewing -- viewable only at this time on Thursday night.</p> <p>To reserve ticket and view other possible times for streaming appointments, see here.</p> <p>DUE BY SUNDAY Feb. 21 at 11:59 PM: PAPER #2</p>
5	Feb. 25 SYNCH	<p>Talk about <i>Spring Awakening</i></p> <p>Possible artist visit: from <i>Spring Awakening</i></p> <p>Show Prep on <i>Twilight: Los Angeles, 1992</i></p> <p>DUE before class: DISCUSSION #2</p>
6	March 4 ASYNCH	<p>PERFORMANCE: <i>Twilight: Los Angeles, 1992</i> by Anna Deavere Smith. On-demand viewing. Click here to view on-demand.</p> <p>DUE BY SUNDAY Feb. 28 at 11:59 PM: PAPER #3</p>

Week	Date	Topics, Readings, Assignments, Deadlines
7	March 11 SYNCH	Talk about <i>Twilight</i> Show Prep for <i>Roméo y Juliéta</i> Viewing of short theater/dance works in class DUE before class: DISCUSSION #3
8	March 18 ASYNCH	PERFORMANCE: <i>Roméo y Juliéta</i> starring Lupita N'yongo, directed by Saheem Ali, produced by the Public Theater in New York City. On-demand audio play, link pending . DUE by Friday March 19 at 11:59 PM: Brief impressions from play (counts as DISCUSSION #4)
9	March 25	SPRING BREAK – no class
10	April 1 SYNCH	Talk about <i>Roméo y Juliéta</i> Show Prep for <i>Sonnets</i> Watch in-class: <i>Ezell</i> from Clear Creek Creative, from the Green Music Center DUE before class: PAPER #4 on <i>R y J</i> + brief impressions of <i>Ezell</i>
11	April 8 ASYNCH	PERFORMANCE: <i>Sonnets for an Old Century</i> by José Rivera produced by SSU Department of Theatre & Dance Time: 7PM. Appointment viewing -- viewable only at this time on Thursday night. To reserve ticket and view other possible times for streaming appointments, see here . DUE BY SUNDAY April 11 at 11:59 PM: PAPER #5 on <i>Sonnets</i>
12	April 15 SYNCH	Talk about <i>Sonnets</i> Prep on <i>Falling and Loving</i> Artist visit: Clear Creek Creative DUE before class: DISCUSSION #5 on <i>Sonnets</i>
13	April 22 SYNCH (not asynch)	View in class: <i>Falling and Loving</i> Show Prep on <i>Spring Dance</i> DUE by Sunday, April 21: PAPER #6 on <i>Falling and Loving</i>

Week	Date	Topics, Readings, Assignments, Deadlines
14	April 29 ASYNCH	<p>PERFORMANCE: Spring Dance Concert 2021 produced by SSU Department of Theatre & Dance Time: 7PM. Appointment viewing -- viewable only at this time on Thursday night. To reserve ticket and view other possible times for streaming appointments, see here.</p> <p>DUE BY SUNDAY May 2 at 11:59 PM: PAPER #7</p>
15	May 6 SYNCH	<p>Talk about <i>Spring Dance</i> Possible artist visit: from <i>Spring Dance</i> Prep on TBA</p> <p>Announce Make-Up Assignment</p> <p>DUE before class: DISCUSSION #6</p>
	May 13 ASYNCH	<p>PERFORMANCE: TBA</p> <p>DUE BY SUNDAY May 2 at 11:59 PM: PAPER #8</p>
Final Week	Thursday, May 20, 6-8 pm SYNCH	<p>Talk about TBA Performance Wrap-Up</p> <p>DUE before class: DISCUSSION #7</p>

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://www.sonoma.edu/ar/registration/addclasses.shtml>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Academic Integrity

Students should know that the University's [Cheating and Plagiarism policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm](http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, requires you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made." [The policy can be found at http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm](http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm)

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. The Writing Center website is located at <http://www.sonoma.edu/programs/writingcenter/default.html>.

Sonoma State University
Humanities/Theatre Arts & Dance Department
THAR321A/421A, Foundations, Section 001
Spring, 2021

Instructor: Anthony Bish
Class Location: Online
Telephone: (707)529-9569cell
Email: anthony.bish@sonoma.edu
Office Hours: <https://SonomaState.zoom.us/j/9772312454>
Wednesday and Thursday 12:00–1:00
Class Days/Time: Mon. - Wed. 10:00am-11:50

Course Description: An advance course examining skills and techniques for the stage. Class works as a team, with students assuming various responsibilities to support and crew stagecraft, paints, props, scenery, costumes for selected production. Prerequisites: THAR143A and 144A&B, and consent of instructor.

Course Goals and Student Learning Objectives:

THAR321& 421A&B main goal is to improve and strengthen each student's ability to safely use tools, software, hardware and/or equipment in the producing productions throughout the year/semester in realized productions. Students will work to improve collaborative skills, in all facets of theatrical production. Work may include production rendering, drafting, patterning, research, and analysis of productions and their structure.

Learning Outcomes

Upon successful completion of this course, students will be able to:

Read CADD and/or hand draft ground plans, section, elevations, costume, and lighting plots. Read and analyzed, and research a play script. Collaborate as a member of a production team. Run and use software to record videos and then live stream videos.

Required Readings/Textbook None

Possible Supplies needed:

*Drafting Paper (gird or velum) 18x24 inches. Eraser, Scissors
Drafting Pencil "H" (mechanical {5 mm} or wood). Ruler (scaled or standard).
Water color set: inexpensive. Water color brush: #8 or #10
Water color Paper: 140 lb cold press, rag. 18"x24".
Download and use software like but not limited to; Vector works, OBS, and Premier

All Student must work on Block Class assignments during class time or you will be mark down as absent. If students want to also work at night please do but you use class

time each day to avoid having home work at night. On the 5th miss one letter grade, 6th miss two letter grade, 7th miss three letter grades.

Grading Policy THAR 321/421 Participation and Attending classes

Course Requirements

Attendance & Participation	10%	points	48	
Close Caption	20%	Points	120	Feb. 12th
Group Design Project	30%	points	144	March 17 th
Final Students Project	40%	points	196	May 19 th
		Total	480	

University Policies-

Library Research Guides and Subject Librarians

The University Library can help you find information and conduct research. You can make an appointment with a subject librarian, get help online, or drop by the library during open Research Help hours: <http://library.sonoma.edu/about/hours/detailed>. (Insert the URL address for the Research Guides <http://libguides.sonoma.edu/> provided by your subject librarian, contact information for the Subject Librarians <http://library.sonoma.edu/research/subjectlibrarians/>, and any applicable Information for distance learners <http://library.sonoma.edu/services/distancelearners/>.)

Canvas Course

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Canvas Help and Student Computing Resources

Visit <https://lms.sonoma.edu/get-started-canvas-0> to review frequently asked questions about using Canvas and also to view a list of technical recommendations.

Canvas and General IT Help Desk

Contact the IT Help Desk <http://www.sonoma.edu/it/helpdesk/> if you need assistance with Canvas or other information about computing and information technology at SSU. Three ways to contact the IT Help Desk are:

- Call: 707-664-4357
- Email: helpdesk@sonoma.edu
- Visit Location: Schulz 1000

Plugins

Download Plugins <http://www.sonoma.edu/about/plugins.html> lists plugins that may be needed to access some content on or linked from SSU websites and Moodle. (If applicable, list any other plugins that may be needed to access/use publisher materials).

General Student Computing

Review the information posted at Student Computing <http://www.sonoma.edu/it/students>. There you will find computer use guidelines and a list of available computer labs.

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. See Important Policies and Procedures for Students <http://www.sonoma.edu/uaffairs/policies/studentinfo.shtml>.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. How to Add a Class

<http://www.sonoma.edu/registration/addclasses.html> has step-by-step instructions.

Registration Information <http://www.sonoma.edu/registration/regannounce.html> lists important deadlines and penalties for adding and dropping classes.

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Disability Access for Students

<http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>.

Emergency Evacuation (Optional/suggested statement)

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

Academic Integrity

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class, all assignments are to be completed by the individual student unless otherwise specified.

Additional Resources

SSU Writing Center

The SSU Writing Center, located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semi-colons correctly. Visit the Writing Center website <http://www.sonoma.edu/programs/writingcenter/default.html> for more information on how to schedule time with a tutor.

Counseling and Psychological Services (CAPS)

CAPS is a unit of the division of Student Affairs of Sonoma State University. CAPS offers confidential counseling to students experiencing personal problems that interfere with their academic progress, career or well being. The CAPS website <http://www.sonoma.edu/counselingctr> provides information only. If you would like to talk with someone or make an appointment, please call (707) 664-2153 between 8 a.m. - 4:30 p.m., Monday-Friday.

Sonoma State University
Humanities/Theatre Arts & Dance Department
THAR344B/, Advance Construction & Design,
Section 001, Spring, 2021

Instructor: Anthony Bish
Class Location: Online
Telephone: (707)529-9569cell
Email: anthony.bish@sonoma.edu
Office Hours: <https://SonomaState.zoom.us/j/9772312454>
Wednesday and Thursday 12:00–1:00
Class Days/Time: Fridays 1:00 pm- 3:40 pm

Course Description: An advance course examining construction techniques for the stage. Class works as a team, with students assuming various responsibilities to craft, build, paint, props, scenery, and costumes for selected production. Prerequisites: THAR144A and B and consent of instructor.

Course Goals and Student Learning Objectives:

THAR344B's main goal is to improve and strengthen each student's ability to safely use tools and hardware, equipment, and software in the producing productions throughout the year/semester in realized productions. Students will work to improve collaborative skills, in all facets of theatrical construction. Work may include production rendering, drafting, patterning, research, and analysis of productions and their structure.

Learning Outcomes

Upon successful completion of this course, students will be able to:

Film, Edit, and/or Stream, SSU production.

CADD and/or hand draft ground plans, section, elevations, costume, and lighting plots.

Read, analyzed, and research a play script.

Collaborate as a member of a production team.

Required Readings/Textbook None

Supplies needed:

*Drafting Paper (gird or velum) 18x24 inches. Eraser.
Drafting Pencil "H" (mechanical {5 mm} or wood). Ruler (scaled or standard).
Water color set: inexpensive. Water color brush: #8 or #10.
Water color Paper: 140 lb cold press, rag. 18"x24". Scissors.
Download and use software like but not limited to; Vector works, OBS, and Premier.

Course Requirements:

Production Attendance	20%	120 points
Project #5 Senior Project Festival	60%	220 points
Portfolio Review	20%	120 points
Total		480

Grading Policy For THAR 344: Senior Project Festival

Grading Policy THAR 344 Participation and Attendance:

All Student must work on Block Class assignments during class time or you will be mark down as absent. If students want to also work at night please do but you use class time each day to avoid having home work at night.

University Policies-

Library Research Guides and Subject Librarians

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The SSU Writing Center, located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semi-colons correctly. Visit the Writing Center website <http://www.sonoma.edu/programs/writingcenter/default.html> for more information on how to schedule time with a tutor.

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THAR 373, Spring 2021

Course Description

This course will examine dance as cultural expression through diverse global dance forms. This course focuses on ways in which social, ritual, and theater dance styles create and reflect cultural identity, define tradition and embrace innovation, and intersect in a global world. This course is intended to give you a broader perspective of how dance reflects and shapes cultural values and identity. We will look at differences and commonalities in dance forms across the globe and examine why people dance, where, when and how they dance; including audience/performer relationships, movement forms, how they came to be; and roles of dance in their culture. Through embodied scholarship that includes research, discussion, writing and presentations, we will also explore how dance has been informed/reshaped by globalization, technology, socialization, racialization and commercialism. Dance guest artists will share dance forms/styles with the class to support a deeper embodied understanding of the aesthetics, rituals, cultural values and histories studied in class. This course includes an embodied approach with somatic integration to learn with our bodies as well as our intellects. Students will be expected to participate in movement experiences, no prior movement training required.

Class will be taught with an understanding of the circumstance of learning online during a pandemic and will put students' needs above all else.

Instructor Contact

- Name: Kristen Daley
- Email: kristen.daley@sonoma.edu
- Phone: 707-338-8066 (cell)
- Office Hours: Monday 4-5pm or by appointment

[I prefer direct email using the address listed as the primary method of contact. I will do my best to respond to your inquiry within 24 hours Monday-Saturday].

Kristen's Office Hours Zoom Link

Course Modality and General Expectations

[Dances of the World]: This is a Bi-Synchronous online course. This course will be delivered via Synchronous ZOOM sessions, Asynchronous assignments and peer discussions utilizing the learning management system, Canvas. You will use your SSU username and password to log in to the Canvas course.

In Canvas, you will access the ZOOM link for synchronous classes, course materials, assignments and resources. Activities will consist of ZOOM sessions, online assignments, discussion forums, and readings and viewings. All student work will be submitted/posted online in Canvas.

This is a 4 unit course and will require approximately 2-4 hours per week (outside of scheduled Zoom class time) in order to read course materials, watch course videos, and participate in course assessment activities.

A NOTE ON ZOOM ENVIRONMENT

Our *Dances of the World* class will be in a remote modality, via the ZOOM platform. Class in the ZOOM space is complex as we all have different amounts of space, privacy and accessibility. With this in mind I ask that you show up as fully as possible, with your camera on, unless there are special circumstances that do not allow for this. If you are in an environment where your camera will be off regularly please contact me to discuss as this course will be difficult as so much involves interaction and sharing ideas.

ZOOM class environment and protocols for participation in class. 30% of your grade is based on participation. I ask that cameras are on for our class unless you have made prior arrangements with me. If you cannot have your camera on for **ONE class, please let me know BEFORE we start class** that day by email: kristen.daley@sonoma.edu

If you think you will need to have your camera off for most/all classes, please email me immediately so we can discuss, as it will be difficult to be in this course without your full participation, on camera: sharing your ideas verbally and showing up engaged and ready for class is imperative.

Goals and Learning Objectives

Course Goals for this course are to develop an atmosphere of group learning and exchange with observation, support, question and reflection. We will work together as a community to create an equitable, culturally relevant and anti-racist learning environment where everyone is given what they need to succeed. It is important to me that we create a community where bravery, trust, compassion and generosity are encouraged and where everyone becomes an ACTIVE and COMMITTED participant in the classroom community. Students are encouraged to bring their own bodily knowledge and lived experiences into the classroom. I am dedicated to creating an environment that liberates, as we work to radically reimagine our learning space. More specific information on how that will happen to follow.

Other Course Goals are to

- Discover the underlying commonalities that people around the world share in the art of dance

- Appreciate the differences between cultures unique forms of dance
- Understand the content and language of dance (the text)
- Think critically about the role of dance in communities, society and culture (the context)
- Engage in a critical analysis of the sociocultural/sociopolitical impacts and influences that dance carries in society
- Dance in your body as a means of understanding your culture and experiences
- Improve summative, critical thinking and writing skills, and gain research skills
- Initiate collaboration and develop presentation/performance skills with intention and impact

GE Area C1 – Learning Outcomes: <https://ge.sonoma.edu>

Upon successful completion of this course, students will be able to:

- **GELO #/1: Critical Reading:** Actively analyze dance scholarship texts in a variety of forms and genres.
- **GELO #2: Disciplinary and Interdisciplinary Knowledge:** Identify, interpret, and apply methods, intellectual approaches, and fundamental concepts from dance, the social sciences and humanities.
- **GELO #3: Creative Expression:** Research, create and perform group presentations and performances through collaborative methods
- **GELO #4: Information Literacy:** Write a researched and informed critical analysis of a cultural dance form
- **GELO #5: Global Awareness:** Develop knowledge of past and present political, economic, and cultural relations through dance that operates at an international scale

Required Course Materials

This course is a zero cost GE class. ALL course materials will be supplied by the instructor. *It will be helpful if you are able to find a space that feels safe and inspiring for you to work/move in during our class meeting days.*

Helpful Dance Site: [SSU & CSU Collection of Dance Research](#)Links to an external site.

Course Working Agreements

Course Working Agreements will be created with full input from students in this course the first or second week of the semester. This will be a living document that can be added to or adjusted throughout the semester by any class community member. These agreements are created to provide power, agency and accountability to each student

Taste and Language

Please note that our classroom is a place of learning and some of the content in this course may be challenging to discuss or view. It is included to fully understand the historical sequence of the discipline we are studying. Some views/ideas/philosophies of artists we study may also be controversial, again this is included to understand the scope of individual artistic processes. Please speak with me directly if you have any questions or concerns. In discussion, both in class and on Canvas please use language that creates a comfortable environment for everyone. Please speak with me if you have any concerns.

Classroom Invitations and Offerings

Students are invited and expected to participate in movement explorations. You do not need prior dance experience. Phones and laptops are discouraged in class unless requested by the instructor. One of the characteristics of both performance and pedagogy is that they are contingent on being present with each other. Let's honor this time together by putting phones and laptops away.

Course Requirements

- **Attendance:** Attendance at all classes will serve you best in this course. Each student is permitted one excused absence for class meetings. Any absence beyond this will lower your grade by ½ letter: A becomes A-, A- becomes B+
- **Readings/Resources:** The readings and resources assigned in class will support your learning and building of embodied knowledge, it will be difficult to fully participate and pass this course if you do not complete the readings/resources.
- **Discussion/Participation:** Class discussions and participation in dance explorations will hold a great deal of pedagogical weight. Please come to class prepared and ready to fully engage and when noted participate in movement practices. **NOTE:** You will not be graded on a scale of quality/level of dancing, and you do not need to have prior dance experience to participate!
- **Discussion Readiness & Reflective Writings:** Reflective Writings will be collected after every movement exploration. This meta-learning moment will help synthesize the embodied scholarship with the required readings, writings and discussion.
- **Personal Research Project/ "I Come From..." Cultural Sharing Project**
- **Prompted Writing Assignments**

Course Requirements

I encourage you to complete the reading, writing and research assignments and be prepared for online Zoom discussions for an impactful experience of this course. The readings and viewings serve as support for the lectures and discussions.

Active Participation, Embodied Practice Reflections, Community Building (40%)

- *Participation:* You are encouraged to engage in an exchange of ideas throughout the semester—asking questions, seeking answers, offering observations and insights. You are encouraged to complete the assigned readings and film/video viewings and any other Canvas assignments in a timely manner so that you can participate in class discussions.
- *Embodied Practice Reflection:* Students will be asked to reflect on their embodied practice participation at the end of each movement experience, six classes scheduled.
- *Community Building:* I graciously ask that each student do their best to bring their full selves to class and build a community that is joyful and respectful to all; ice breakers, completing an intake survey, creating course agreements and presenting a cultural sharing are all meant to build community in the classroom and to center the student's experiences and voice. **Attendance: please try your best to be here for every SYNCHRONOUS (10 classes). We need/want your presence, energy, ideas, input in class...you and your contributions are valued.**

Writing Assignments Connected to Course Materials (45%):

- *7 Writing Assignment and 2 Discussion Board Assignments:* These assignments are created to help you synthesize your reading, viewing and research of course materials with ideas we are problematizing and discussing in class. Assignments may consist of writing reflections, artistic interpretations, videos, discussion boards, encouraging multiple ways of responding to required course materials.

Research Work (15%)

- *"I Come From..." Cultural Sharing Draft and Final Project:* The final project will consist of connecting your past, present and future, your identity, your sense of belonging, home and ancestry. More information to follow.

Grading Policy

Active Participation, Building Community, Reflection (80 points)

- Icebreaker (Discussion Board) **10 points**
- Course Agreements Reflection (Discussion Board) **10 points**
- Intake Survey **5 points**
- Cultural Sharing In Class Brief Presentation **5 points**
- Embodied Practice Reflection **30 points**(5 points six classes)
- Classroom Participation **20 points**(graded in collaboration with student input)

Writing Assignments Connected to Course Readings/Resources (90 points)

- 7 Writing/Creative Assignments **70 points**(10 points each)
- 2 Discussion Boards **20 points**(10 points each)

Research Assignments (30 points)

- "I Come From" Research Project Draft **10 points**
- "I Come From..." Project/Presentation **20 points**

GRADE	PERCENTAGE	POINTS NEEDED
A	100-94%	188-200
A-	90-93%	180-187
B+	87-89%	174-179
B	83-86%	166-173
B-	80-82%	160-165
C+	77-79%	154-159
C	73-76%	146-153
C-	70-72%	140-145
D	60-69%	120-139

F	<59%	119<
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A NOTE ON the Syllabus

This syllabus is a contract between the professor and the individual student. If you are in the class, you are agreeing to follow the requirements of the syllabus. As your professor, I agree to do my best to be prepared, engage your imaginations and intellects, and help you to succeed in the course. This syllabus is subject to changes and will be communicated to the class with proper notice.

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. - [SSU University Policies](#)

DSS

If you are a student with a disability and think you may need academic accommodations, please contact Disability Services for Students (DSS) located in Schulz 1014A. Please contact DSS as early as possible in order to avoid a delay in receiving accommodation services. The use of DSS services, including testing accommodations, requires prior authorization by DSS in compliance with university policies and procedures. See SSU's policy on [Disability Access for Students](#).

- Phone: (707) 664-2677
- Phone TTY/TDD: (707) 664-2958
- [DSS Website](#)

Counseling and Psychological Services (CAPS)

- Phone: (707) 664-2153
- [CAPS Website](#)

SSU Writing Center

[The SSU Writing Center - for more information on how to schedule virtual time with a tutor. Links to an external site.](#)

Course Schedule

WEEK	TOPIC	DUE
Week 1 1/27/21	Introduction to Class/Global Perspectives in Dance	Intake Survey, Ice Breaker Discussion Board 1
Week 2 2/3/21	Dance as Social Life, Identity and Cultural Practice & Movement Practice*	Readings, Viewings, Discussion Boards 2 & 3, Embodied Practice Reflection 1
Week 3 2/10/21	Cultural Appropriation & Dance	Readings, Viewings, Writing Assignment 1
Week 4 2/17/21	Hip Hop Culture & Dance ASYNCHRONOUS/NO ZOOM CLASS	Readings, Viewings, Writing Assignment 2
Week 5 2/24/21	Hip Hop Dance & Movement Practice*	Readings, Viewings, Embodied Practice Reflection 2
Week 6 3/3/21	Indigenous Dance & Traditions ASYNCHRONOUS/NO ZOOM CLASS	Readings, Viewings, Writing Assignment 3
Week 7 3/10/21	Contemporary Indigenous Dance & Movement Practice*	Readings, Viewings, Embodied Practice Reflection 3

Week 8 3/17/21	I Come From/Multiple Stories	Readings, Viewings, First Draft of "I Come From" Writing/Presentation
Week 9 3/24/21	Spring Break	REST, ENJOY
Week 10 3/31/21	SSU CLOSED, Cesar Chavez Day	Nothing due
Week 11 4/7/21	Dance in South America/Brazil's Capoeira & Movement Practice*	Readings, Viewings, Writing Assignment 4, Embodied Practice Reflection 4
Week 12 4/14/21	Dances from the African Diaspora ASYNCHRONOUS/NO ZOOM CLASS	Readings, Viewings, Writing Assignment 5
Week 13 4/21/28	Dances From the African Diaspora & Movement Practice*	Readings, Viewings, Embodied Practice Reflection 5
Week 14 4/28/21	Dance in India: Bhangra & Bollywood & Movement Practice*	Readings, Viewings, Embodied Practice Reflection 6
Week 15 5/5/21	Impacts of Globalization/Technology/Commercialism ASYNCHRONOUS/NO ZOOM CLASS	Readings, Viewing, Discussion Board 4

Week 16 5/12/21	Commonalities in Dance From Around the World	Readings, Viewings, Writing Assignment 6
FINALS WEEK, 5/19/21	"I Come From..." Project	Writing Assignment 7

*refers to classes that will have guest artists or Kristen leading an embodied movement practice, please wear clothes that allow for ease of movement

Sonoma State University
Department of Theatre and Dance
THAR 374
Theater of the World:
Latin American and Latinx Theater
Spring 2021

Instructor:	Scott Horstein
Office Location:	Zoom
Telephone:	n/a
Email:	horstein@sonoma.edu
Office Hours:	Wed 5:30-6:30 (Wed office hours Zoom link) Th 4:30-5:30 (Thurs office hours Zoom link) and by appointment
Class Days/Time:	Tuesday (synchronous): 1-2:50 Thursday (asynchronous): a recorded lecture will be posted by 1 pm each Thursday EXCEPTION: Thurs Jan. 28 and Thurs May 13 are synchronous.
Classroom:	Zoom

Course Description

This course is an exploration of theatre traditions from around the world. Theatre is examined as the expression of specific cultures. Students learn how theatre practice influences theatre-making in both Western and Eastern Cultures. This course is required for Theatre Studies Degree majors and also satisfies upper-division GE Area C3 in the old GE pattern, and category C2 in the newer GE pattern. It does *not* satisfy the Ethnic Studies requirement.

Further Course Overview

This section of THAR 374 will focus on theater and theatrical storytelling by playwrights and theater makers who identify as part of Latinx communities here in the United States or who are citizens of Latin American countries. We will explore the different dramaturgical and storytelling strategies these playwrights and their collaborators use to broach the politicized topics they portray. We will also explore themes of transnationalism, migration, neoliberalism, and indigeneity. In addition to reading, discussion, and quizzes and exams, students will be asked to participate in low-stakes theater games and scene work in a safe environment. Please note that there is no prerequisite for this course. This class welcomes all students regardless of degree of familiarity with Spanish language, and regardless of theater background.

Course Goals

1. To relate theater practice to society, economics, politics, and culture.
2. To introduce selected major works, playwrights, trends, ideas, styles, and artists in contemporary Latinx and Latin American drama.
3. To identify culturally, nationally, and ethnically distinct modes of expression and representation by theater artists practicing in Latinx communities and in Latin American countries.
4. To explore theater as an embodied practice dependent on the active presence of performers and spectators.
5. To demonstrate a wide array of dramaturgical and aesthetic strategies for theatrical storytelling.

Learning Outcomes (LO)

At the completion of this course you should have gained the following.

1. Understanding of selected major contemporary playwrights in Latinx communities and Latin American countries and their aesthetics and political strategies.
2. Development of college level critical thinking skills.
3. Improved reading comprehension of dramatic text, and the ability to draw on that skill in discussion, scene work, and exams.
4. Familiarity with basic political and economic history in selected Latin American countries, and how it has related to theatrical expression.
5. Knowledge of selected Latinx and Latin American playwrights, including rough dates and countries.

Classroom Expectations

Participate by:

- Listening
- Taking notes
- Being present in the room

Please only be on phones for course related work. Take notes (ideally with paper and pen/pencil, rather than on the machine you zoom with).

Course Requirements and Grading

- a. **Attendance: You are allowed 3 absences.** After your 3rd absence, each subsequent absence (4th, 5th, etc.) will lower your attendance grade by 3 points (from 10% to 7%, from 7% to 4%, etc.). 2 unexcused latenesses or early departures = 1 absence. *This is the “norm” for the class. Due to our unusual circumstances, I can bend the policies here if you communicate clearly.*
- b. **Response papers (best 11 out 12):** These are due on Sundays, and ask you to reflect on the assigned reading.
- c. **Take-Home Mid-Term** involving short and long essay responses to material covered in the first half of the term.

- d. **Take-Home Final** involving short and long essay responses to material covered in the first half of the term. Exam #2 is cumulative of all material covered during the term.
- e. **Scene presentation** of a brief scene from one of the plays we read, assigned by the instructor and performed in front of the class. Grading is based on not on skill or some notion of “talent” but simply on whether you have prepared the scene.

a. Attendance.....	10%
b. 12 Response Papers (best 11 out of 12).....	44% (4% each)
c. Exam #1.....	20%
d. Exam #2	20%
e. Scene Presentation.....	6%

Total Attendance and Assignments 100%

A: 94-100/ A- : 90-93 / B+=87-89/ B: 84-86 / B-: 80-83 / C+: 77-79 / C: 74-76 / C-: 70-73/D+: 67-69 / D: 64-66 / D-: 60-63 / F: 60 and below

Late work: Generally, you lose 1 point on an assignment for every day it is late.

Make-up assignment: A make-up assignment worth a maximum of 5 points will be announced April 20 for those who total more than three absences for the term or who miss graded work. If you do not total more than three absences for the term or don’t miss graded work, you will receive no credit for doing the make-up assignment. That is, it is not an “extra credit” assignment.

Participation: I will take into account the quality of your full participation and engagement in class, and may adjust your grade either up a step (i.e., B to B+) or down a step (i.e., B to B-) based on how you have engaged with and made a contribution to the classroom community.

A Note on Grading

If you’re here at Sonoma State, it’s probably because some part of you is excited to learn and explore the world through study and inquiry. If you invest in the work with your mind and heart, if you come to class regularly, if you turn your assignments in, chances are you will not only pass the course but do well. I have every confidence that you can do well.

However, you do not automatically get a good grade. You have to EARN it.

Your grade is not a personal judgment. It does not reflect whether you are good or nice. It does not reflect whether you mean to do well. It reflects whether you make a strong contribution to our community of learners, and whether you achieve strong individual results.

Required Texts and Viewings

Textbooks (available at SSU Bookstore)

Garcés, Michael John. *points of departure*. 2006. Manuscript. (available as course reader from SSU Bookstore)

Griffero, Ramón. *Your Desires in Fragments and Other Plays*. Translated by Adam Versényi. Oberon Books, 2016.

Valdez, Luis. *Early Works: Actos, Bernabé, and Pensamiento Serpentino*. Arte Publico Press, 1990. (other editions acceptable)

Online Reading (Canvas)

Other required theater readings are available on Canvas.

Taste and Language

Plays often involve emotionally or physically extreme situations or language. Some of the reading and viewing for this term may deal frankly with situations involving violence, strong language, sexuality, menace, or other “adult” situations. In discussion, please use language that you feel creates a comfortable environment for everybody. If you have any questions at any time about any of this, please let me know.

A Note on Attendance

In this course there are no “excused” absences. An absence simply means you weren’t in class that day. It doesn’t matter whether the reason is a “good one,” i.e. a family emergency, or whether you “deserve” to be counted as absent.

If you are absent, it is *your* responsibility to find out what was done in class and whether there are any assignment or schedule changes. Arrange now to get the contact information of a fellow student.

Cheating and Plagiarism

We all know what cheating is. Plagiarism means that you state someone else’s words or ideas but don’t acknowledge them as the source. Here are examples that can constitute plagiarism, ask your instructor ahead of time if you have any questions:

- If you copy or paste even a single sentence from a friend’s paper or from the Web and you don’t identify them as the source of the sentence.
- If you and a friend work together on an assignment and don’t write your papers separately, but instead write alternate versions of each other’s paper. It’s fine to consult and study together, but the final product you turn in must demonstrate clear independent work.

Plagiarism is easy for instructors to spot, and the penalties for it can include a failing grade on the assignment, a failing grade for the course, or even expulsion from the university. **Don’t plagiarize.**

Video and Audio Recording

Please note that unless you have clear permission from the performer and the instructor, you are not allowed to record any of the live performances presented in class, whether by students or by professionals. Recorded performances in class may not be what the artist wants you to put out there, and they have the right to control their artistic and intellectual property.

A Note On Zoom Environment

Class in the ZOOM space is complex as we all have different amounts of space, privacy and accessibility. I ask that cameras are on for our class unless you have made prior arrangements with us. If you cannot have your camera on for even **ONE class, please let the instructor(s) know BEFORE we start class** that day by email.

If you think you will need to have your camera off for most/all classes, please email us immediately so we can discuss, as it will be difficult to pass the course without your full participation, on camera: sharing your ideas verbally and showing up engaged and ready for class is imperative. In smaller breakout groups it is particularly important to create a safe and fair environment by having all group members have cameras on and share, and not have students who are off-camera and unresponsive.

If you do not email me before class re: camera needs, you will not be able to stay in the ZOOM space, and you will miss the learning activities for that day. This is for all of us to have the best learning and teaching conditions and a safe-as-possible environment.

Additionally, in order to make this as safe a space as possible, I would ask that respect your fellow students' privacy by not displaying the class Zoom to other members of your household for any significant period of time. Thank you for understanding.

THAR 374

Theatre of the World: Latin American and Latinx Theatre

Spring 2021 Course Schedule

Schedule is subject to change with fair notice by the instructor in class.

All Tuesdays are synchronous.

All Thursdays are asynchronous, except for Jan 28 and May 13, which are synchronous.

Wk		Date	
1	Tues – SYNCH	Jan 26	Intro Syllabus review Assign Scenes
	Thurs – SYNCH* *	Jan 28	Read for today: Rob Weinert-Kendt, “X Marks the Spot: Why We’re Embracing Latinx” (Canvas) ** This and May 13 are the only synchronous Thursdays for the term DUE BEFORE CLASS: RESPONSE #1
2	Tues - SYNCH	Feb 2	Unit 1: Sabina Berman, <i>Pancho Villa</i>, and Selective Realism, Day 1 Entry point exercises
	Thurs - ASYNCH	Feb 4	Berman, Day 2 Read before viewing asynchronous lecture: <i>Between Pancho Villa and a Naked Woman</i> by Sabina Berman (Canvas) View recorded lecture on <i>Pancho Villa</i> and staging conventions of Selective Realism
	Sun	Feb 7	DUE BY 11:59 PM: RESPONSE #2 on <i>Pancho Villa</i> play and Feb. 4 lecture
3	Tues - SYNCH	Feb 9	Berman, Day 3 Discuss responses to <i>Pancho Villa</i> Present <i>Pancho Villa</i> scenes Discuss history of Mexican Revolution and Pancho Villa
	Thurs - ASYNCH	Feb 11	Berman, Day 4 Read before viewing asynchronous lecture: Selections from “Berman’s Pancho Villa Versus Neoliberal Desire” by Stuart Day (Canvas) View recorded lecture on <i>Pancho Villa</i> , neoliberalism, NAFTA
	Sun	Feb 14	DUE BY 11:59 PM: RESPONSE #3 on Stuart Day article and Feb. 11 lecture

Wk		Date	
4	Tues - SYNCH	Feb 16	Unit 2: Luis Valdez, El Teatro Campesino, & Agit-Prop Theater, Day 1 Entry point exercises
	Thurs - ASYNCH	Feb 18	Valdez, Day 2 Read before viewing asynchronous lecture: <i>Las Dos Caras del Patroncito</i> (The Two Faces of the Little Boss) in Valdez, <i>Early Works</i> <i>Quinta Temporada</i> (The Fifth Season) in Valdez, <i>Early Works</i> View recorded lecture on <i>actos</i> and staging conventions of Agit-Prop Theater
	Sun	Feb 21	DUE BY 11:59 PM: RESPONSE #4 on Valdez reading and Feb. 18 lecture
5	Tues - SYNCH	Feb 23	Valdez, Day 3 Discuss responses to <i>actos</i> Present <i>actos</i> scenes Discuss history of United Farm Workers, Chicano movement
	Thurs - ASYNCH	Feb 25	Valdez, Day 4 Read before viewing asynchronous lecture: Selections from: <ul style="list-style-type: none"> Jorge Huerta, <i>Chicano Drama: Performance, Society, and Myth</i> (Canvas) Luis Valdez, "Notes on Chicano Theatre" and "The Actos" in Valdez, <i>Early Works</i> Luis Valdez, "Pensamiento Serpentino" in Valdez, <i>Early Works</i> View recorded lecture on <i>teatro jornalero</i> and <i>teatro campesino</i> ; preview Imaginists visit
	Sun	Feb 28	DUE BY 11:59 PM: RESPONSE #5 on Feb. 25 readings and lecture
6	Tues - SYNCH	Mar 2	SPECIAL GUESTS: Zahira Diaz and Amy Pinto from The Imaginists from Santa Rosa (<i>teatro jornalero</i>) Then Unit 3: Michael John Garcés and Representing Indigeneity, Day 1 Entry point exercises
	Thurs - ASYNCH	Mar 4	Garcés, Day 2 Read before viewing asynchronous lecture: <ul style="list-style-type: none"> Act 1 of <i>points of departure</i> by Michael John Garcés (Canvas) First selection from " 'Never Any Other Time but This Time No World but This World,' or Staging Indigeneity in Neoliberal Times" by Patricia Ybarra (Canvas) View recorded lecture on <i>points of departure</i> and Representing Indigeneity
	Sun	Mar 7	DUE BY 11:59 PM: RESPONSE #6 on March 4 readings

Wk		Date	
7	Tues - SYNCH	Mar 9	Garcés, Day 3 Discuss responses to Act 1 of <i>points</i> Present <i>points</i> scenes Discuss history of Zapatista movement and neoliberalism
	Thurs - ASYNCH	March 11	Garcés, Day 4 Read before viewing asynchronous lecture: <ul style="list-style-type: none"> Act 2 of <i>points of departure</i> by Michael John Garcés (Canvas) Second selection from “ ‘Never Any Other Time but This Time No World but This World,’ or Staging Indigeneity in Neoliberal Times” by Patricia Ybarra (Canvas) View recorded lecture on Act 2 of <i>points</i>
	Sun	Mar 14	DUE BY 11:59 PM: RESPONSE #7 on March 11 readings and lecture
8	Tues - SYNCH	Mar 16	Garcés, Day 5 Special guest: Michael John Garcés, writer, director; Artistic Director, Cornerstone Theater Company (Los Angeles) 1:30-2:15 Mid-term prep
	Thurs - ASYNCH	Mar 18	Made available by 1 PM on Canvas: TAKE-HOME MID-TERM
	Sun	Mar 21	DUE BY 11:59 PM: TAKE-HOME MID-TERM. You are welcome to complete and turn this in anytime between Thursday and Sunday at 11:59 PM
		Mar 22-26	SPRING BREAK
9	Tues - SYNCH	Mar 30	Unit 5: Ramón Griffero and “Circular” Dramaturgy, Day 1 Entry point exercises in studio
	Thurs - ASYNCH	April 1	Griffero, Day 2 Read before viewing asynchronous lecture: <i>Midday Lunches or Petit Dejeuner du Midi</i> by Ramón Griffero (in <i>Your Desires in Fragments</i> anthology) View recorded lecture on Griffero and staging conventions of “Circular” Dramaturgy
10	Sun	April 4	DUE BY 11:59 PM: RESPONSE #8 on April 1 readings and lecture
	Tues - SYNCH	April 6	Griffero, Day 3 Discuss responses to <i>Midday Lunches</i> Present <i>Midday Lunches</i> scenes Discuss Allende also Pinochet regime

Wk		Date	
	Thurs - ASYNCH	Apr 8	Griffero, Day 4 Read before viewing asynchronous lecture: Adam Versényi, “Theatrical translation/theatrical production: Ramón Griffero’s pre-texts for production” (Canvas) <i>Legua’s Gynecologist</i> by Ramón Griffero (in <i>Your Desires in Fragments</i> anthology at bookstore) View recorded lecture on today’s readings
11	Sun	Apr 11	DUE BY 11:59 PM: RESPONSE #9 on April 8 readings and lecture
	Tues - SYNCH	Apr 13	Unit 6: Lin Manuel-Miranda, <i>Hamilton</i> and Non-Traditional Casting, Day 1 Distribute general Make-Up Assignment
	Thurs - ASYNCH	Apr 15	<i>Hamilton</i>, Day 2 Listen or watch for today: <i>Hamilton</i> by Lin-Manuel Miranda <ul style="list-style-type: none"> - soundtrack available on youtube with lyrics. - If you happen to have Disney + the recorded version is available there - You can also find the full performance video available on dailymotion.com Read for today: <ul style="list-style-type: none"> • Brian Eugenio Herrera, “Miranda’s Manifesto”(Canvas)
11	Sun	April 18	DUE BY 11:59 PM: RESPONSE #10 on April 15 listening/viewing and Herrera reading
12	Tues - SYNCH	Apr 20	<i>Hamilton</i>, Day 3 Discuss responses to <i>Hamilton</i> Discuss non-traditional casting and re-historicization Announce Make-Up Assignment
	Thurs - ASYNCH	Apr 22	Read before viewing asynchronous lecture: Donatella Galella, “Being in ‘The Room Where it Happens’: <i>Hamilton</i> , Obama, and National Neoliberal Multicultural Inclusion” (Canvas) View recorded lecture on today’s readings
12	Sun	April 25	DUE BY 11:59 PM: RESPONSE #11 on April 22 listening/viewing and Herrera reading
13	Tues - SYNCH	Apr 27	Unit 7: Diana Raznovitch and Solo Performance Read <i>Personal Belongings</i> out loud in class together (Canvas) Responses to <i>Personal Belongings</i>
	Thurs - ASYNCH	Apr 29	Raznovitch, Day 2 Discussion of “dirty war” in Argentina, more discussion of <i>Personal Belongings</i>

Wk		Date	
13	Sun	April 30	NO ASSIGNMENT THIS WEEK
14	Tues - SYNCH	May 4	Unit 8: Contemporary Bilingual Theater Listen in class and discuss: <i>Romeo y Julieta</i> with Lupita N'yongo, Part 1
	Thurs - ASYNCH	May 6	Listen on your own to the rest of <i>Roméo y Juléta</i>
14	Sun	May 9	DUE BY 11:59 PM: RESPONSE #12 on May 4 & 6 listening
15	Tues – SYNCH	May 11	Bilingual Theater, Day 3: Visit with Carlos Carrasco (Lord Montague) from cast of <i>Roméo y Juliéta</i>
	Thurs – SYNCH* *	May 13	<u>** This and Jan 28 are the only synchronous Thursdays for the term</u> Exam prep Student evals
14	Sun	May 16	TAKE-HOME EXAM #2 made available by 11:59 pm
Finals Week	Tues	May 18	Scheduled exam time is 1-3 pm. However, there will be no class meeting. DUE by 3 pm today on Canvas: Take-Home Exam #2 DUE by 3 pm today on Canvas: Make-Up Assignment

University Policies

Academic integrity

Students should know that the University's [Cheating and Plagiarism policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm](http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work..

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students (Optional/suggested statement)

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made.". [The policy can be found at http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm](http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm)

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [Information on add/drops are available at http://www.sonoma.edu/ar/registration/addclasses.shtml](http://www.sonoma.edu/ar/registration/addclasses.shtml). Students should be aware of the current deadlines and penalties for adding and dropping classes.

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. [The Writing Center website is located at http://www.sonoma.edu/programs/writingcenter/default.html](http://www.sonoma.edu/programs/writingcenter/default.html)

Sonoma State University
Department of Theatre and Dance
THAR 375
Race, Gender and Performance
Spring 2021

Instructor:	Scott Horstein
Office Location:	Zoom
Telephone:	n/a
Email:	horstein@sonoma.edu
Office Hours:	Wed 5:30-6:30 (Wed office hours Zoom link) Th 4:30-5:30 (Thurs office hours Zoom link) and by appointment
Class Days/Time:	MW 4-5:15
Classroom:	Zoom

Course Description

This course explores how contemporary theater artists construct cultural identity, with a particular focus on gender, sexuality, race, and ethnicity. Students engage in both written analysis and performance work. Topics covered include culturally specific modes of ritual, belief, and performance; representation of mixed-race identities; and oppressive and resistant strategies in casting and production. Cross-listed as WGS 360.

Course Goals

- To learn how race and gender are dramatized on the page and embodied in performance in contemporary US playwriting
- To articulate the place of cultural identity in the making and witnessing of live performance
- To introduce students to fundamentals of cultural theory in race and gender and how it applies to working in and studying theater
- To learn about the artistic and professional strategies of contemporary theater artists navigating race and gender issues in the industry and in their work.

Learning Outcomes

At the completion of this course you should have gained the following:

- Increased knowledge of the work of important contemporary playwrights, and a fuller understanding of the field of contemporary US playwriting in general
- Ability to read a sophisticated piece of theoretical writing and summarize its basic points
- Improved fluency in fostering and having conversation and planning artistic and career choices relating to the role of race and gender in students' artistic work
- Improved ability in expository writing

Classroom Expectations

Participate by:

- Listening
- Taking notes
- Being present in the room

Please only be on phones for course related work. Take notes (ideally with paper and pen/pencil, rather than on the machine you zoom with).

Course Requirements and Grading

1. **Attendance. You are allowed 3 absences for the term.** After your 3rd absence, each subsequent absence (4th, 5th, etc.) will lower your attendance grade by 3 points (from 10% to 7%, from 7% to 4%, etc.). 2 unexcused latenesses or early departures = 1 absence. This is the “norm” for the class. Due to our unusual circumstances, I can bend the policies here *if* you communicate clearly.
2. **Responses.** These are brief discussion posts on the plays and critical articles we read. Some of these are direct posts to the instructor, others are open discussions.
3. **Lead Discussion** for a particular day and prepare background research on the topic of the day. This includes preparation of a scene to read in class. These are partnered assignments.
4. **3 Papers.** 3-4 pages each that ask you to synthesize the readings from a given unit.
5. **WSYWAT Reflection.** This is our final project, a reflective written exercise in response to the current manifesto “We See You White American Theater.”

1. Attendance	10 points
2. 10 Responses.....	45 points (5 points each, drop the worst one)
3. 1 Lead Discussion.....	10 points
4. 3 Papers.....	30 points (10 points each)
5. WSYWAT Reflection.....	5 points
TOTAL.....	100 points

A: 94-100/ A- : 90-93 / B+=87-89/ B: 84-86 / B-: 80-83 / C+: 77-79 / C: 74-76 / C-: 70-73/D+: 67-69 / D: 64-66 / D-: 60-63 / F: 60 and below

Late work: Generally, you lose 1 point on an assignment for every day it is late.

Make-up assignment: I will offer different possibilities for make-up assignments throughout the term related to professional performances happening on-line. A general make-up assignment worth a maximum of 5 points will be announced April 21 for those who total more than three absences for the term or who miss graded work. If you do not total more than three absences

for the term or don't miss graded work, you will receive no credit for doing any of the make-up assignments. That is, it is not an "extra credit" assignment. You can accumulate a total of up to 5 make-up points.

Participation: I will take into account the quality of your full participation and engagement in class, and may adjust your grade either up a step (i.e., B to B+) or down a step (i.e., B to B-) based on how you have engaged with and made a contribution to the classroom community.

Grading

If you're here at Sonoma State, it's probably because some part of you is excited to learn about and explore the world through study and inquiry. If you invest in the work with your mind and heart, if you come to class regularly, if you turn your assignments in, chances are you will not only pass the course but do well. I have every confidence that you can do well.

However, you do not automatically get a good grade. You have to EARN it.

Your grade is not a personal judgment. It does not reflect whether you are good or nice. It does not reflect whether you mean to do well. It reflects whether you make a strong contribution to our community of learners, and whether you achieve strong individual results.

Required Texts and Viewings

Textbooks (available at SSU Bookstore)

FastHorse, Larissa. *What Would Crazy Horse Do?* in *Thanksgiving Play/What Would Crazy Horse Do?* TCG, 2021. (This volume will be released by the publisher in March 2021, we will read it in May 2021).

Kreimendahl, Basil. *Orange Julius*. Dramatists Play Service, 2015.

Moraga, Cherrie. *Shadow of a Man*. In *Shattering the Myth: Plays by Hispanic Women*. Arte Publico Press, 1992.

Morrisseau, Dominique, A. Rey Pamatmat, et al. *Facing Our Truth: Ten-Minute Plays On Trayvon, Race, and Privilege*. Samuel French, 2015.

Online Reading (Canvas)

Other required theater readings are available on Canvas.

Cheating and Plagiarism

We all know what cheating is. Plagiarism means that you state someone else's words or ideas but don't acknowledge them as the source. Here are examples that can constitute plagiarism, ask your instructor ahead of time if you have any questions:

- If you copy or paste even a single sentence from a friend's paper or from the Web and you don't identify them as the source of the sentence.

- If you and a friend work together on an assignment and don't write your papers separately, but instead write alternate versions of each other's paper. It's fine to consult and study together, but the final product you turn in must demonstrate clear independent work.

Plagiarism is easy for instructors to spot, and the penalties for it can include a failing grade on the assignment, a failing grade for the course, or even expulsion from the university. **Don't plagiarize.**

Taste and Language

Plays often involve emotionally or physically extreme situations or language. Some of the reading and viewing for this term may deal frankly with situations involving violence, strong language, sexuality, or other "adult" situations. In discussion, please use language that you feel creates a comfortable environment for everybody. If you have any questions at any time about any of this, please let me know.

Video and Audio Recording

Please note that unless you have clear permission from the performer and the instructor, you are not allowed to record any readings or artist visits presented in class, whether by students or by professionals. Recording from a classroom may not be what the artist wants you to put out there, and they have the right to control their artistic and intellectual property.

A Note On Zoom Environment

Class in the ZOOM space is complex as we all have different amounts of space, privacy and accessibility. I ask that cameras are on for our class unless you have made prior arrangements with me. If you cannot have your camera on for even **ONE class, please let the instructor(s) know BEFORE we start class** that day by email.

If you think you will need to have your camera off for most/all classes, please email me immediately so we can discuss, as it will be difficult to pass the course without your full participation, on camera: sharing your ideas verbally and showing up engaged and ready for class is imperative. In smaller breakout groups it is particularly important to create a safe and fair environment by having all group members have cameras on and share, and not have students who are off-camera and unresponsive.

If you do not email me before class re: camera needs, you will not be able to stay in the ZOOM space, and you will miss the learning activities for that day. This is for all of us to have the best learning and teaching conditions and a safe-as-possible environment.

Additionally, in order to make this as safe a space as possible, we would ask that you respect your fellow students' privacy by not *displaying* the class Zoom session to other members of your household for any significant period of time. Please also do not *record* any part of the class session without the instructors' permission (students with recording permission arranged through DSS accommodation are exemption from this restriction). Thank you for understanding.

THAR 375

Race, Gender, and Performance

Spring 2021 Course Schedule

Schedule is subject to change with fair notice by the instructor in class.

Wk		Date	
1	Mon –	Jan 25	Intro Syllabus review Assign scenes and presentation dates Make community agreements, including agreements about play readings
	Wed	Jan 27	Terminology discussion Read for today: terminology readings on Gender Unicorn + “Where did BIPOC come from?” (Canvas) DUE before class: Response #1 on today’s reading
2	Mon	Feb 1	Unit 1: Gender and Performance Read in class today: part one of <i>Vietgone</i> by Qui Nguyen (Canvas)
	Wed	Feb 3	Finish reading in class: <i>Vietgone</i> (Canvas) Make-Up opportunity: <i>The Great Khan</i> – Rough Reading Series at Playwrights Foundation, Sat. Feb. 6 at 2 pm or Mon. Feb 8 at 7:30 pm, www.playwrightfoundation.org
	Sun	Feb 7	DUE at 11:59 PM: Response #2 to <i>Vietgone</i>
3	Mon	Feb 8	Discuss in class: <i>Vietgone</i>
	Wed	Feb 10	Read for today: selection from <i>Gender Trouble</i> by Judith Butler (Canvas) DUE before class: Response #3 on today’s reading
4	Mon	Feb 15	Read in class: <i>Orange Julius</i> by Basil Kreimendahl
	Wed	Feb 17	Finish reading <i>Orange Julius</i> in class
	Sun	Feb 21	DUE at 11:59 PM: Response #4 to <i>Orange Julius</i> (includes reading brief articles “Queering the Room” and “We Should Get to Tell Our Own Stories First”)
5	Mon	Feb 22	Discuss <i>Orange Julius</i> , brief articles, and Butler Prep Sammy June visit

Wk		Date	
	Wed	Feb 24	VISIT: Sammy June https://www.samantha-june.com DUE before class: PAPER #1 on Gender and Performance
	Sun	Feb 28	Unit 2: Race/Gender Formation Read selections from Michael Omi and Howard Winant, <i>Racial Formation in America</i> (Canvas) DUE at 11:59 PM: Response #5 to Omi/Winant
6	Mon	Mar 1	Discuss Omi/Winant
	Wed	Mar 3	Discuss Omi/Winant, start reading in class <i>Facing Our Truth: Ten-Minute Plays on Trayvon, Race, and Privilege</i>
	Sun	Mar 7	Finish reading: <i>Facing Our Truth</i> DUE at 11:59 PM: Response #6 to <i>Facing Our Truth</i>
7	Mon	Mar 8	Discuss <i>Facing Our Truth</i> Prep Quetzal Flores visit
	Wed	March 10	Visit: Quetzal Flores https://gmc.sonoma.edu/quetzal/ [Make-Up Point opportunity: Quetzal GMC concert – Thurs. Mar 11 at 7 pm and available for 48 hours after on-demand]
	Sun	Mar 14	Read for today: “We See You White American Theater” DUE at 11:59 PM: Response #7 on WSYWAT
8	Mon	Mar 15	Discuss WSYWAT, Omi/Winant, <i>Facing</i>
	Wed	Mar 17	Continue discussing WSYWAT, Omi/Winant, <i>Facing</i>
		Mar 22-26	SPRING BREAK
9	Mon	Mar 29	Read in class: <i>Shadow of a Man</i> by Cherrie Moraga
	Wed	March 31	CESAR CHAVEZ DAY – NO CLASS
10	Mon	April 5	Continue reading in class: <i>Shadow of a Man</i> by Cherrie Moraga
	Wed	Apr 7	Discuss <i>Shadow</i> and Omi/Winant Prep Reena Dutt visit
	Sun	April 8	Read “Settler Colonialism as Structure: A Framework for Comparative Studies of Race and Gender Formation” by Evelyn Nakano Glenn (Canvas) DUE at 11:59 PM: Response #8 to Glenn

Wk		Date	
11	Mon	Apr 12	Visit: Reena Dutt, director/producer/actor www.reenadutt.com
	Wed	Apr 14	Unit 3: Settler Colonialism Discuss Glenn reading
	Sun	April 18	DUE at 11:59 PM: PAPER #2
12	Mon	Apr 19	Read in class today: <i>Men on Boats</i> by Jacklyn Backhaus
	Wed	Apr 21	Continue to read in class today: <i>Men on Boats</i> by Jacklyn Backhaus Announce General Make-Up Assignment
13	Mon	Apr 26	Discuss <i>Men on Boats</i> and Glenn
	Wed	Apr 28	Discuss Glenn and <i>Men</i>
	Sun	May 2	Read <i>What Would Crazy Horse Do?</i> by Larissa FastHorse DUE at 11:59 PM: Response #9 to <i>WWCHD?</i>
14	Mon	May 3	Discuss <i>WWCHD?</i> and Glenn
	Wed	May 5	More discuss <i>WWCHD?</i> and Glenn
	Sun	May 9	Read selections from “Indigeneity, Settler Colonialism, White Supremacy” by Andrea Smith (Canvas) DUE at 11:59 PM: Response #10 on today’s reading
15	Mon	May 10	Discuss Smith
	Wed	May 12	DUE: PAPER #3
Final s Week	Mon	May 17	NOTE meeting time is 3:30-5:30 There is no exam for this class, but attendance at final session is required/ DUE: WSYWAT assignment

University Policies

Academic integrity

Students should know that the University's [Cheating and Plagiarism policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm](http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work..

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students (Optional/suggested statement)

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made.". [The policy can be found at http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm](http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm)

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [Information on add/drops are available at http://www.sonoma.edu/ar/registration/addclasses.shtml](http://www.sonoma.edu/ar/registration/addclasses.shtml). Students should be aware of the current deadlines and penalties for adding and dropping classes.

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. [The Writing Center website is located at http://www.sonoma.edu/programs/writingcenter/default.html](http://www.sonoma.edu/programs/writingcenter/default.html)

To: Ed Beebout, Dean of the School of Arts & Humanities
Stacey Bosick, Associate Vice President and Dean of Graduate and Undergraduate Studies
Melinda Milligan, Director, Assessment and Accreditation

From: Scott Horstein, Professor of Theatre Arts

CC: Marie Ramirez Downing, Assistant Professor of Theatre Arts

Tuesday, July 18

Dear Ed, Stacey, Melinda –

Please note that in the External Review of the Theatre Arts program, the reviewer, Prof. Bernardo Solano, writes on p.5 that “There are four full-time tenure track faculty members; three in theatre, one in dance.” Please note that there are in fact five full-time tenure track faculty members in DANC/THAR, three in theatre, two in dance. Thank you.

Scott

SONOMA STATE UNIVERSITY
DEPARTMENT OF THEATRE ARTS PROGRAM
EXTERNAL REVIEW-APRIL 6-7, 2023
Submitted by: BERNARDO SOLANO
May 13, 2023

Introduction

On April 6-7, 2023, the Department of Theatre Arts and Dance, Sonoma State University, hosted Bernardo Solano (professor and chair of the Department of Theatre & New Dance at California State Polytechnic University, Pomona) for an evaluative visit as an external program reviewer. The visit included individual and group meetings with full time and adjunct faculty members and staff; a tour of facilities; a meeting with students in the major; meetings with the Associate Vice President for Academic Affairs & Dean of Undergraduate and Graduate Studies and the Ed Beebout, Interim Dean of the School of Arts & Humanities

Summary

Looking at the Department of Theatre Arts & Dance's curriculum and co-curricular production season, there are certain strategies that are necessary because of the size of the department and the resources available to it. The department has been very successful in their creative approaches and solutions to the challenges it has faced over the last several years; in particular, the COVID-19 pandemic. For a live performing arts-based program to pivot to a virtual mode in the middle of an academic year is a Herculean task, one that faculty, staff and students met most successfully since 2020.

I found the department to be a vibrant and engaged group of faculty and students, who are deeply committed to the teaching and practice of theatre arts. The department reaches for the very best and yet it faces obstacles that in some cases it has been able to overcome, and in other cases, these obstacles continue to impede its ability to deliver the education it aims to provide its students. These will be discussed further in this review. For clarity, it should be noted that this review only covers the Theatre program, not the Dance program, although some elements of Dance may be discussed briefly at times.

This review will cover the following SSU Guidelines for External Reviewers:

1. Curriculum coherency and currency.
2. Relevance and clarity of learning outcomes and integration with curriculum.
3. Meaningfulness and effectiveness of learning outcomes assessment and use of assessment for program improvement.

4. Sufficiency of resources and how they affect the quality of the learning experience; consider, for example, faculty, facilities, support, information resources, and research resources.
5. Understanding of students' needs, challenges, and characteristics and ability to effectively serve the program's students.

In addition, there are notes culled from the meetings with faculty, staff and students, as well from a tour of the facilities, but which are mostly already woven into the body of the External Review. Finally, Recommendations/Action Items and a concluding statement.

1. Curriculum coherency and currency

The program's Self-Study section on "Curriculum" demonstrates ambitious efforts, of which there are many laudable examples. There are three concentrations for students to choose from: Acting, Technical Theatre, or Theatre Studies. The core courses that all students are required to take cover a range of subject matter that exposes them to all three concentrations.

Enhancing the potential for student success, the department works to individualize opportunities for students; for example, by planning production assignments up to one year in advance. Also, of note, is the scaffolding of offering course content that directly relates to upcoming productions.

Recognition should be given to the department's invitation to perform at the Kennedy Center American College Theatre Festival in 2023. This is an honor which demonstrates a high level of quality in its production-related curriculum.

The department's ongoing relationship with the Green Music Center is truly a unique and special opportunity for students to engage with a wide range of professional artists. More on this later in the report.

Regarding Curriculum Currency, a strength is the department's commitment to cultural identity, anti-racist and community-based practices which it recognizes are critical to its success. One notable course that supports this effort is THAR 160 A/B Humanities Learning Community. Further discussion of this in Recommendations at end of this review.

The department had for many years used a "block" system in its Acting concentration curriculum, resulting in multiple 1-unit courses. Since 2017, the department has been moving away from this system—they correctly determined that it was no longer serving student success as originally intended. However, remnants of these 1 and 2-unit courses still exist. To its credit, the department continues to reevaluate unit distribution. See Recommendations at end of this review.

Of note is the program's use of alumni to direct readings and other leadership roles with students in the department which model current professional standards and provides early career development for these young artists. Its productions of contemporary plays that address issues of today are incredibly important as they provide SSU students the opportunity to engage in multiple national conversations. These examples of engagement are embedded in the program's curriculum.

Regarding the Technical Theatre concentration, there is solid foundational course content. The external reviewer is puzzled about the title of the concentration. The word "technical" by itself implies that technical skills are the emphasis of the concentration, when in fact many "artistic" skills are also being taught through Scenic, Costume, Lighting Design, among other fields. Why not call it "Design and Technical Theatre" (or some other more expansive title) as in other programs in the CSU and elsewhere?

Certainly, one of the strengths of the concentration is its interdepartmental collaborations and opportunities offered to its students with the Department of Music and the Green Music Center.

Regarding the Theatre Studies Concentration, it provides a strong combination of professional theatre training, liberal arts education, dramatic literature, dramaturgy, playwriting and directing. As it was once called the "General" concentration, it continues to offer students additional areas of study that they can pick and choose from. The department's self-study points out several courses in this concentration that have either been cut or re-revamped to address recommendations from previous external review. Congratulations are in order for these adjustments.

The Theatre Minor is solid in its distribution of required courses in relation to electives to meet the total 24 units necessary. It can be noted that other CSU campuses stipulate a higher number of required courses, with fewer electives, as well as dividing required courses between lower division and upper division. However, the relative flexibility inherent in the department's minor is a strength.

Furthermore, the department also supports all the above curricular considerations through its Mission, Vision and Core Values which are:

Vision

Our vision is for a world where the artist is transformative, essential and engaged.

Mission

The Department of Theatre Arts & Dance offers students a home where they can develop their potential and find their voices as artists through rigorous coursework, and collaborative making and production of live performance.

Core Values

- *Student-centered: We believe in creating experiences that serve our students' needs in the classroom and beyond with skill-based learning, a supported production season, and opportunities to engage with guest artists and professionals in the field.*

- *Rigor: We believe that robust training in performance and theatrical artistry can inspire us to the highest standards of professionalism and personal achievement.*
- *Full Engagement: We believe in making work that has value beyond the dance and theatre world and that directly engages our campus and local community.*

The Program's alignment with SSU's Mission, Mission & Values and Strategic Plan is thorough and well-considered; it provides a solid "road map" for how the department can and should approach curricular and programmatic issues over the coming years.

In conversation with faculty during the review process, it was mentioned that the department is considering eliminating the concentration structure. This reviewer does not recommend this course of action presently. Contemplating this possibility, the question quickly becomes "What would it be replaced with?" The current concentrations provide a curricular framework that students can easily identify and work within. If part of the intention is to give students more choices, then perhaps adding a concentration could fill in whatever gaps the department seeks to address. But adding a concentration shouldn't be interpreted as having to suddenly add many courses and complicate things further. What it could provide is an opportunity for the department to develop an area/concentration of distinction that is already percolating—whether it be a long-standing discipline or something that's new and harnesses one of the directions where theatre is headed in the future. It could also have the effect of a boost of adrenaline for the department overall.

2. Relevance and clarity of learning outcomes and integration with curriculum

Overall, the program demonstrates a high degree of relevance and clarity of learning outcomes and integration with curriculum.

THAR Program LO #1: Critically analyze live theatre performance

Numerous courses utilize live theatre performances to address critical thinking and analysis. Students see recorded performance and engage with print and online library resources that reinforce and amplify students' ability to critically analyze performance practices. These examples also are aligned with WASC Core Competencies: Critical Thinking, Information Literacy.

THAR Program LO #2: Incorporate non-Eurocentric and diverse American theatre traditions in the creation of performance for a diverse audience

This is a growing strength of the program, as coursework continues to incorporate and expand student exposure to non-Eurocentric and diverse American theatre traditions. Multiple courses and production work attest to this critically important development in the teaching and practice of theatre in this country. It also enriches alignment with WASC Core Competencies: Written Communication, Oral Communication, Critical Thinking.

THAR Program LO #3: Develop a clear artistic voice and take artistic risks

The teaching and doing of theatre are all about developing a clear artistic voice and taking artistic risks. The program thoroughly recognizes this and provides many opportunities in coursework for students to develop these skills. It directly addresses and delivers the WASC Core Competencies: Written Communication and Oral Communication.

THAR Program LO #4: Develop communication and collaboration skills to become a vital member of a creative and production team

Theatre is one of the most obvious art forms that heavily rely on communication and collaboration skills. Without the collaborative process that occurs in nearly every aspect of theatre-making, there wouldn't be theatre. These are skills, which are baked into nearly every course, are ones that students will utilize for the rest of their lives, irrespective of which field they eventually dedicate themselves to. They thoroughly address WASC Core Competencies: Written Communication, Oral Communication, Critical Thinking, Quantitative Reasoning.

THAR Program LO #5: Understand performance as a form of everyday social interaction

Coursework fulfills this LO through performance theory and teacher training. Performance theory views performance as a vector of social interaction and signification and explores the existence of "performance" structures and dynamics in sites and situations outside of traditional performance venues, including performance as a basic social mode of being and meaning. This understanding of performance informs training in arts teaching practices, combining conceptual and experiential pedagogy of concepts in music, dance, and theater; they satisfy WASC Core Competencies: Critical Thinking, Oral Communication, Written Communication.

4. Sufficiency of resources and how they affect the quality of the learning experience; consider, for example, faculty, facilities, support, information resources, and research resources.

Faculty: There are four full-time tenure track faculty members; three in theatre, one in dance. The newest faculty member is on the Acting/Voice/Performance side; it is important to note that just as she started, the other Acting concentration faculty member retired. Because at least half of the department's majors are in the Acting concentration, it is not in the best interests of the students (or the faculty member) to be the sole full-time professor in the concentration. It is recognized by this faculty member and students alike, that students benefit more from a diversity of instructors and methodologies. Yes, adjunct Acting & other performance-based instructors can and do help address these issues. But adjuncts are contractually bound to teach just their classes; they are not paid to be advisor/mentors, nor sit on committees, nor are they expected to provide the sort of continuity of in-depth instruction that only a full-time faculty member can provide.

There is also the matter of the full-time tenure-track faculty member on the Design and Technical Theatre side of the department. As with the Acting/Voice faculty member, there is only one person in this position who is expected to teach across the spectrum of Design and Production courses. In many Theatre departments across the CSU, there are at least two (if not three or four) faculty members who have expertise in the various specialties (Scenic, Lighting, Costume, Sound, Props, Stage Management,

Production Management, Technical Direction to name the principal ones). More on this later in Recommendations.

Regarding the use of adjuncts, it is clear they provide critical assistance in teaching the department's curriculum. And yet, due to SSU's budgetary challenges, the department has had no choice but to eliminate courses and the hiring of these very instructors. This is a critical problem for multiple reasons—among them putting the department in the position of not being able to offer students the full range of fundamental courses in their areas of specialty. Imagine graduating an engineering student without having taught them how to properly design and build a bridge. Or a technical theatre student operating equipment 30 feet in the air who didn't learn proper techniques because the class that covers this didn't get taught that year [this is an example, not an actual occurrence.] All this to say that adjunct faculty teach critical skill sets, expose students to professionals working in the field, and provide additional feedback and networking opportunities. The university's decision to radically reduce funding in this area does so at its own risk.

The program's Self Study provides notable successes that were made possible by members of the faculty. They span across areas of Research, Creative and Scholarly Activity, with direct benefit to students, the program, and the university. These successes should be recognized and celebrated.

Staff

Staff support in the department is an ongoing issue. Beginning in 2018, the School of Arts & Humanities reorganized the Center of Performing Arts and drastically restricted the annual IRA (Instructionally Related Activity) production funding. These actions led to the elimination of at least seven staff positions. Under any circumstances the loss of these positions could cripple a performance-based theatre department's ability to offer a successful production season. Faculty, students, and remaining staff heroically continued producing quality work, but it took a toll on everyone in the department. Thankfully, the School of Arts & Humanities has restored some of the lost positions since 2022. There is now an Operations Manager who is fully engaged in production management for the department, a full-time Costume Shop Coordinator and a full-time Marketing Coordinator shared with the Department of Music. These are all good steps in the right direction of achieving adequate staffing, but because there are still important unfilled positions, it has created an imbalance in the department's ability to provide an optimal learning experience. Students are being used to fill in some of the gaps in the Scenic and Costume shop and other technically related duties. While it does provide students valuable hands-on experience, it also puts enormous pressure on the few remaining technical staff to adequately train and supervise those students. And the students, wanting "the show to go on," sometimes agree to take on tasks they themselves are not sure they are adequately prepared for.

Facilities

This reviewer visited most of the department's facilities. While it has multiple performance and classroom venues, some of them have fallen into disrepair to an unfavorable degree. The Evert B. Person Theatre Scene Shop is where students, staff and faculty regularly convene to build scenic elements for department productions, as well as costume construction in other rooms close by. Apparently, the heat in this part of the building works erratically at best—averaging between 52-60 degrees. This is clearly not conducive to a good learning environment. In the theater, where an

orchestra is placed below ground level, is called the Pit. Currently there is nothing covering the pit which would prevent accidental falls. Theaters usually cover this area for that reason. A pit net would be an ideal solution to remedy this safety issue.

The Ives Building houses department offices, classrooms, and performance venues. Many aspects of the physical building show the wear and tear of years of neglect. Whereas many buildings on campus are either relatively new or have recently undergone upgrades, Ives currently falls short when compared to the rest of campus. And as it serves not only the department but also the School of Arts & Humanities and the university as a whole, it should be one of the showplaces for the university. The Green Music Center is a shining example of what the university is capable of when it presents itself to the greater community.

A note regarding the Warren Auditorium, which was the original main stage venue before the Person Theatre was built and is now primarily a lecture hall. This is a space that is ripe to be reinvigorated. Whether it be new artistic programming that involves interdepartmental collaborations, or community-engaged work that invites regional participation, or more student-led initiatives.

Support

It is assumed this category refers to support the department receives from the School of Arts & Humanities, as well as from Sonoma State University. The competitive Koret Scholar grants and School of Arts & Humanities travel grants are examples of such support for faculty. However, it is not enough, and such competitive grants often favor the most skilled grant-writers, not necessarily the most qualified applicants or those for whom additional support could lift them to the next level of their academic and professional careers. At Cal Poly Pomona (where the reviewer is a faculty member), the College of Letters, Arts and Social Sciences allots \$1,200.00 per full-time faculty for Professional Development each academic year until the money in that stream runs out. Faculty write a justification to their department chair; the chair approves it and is almost always approved by the Dean because they trust the department chair has properly vetted the proposal. There have even been years when all the allotted money is not used. See Recommendations.

Faculty are periodically offered short-term creative work outside of the university as guest-artists, directors, choreographers, designers, actors, dramaturgs, etc. These jobs play a key role in faculty creating and maintaining professional networks and course currency that they bring back to students and the classroom. However, to accept these jobs often means faculty have to take a DIP (Difference in Pay) to reduce work hours. If there could be a mechanism which supports faculty so they don't have to take a DIP, that could result in more faculty (and SSU) exposure in the professional realm and thus raise the program's reputation and positively impact the needed rise in enrollment, would be a benefit to all parties.

Information resources

The Schulz Information Center/University Library provide sufficient support for scholarly and research needs of students and faculty. The departure of an "embedded" librarian who lectured on library resources and research methods in multiple courses is felt and it is the reviewer's hope that the Library assigns another librarian to this noteworthy and helpful position. Perhaps the following source has

already been investigated by SSU, but a recommendation would be Digital Theatre Plus, which offers a wide range of filmed live theatre productions, analysis, study guides, interviews, documentaries, and lectures about international theatre, delivered virtually. There is a respectable inventory of American plays and theatre artists represented there and is being used by universities around the world.

Research resources

A notable aspect of the program is its Arts Integration Program which is a joint initiative between the School of Arts & Humanities and the Green Music Center that uses arts events as teaching tools. This is an incredible information resource that very few universities can offer. Apparently, there were academic integration grants from the GMC to create and perform professional work, and which the program was able to participate in. If this program were reinstated, it would certainly support co-curricular and professional creative scholarship for faculty and students.

See “Support” for additional comments that dovetail with Research Resources.

5. Understanding of students’ needs, challenges, and characteristics and ability to effectively serve the program’s students.

It seems fitting that this topic can be addressed via notes taken at a meeting with only the reviewer and department students present. They demonstrated an elevated level of commitment and have high hopes for the department. They, like students across the CSU, face many challenges that have been exacerbated by COVID-19 fallout. The following italicized bullet points are observations, suggestions and issues identified by the students, narrative after each bullet point is from the reviewer.

- *Could department initiate a concentration in Arts Education and/or Education Minor?*

This topic is discussed in the Self-Study (pg.6) regarding current coursework in Performing Arts for Children and developing relationships with Creative Sonoma and Santa Rosa’s 6th Street Playhouse to create pathways in teaching for department majors. With the relatively recent state approval of a theatre credential (CA did not have one for many, many years), this is an excellent suggestion that could eventually lead to a credential program in Theatre/Drama before or alongside other departments in the state.

- *Need more student led and student created production opportunities.*

Students are hungry for more support, encouragement and structure to create and produce their own work.

- *Would like more attention given to students considering M.A. and M.F.A degrees.*

There exists among some students a perception that the department does not give the pursuit of advanced degrees as much attention as it could.

- *What about a certificate program?*

Certificate programs are already common in California Community Colleges. Offering them (either in addition to BA degree or as stand-alone areas of study) could be an important and attractive alternative, benefitting the department and SSU.

- *Academic Advising is inconsistent.*

This is a concern that should be addressed by the department. If students don't feel adequately advised and supported by faculty, they run the risk of burnout, frustration and worst-case scenario of dropping out of school altogether.

- *Department website needs to stay current.*

Not surprisingly, this is an ongoing concern for any department.

- *Diversity of classes-need variety of instructors*

This comment supports issues raised by the dearth of instructors in the department of late.

- *THAR 302 or 303. Technical students receive 3 units per production, but then are asked to give many extra hours to work on other productions without extra unit compensation.*

Even though students are offered extra credit that can boost grades in specific courses, they perceive the offer as being taken advantage of by the department in order to get productions up and running.

- *Cancellation of courses and having to substitute other courses isn't acceptable because they are not being given instruction in important subject matter*

This is a stopgap measure the department has had to employ in order to make up for courses it has had to cancel due to low enrollment and budgetary restrictions imposed by the university. In some instances, this is a reasonable approach when it considers which specific concentration students are in and substituting courses for. But in others, it does a disservice to students who really need particular course content. However, this is not the department's fault; they are put in this position when the university forces it to cancel courses. In fact, many specialized theatre courses are much more effective when taught for a class size that matches resources and course content.

- *Why not combine courses and with other departments like music?*

This is an interesting suggestion and merits further discussion across departments. Cross-listing courses can go a long way in resolving enrollment issues and also enriches student learning. It also addresses the issue of too many courses in the program overall.

- *Would like more communication from department in a transparent way. For example, knowing how certain decisions are made.*

Obviously, students can't be part of every decision a department makes, but it could certainly help them understand why certain decisions are made and could also increase a sense of ownership and commitment to the department.

- *Classes need to be CURRENT*

Some students have the perception that not all their classes are current in course content.

- *Staff need more help (in technical work)*

This supports need for more staff. Students are aware of the small staff being overworked.

- *Intimacy Coordinator- Needs to be present more, maybe they can train the faculty.*

This is one of the most current trends in American Theater and needs to be supported because it acknowledges and protects students (as well as professionals) from potential trauma. And yes, faculty do need to be trained in these practices as well.

- *Students willing to get more involved in areas such as Season Selection*

This dovetails with students' desire for more open communication between them and the department. Something like season selection is a good idea—the specific process can be modulated to serve both the faculty and the students.

Other elements of the external review visit:

Course Visits

Several class sessions were observed: THAR 203-02: Introduction to the History of Drama & Dance: 1800 to Contemporary, THAR 420D: Devised Theatre, and THAR 344: Advanced Design. All three courses are taught by Full-Time Tenure-Track faculty. The range of these courses offer an excellent view of what a theatre department should offer in a program: lecture, studio/lab and design/technical hands-on training. The classes were very effective and displayed many excellent pedagogical approaches including use of technology, small group work, discussion, critical thinking, introductory and advanced technique (depending on the level and focus of the class), intense preparation and participation, collaboration, direct correlation/synthesis with departmental productions, learn-by-doing and safety practices. The faculty observed all clearly demonstrate expertise, passion, and commitment to student learning.

Meetings with university leadership

Meetings with Stacey Bosick, Associate Vice President for Academic Affairs & Dean of Undergraduate and Graduate Studies and Ed Beebout, Interim Dean of the School of Arts & Humanities were friendly and very informative. They both have esteem for the department and its mission. They also both expressed genuine desire to help the department reach its ultimate goals.

Meetings with Faculty (full-time and part-time) and Staff

These were all cordial encounters. Across the board the faculty and staff were forthcoming and willing to share their expertise, institutional memory, critiques, and suggestions. Many of their comments have been integrated into this external review.

Recommendations/Action Items

1. That SSU authorize a search as soon as possible for a tenure-track position in Technical Theatre as an Assistant or Associate Professor (to allow for a wider range of candidates and experience). This is also an opportunity to increase diversity in the faculty.
2. Soon after, that SSU authorize a search for a tenure-track position in Acting with expertise in one or more specialties in the field. Also, an opportunity to increase diversity in the faculty.
3. That SSU authorize the hiring of more adjunct faculty and staff. This is a matter of critical importance.
4. The department continues to examine program curriculum and course unit distribution in order to facilitate student learning, student success, and further support the CSU 2025 Graduation Initiative.
5. That SSU allow for more flexibility for the department to determine which courses are essential to be taught in any given semester, whether or not they meet university minimum enrollments. Especially if the department can meet FTES goals through large enrollment classes.
6. That SSU attends to the variety of physical plant needs of the department's buildings and venues through upgrades and renovations.
7. That the department be encouraged and supported by SSU to continue its commitment to cultural identity, anti-racist and community-based practices, whether it be through hires of new faculty and staff, and/or directly embedded in program curriculum and course content.

8. That the department continue to explore different funding sources, whether they be local, regional, state, federal or private foundations. And that SSU support such efforts through Assigned Time or other means.
9. More deliberate season selection to align with current student demographics, EDI (Equity, Diversity and Inclusion) considerations, and seek ways to include students in the season selection process.
10. That the department look for ways to further integrate theatre and dance in instruction and production.
11. That the department continue the ASSESSMENT work it has begun and plans to expand over the coming years. The results from this effort will provide data in order to address evident challenges, as well as to deepen its strengths.
12. That the department investigate growth opportunities such as a Theatre Education credential, certificate programs, interdisciplinary work across departments, new media, etc. and that whatever is developed, it become part of a recruitment strategy to attract new students and help establish it as a first-choice program.
13. That the department also address recruitment via concerted efforts and relationship-building with regional community colleges such as Santa Rosa, College of Marin, Napa Valley Community College and Mendocino Community College. Not to mention regional high school drama programs by hosting events such as Scene Festivals or offering workshops to high school students to increase visibility and excitement about the prospect of studying theatre near their communities.
14. Invite Adjunct Faculty to participate more fully in departmental activities and include them as much as possible in the life of the department.
15. That the department strategize with the School of Arts & Humanities how to best leverage and spend the recent, generous gift designated to be split between Department of Theatre and Dance and the Department of Music. This could lead to critical improvements to Facilities, Student Engagement, Recruitment, Equipment, and Faculty Development.
16. That the department deepen ties with the Green Music Center, expanding student opportunities via course work, employment, guest artists and other areas of interest.
17. That the department seek to make TH 375 (Race, Gender and Performance) an Area F Ethnic Studies course. It is a natural course for Area F and would increase department FTES.

18. To reduce over-extended students and/or burnout, consider reducing the number of full productions every year. Or perhaps consider converting one or more production slots into readings, staged readings and/or workshop productions that require less design and technical support. For example, new play development processes that emphasize actor and text/playwright will give student actors another important skill set as they pursue their professional careers and will most likely be involved in new play development processes.
19. That SSU consider giving Assigned time for faculty to process and plan some of the above recommendations.

Conclusion

The Department of Theatre and Dance is in a period of transition in which it has the opportunity to reinvent itself, to address the challenges and strengthen what it already does an exemplary job at. The members of the faculty, staff and students are keenly aware of the unique position they are in. They are choosing to look all the above squarely in the eye and give it 100% to create the kind of program they and the university can be extremely proud of. It also an opportunity for the university itself to recommit to the promise of what this program offers and can offer in the future, for the performing arts are a critical component of any successful liberal arts education.

It has been a pleasure spending this short time with the program's faculty, staff, and students, as well as university administration at Sonoma State University. I am confident that the department is on a positive path and should be encouraged to continue the fine work it has done, continues to do, and will carry on into the future.

Arts and Humanities Curriculum Committee

Fall 2023

Theater Arts and Dance Program Review

The Arts and Humanities Curriculum Committee unanimously and enthusiastically commends the Theater Arts and Dance Department for their reflective and comprehensive program review. We recognize the thoughtful approach the Department has taken to its programs' opportunities and challenges. In particular, AHCC notes the following:

1. THAR has done an excellent job of making their curriculum more relevant and diversified, and we support their goal of continuing to do so. We also support the goal of making the curriculum more streamlined, sustainable, and simpler for students to navigate.
2. We concur with the external reviewer in resisting the consolidation of THAR's various concentrations. Concentrations serve students in distinct ways, thereby adding value to SSU's offerings.
3. THAR is in genuine need of another tenure-track hire. In particular, one technical theater professor is not enough to meet the students' needs. As the external reviewer, Prof. Bernardo Solano (Cal Poly Pomona), notes, "there is only one person in this position who is expected to teach across the spectrum of Design and Production courses. In many Theatre departments across the CSU, there are at least two (if not three or four) faculty members who have expertise in the various specialties (Scenic, Lighting, Costume, Sound, Props, Stage Management, Production Management, Technical Direction to name the principal ones)."

We note that THAR, a small department, has been asking for a hire for fifteen years and has lost considerable support for production staff over the last five years. It is the hope of AHCC that, as the University emerges from its looming restructuring of Academic Affairs, it will find the funding to fully staff the Theater Arts and Dance programs.

Committee Membership:

Josh Glasgow (chair)
Stefan Kiesbye
Scott Horstein
Patricia Kim-Rajal
Tim Wandling
Mike Ezra
Michaela Grobbel
Stephanie Dyer
Liz Burch
Jenny Bent

September 29, 2023



Dean's response to the Theater Arts and Dance Department Self-Study

The Theatre Arts and Dance Department (THAR) has a long and important history at Sonoma State University. The program has not only served as a high-profile example of the university's commitment to the arts, faculty have strived to build a program that is engaging, collaborative and inclusive. But the program has also faced challenges, not the least of which is reduced resources due to a campus budgetary crisis brought on by pandemic-driven enrollment drops.

The THAR Department is to be commended for its level of examination and deep reflection in its self-study document. In my experience working with members of their faculty, they are passionate about what they do and committed to student success. They rightly recognize the need to streamline their theater curriculum, which has become- in the words of the self-study document- "too large and unwieldy" and attempting to "shoehorn" a BFA into a BA program. THAR faculty are already working on this process, which I think will serve their students well and ultimately make the program more sustainable, especially during tougher economic times.

That said, the program- while experiencing an enrollment drop that is less than the university average- has seen a sizable drop in both faculty and staff support. Because of the time consuming and heavy demands of producing theater and dance productions, current faculty and staff are understandably tired and feel stretched thin.

Faculty are to be commended for their achievements in spite of this, including (as noted by external reviewer Prof. Bernardo Solano of Cal Poly Pomona) the department's selection through a competitive adjudication to perform "*Water by the Spoonful*" at the Kennedy Center American College Festival earlier this year. Prof. Solano also praised the department's commitment to "cultural identity, anti-racist and community-based practices", and I fully concur with this assessment. I also applaud efforts by the department to ramp up their engagement with the community, including local schools.

As the university pursues structural reorganization over the coming year, it is important to continue conversations on how to best support and even lift up the THAR program, despite financial constraints.

Sincerely,

A handwritten signature in black ink, appearing to read "Edward Beebout", written over a horizontal line.

Edward Beebout

Interim Dean, The School of Arts and Humanities
Sonoma State University

THAR UPRS Findings and Recommendations Report

UPRS was visited by faculty, Christine Cali and Marie Downing, from Theatre Arts and Dance on 3/27/2024. As the two programs (Theater Arts and Dance) share curriculum and staff, the visit by both instructors gave a contextualized picture for UPRS to consider.

Curriculum

The SSU THAR curriculum is an interdisciplinary, tightly integrated curriculum providing students the opportunity to take courses on artistic theory and expression (e.g., acting and voice) along with the technical aspects of theater production. It is a significant contributor to the GE program at SSU. There are three concentrations for students to choose from: Acting, Technical Theatre, or Theatre Studies. The core courses expose them to all three concentrations. While theater always had a rich curriculum, over time it has morphed to being unwieldy with an entire BFA being 'shoehorned' into a BA. Curricular revisions are underway for three concentrations. Several new topics are being offered as special topics. There is a need to support a basic BA in THAR.

The curriculum reflects the department's commitment to cultural identity, anti-racist and community-based practices and also interdepartmental collaboration through strong association with the Green Music Center. There is also a commendable structure for the department's minor, compared to many other CSUs. There are clear program learning outcomes and also a clear alignment with WASC recommended core competencies. The external reviewer recommends caution in the curriculum redesign process, because overhauling concentrations should not mean eliminating them, and also adding too many courses, if a new concentration were to be added. At this point in time, the faculty take a disproportionate load to create courses and keep them alive, because they are thin both in terms of faculty and staff resources to offer diverse courses and support for implementation.

Assessment

The nature of THAR, focusing on the embodied experience of learning the art and techniques of the discipline, means that faculty must conduct individual, in-the-moment assessments of student learning. This is a time-intensive process that provides the student with feedback for performance improvements, and this iterative process is documented by faculty. However, because of the necessary focus on students achieving course learning goals, the bigger picture of the degree to which THAR program learning objectives are achieved cannot receive the same amount of focus due to extremely limited faculty resources. More faculty are needed to undertake the work of designing and implementing a comprehensive plan for THAR program learning outcomes.

Staffing and Resources

The faculty are stretched very thin, both in terms of individual time and workload, and in terms of the need for the department to have additional specializations represented among the faculty. There is only one faculty member in design and technical production while there are at least two per subject area in most CSU departments. Having more than one faculty member allows the diversity and conversations in the department for enrichment of curriculum, delivery, and other matters. Adjunct faculty who deliver a number of important specialized courses have been eliminated due to funding constraints.

The department appears to rely heavily on student involvement in delivery of the program, which presents both creative opportunities for students yet also questions of sustainability. Staff have been eliminated in large numbers and that puts the burden on faculty and students to execute tasks for the annual theatre productions, which may implicate safety issues as well (e.g., roofing issues and the open orchestra pit). The physical resources are dismal and not suitable to support this program. Overall, the department is essentially starved for faculty, support staff, research and funding support, and physical resources.

Students

The student-faculty ratio seems quite stable despite faculty retirements and reduction in faculty. This could point to decreased student enrollment. The student population is stated to be quite diverse, although lower compared to the diversity at the university level. There appear to be equity gaps in upper division courses due to the lack of faculty, which the department is aware of. The department acknowledges gender is not binary. It also recognizes that the first year learning communities are important for student retention. While the faculty, faculty, and student themselves try to support students, given the state of affairs, it is likely that students may be retained in the program but it will be difficult to attract new students.

Program Review Process

The THAR department documents show a thoughtful and in-depth consideration of the program review process, especially notable given the resource constraints facing the faculty. Faculty recognize that designing and implementing a plan for assessing Program Learning Objectives is needed, and need additional faculty resources to do this. Currently, faculty time is devoted to maintaining the curriculum and working with students at both the group and individual level as students work toward achieving course-level student learning outcomes.

UPRS Commendations:

1. THAR faculty, staff, and students are commended for their commitment in keeping the program intact, working with thinnest resources but still producing fantastic productions to showcase SSU at regional/national levels.
2. Inclusive approach in terms of including adjuncts, guests, interdepartmental collaborations, and collaboration with the Green Music Center.

3. For being straightforward and bringing up the dire need for resources and that they cannot survive if there are any further cuts.

UPRS Recommendations:

1. Sonoma State University should prioritize:
 - a) the department needs for necessary tenure-track/adjuncts to offer, at least, the minimum of required courses.
 - b) the much-needed infrastructure (classrooms, dance floors, etc, in safe and usable conditions to begin with, if not the state-of-the-art facilities).
 - c) have conversations with faculty to engage and retain them lest they leave in despair.
2. The department should be careful in its curriculum revamp so as not to complicate/lose the concentration structure that works well for them.
3. Consider fundraising efforts to support the department.

Action Plan / (MOU) Theatre Arts			
Rec	Action	Responsibility	Planned Completion (e.g. by mid-cycle)
1	Work with Advancement on fundraising efforts to support the department		
2	Continue working to streamline the theater curriculum to be more sustainable and simpler for students to navigate		
3	When/if a faculty line becomes available, consider hiring a faculty member in Technical Theatre and one for Acting		
4	Work with Facilities and Academic Resources address the needs of the department's buildings and venues through upgrades and renovations.		
5	Consider collaborating with the Green Music Center in order to expand student opportunities via coursework, employment, guest artists and other areas of interest		
6	To reduce over-extended students and/or burnout, consider reducing the number of full productions every year. Or perhaps consider converting one or more production slots into readings, staged readings and/or workshop productions that require less design and technical support.		

Note: AVP Bosick emailed this draft to Chair Christine Cali Dean Troi Carleton on 2/3/25. Unsigned because it post-dates President Cutrer's 1/22/25 Budget Memo which plans to eliminate the program.