

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

ACADEMIC SENATE

GENERAL EDUCATION COMMITTEE

REPORT TO

THE ACADEMIC SENATE

GE-003-189

TH 4250-Community Based Theater

General Education Committee

Date: 11/28/2018

Executive Committee
Received and Forwarded

Date: 02/20/2019

Academic Senate

Date: 02/27/2019
First Reading
03/27/2019
Second Reading

TITLE OF REFERRAL: TH 4250-COMMUNITY BASED THEATRE

BACKGROUND:

This is a general education course that has been already approved for the semester calendar. The course was previously taught as a lecture/activity (3/1 units). In the conversion, the department mistakenly converted the lecture part as 3 units and did not convert the activity part. The department wishes to add the activity part as 1 unit and modify the lecture part into 2 units.

RESOURCES CONSULTED:

Office of Academic Programs
Bernardo Solano, Jane Ballinger, Sara Garver

DISCUSSION:

Changing the format into 2 lecture units and 1 activity unit does not change the course's applicability for GE Area D4. The department submitted a modified ECO for the 2-unit part and a new ECO for the 1-unit activity part which is a co-requisite. The ECO's continue to fit the requirements of GE D4.

RECOMMENDATION:

The GE Committee recommends approval of TH 4250-COMMUNITY BASED THEATRE.

Curriculog™ information as of November 21, 2018. For most recent information please refer to Curriculog™ database (<https://cpp.curriculog.com>)

TH - 4250 - Community Based Theatre

C. Course - New/Modify General Education

Department*	Theatre and New Dance	
Proposal Type*	<input type="radio"/> New GE Course <input checked="" type="radio"/> Modify GE Course	
Modification Summary	Course was formally taught as a lecture/activity (3/1 unit) in the quarter system and it was mistakenly changed to lecture (3 unit) only. The department wishes to return the course to how it was. The new configuration would be 2 unit lecture/1 unit activity. This proposal is to reduce the lecture units from 3 to 2 and a separate proposal will address the addition of the activity component.	
Establish or Modify Articulation Agreement*	Yes No	
Subject Area*	TH	Catalog Number* 4250
Formal Course Title*	Community Based Theatre	
Abbreviated Course Title*	Community Based Theatre	
Unit(s)*	(2)	
C/S Classification*	C-02 (Lecture Discussion)	

To view C/S Classification Long Description click: <http://www.cpp.edu/~academic-programs/scheduling/Documents/Curriculum%20Guide/Appendix C CS Classification.pdf>

Component*	Lecture
Contact Hour(s)	
Instruction Mode(s)*	Face-to-Face
Grading Basis*	Graded Only
Repeat for Credit*	May be taken only once
Repeat for Credit Limit	
If course may be repeated for credit, total units applicable to degree and max units per semester.	

When Offered
Cross Listed Course Subject Area and Catalog Nbr
Dual Listed Course Subject Area and Catalog Nbr
Course Category <input checked="" type="checkbox"/> Major Course (select all that apply)* <input checked="" type="checkbox"/> Service Course (used in other programs) <input checked="" type="checkbox"/> GE Course <input type="checkbox"/> None of the above
GE Area/Subarea* <input style="width: 50px; border: 1px solid gray;" type="text" value="D4"/>

To view the General Education SubArea definitions, click <http://www.cpp.edu/~academic- programs/scheduling/Documents/Ch.3-GeneralEducationProposals.pdf>.

I. Catalog Description

Catalog Description* History and development of Community Based Theatre in the United States and its effect on social/political dialogue within communities. Community Based Theatre's cultural significance within the broad spectrum of U.S. society through performance techniques. Course fulfills GE synthesis area D4.

II. Required Coursework and Background (i.e. Enrollment Requirements)

Prerequisite(s) (leave blank if none)	GE Area A, D1, D2, and D3.
Corequisite(s) (leave blank if none)	TH 4250A.
Pre or Corequisite(s) (leave blank if none)	
Concurrent (leave blank if none)	

III. Course Note(s) (OPTIONAL)

Note(s)

IV. Expected Outcomes

List the knowledge, skills, or abilities which students should possess upon completing the course.*

1. Enhanced communication skills, developed through written work and oral presentations about dance, theatre and related arts. (1a, 1b)
2. Enhanced skills in researching, processing and organizing information, collecting data and applying ethical and critical thinking when using information, developed while discovering ideas and conclusions about issues in dance, theatre and related arts. (1c, 1d)
3. Accumulation of knowledge and understanding of community based theatre, theatre history, contemporary artistic practices and interdisciplinary work, as well as the ability to articulate the historical and cultural significance of the art of theatre. (2b)
4. Demonstrated ability to integrate concepts and ideas from various disciplines, including dance, theatre, art history, performance studies and interdisciplinary studies, to arrive at a deeper understanding of how the arts function in society. (2d)
5. Acquire knowledge of the contributions of diverse cultures in the creation and development of community based theatre, theatre and related arts. Acquire ability to analyze how these contributions helped shape cultural values in society. (3a)
6. Acquire the ability to use the arts to understand social issues, discuss social problems and develop solutions. (3b)

If this is a course for the major, describe how these outcomes relate to the mission, goals and objectives of the major program.

Student Learning Outcomes 1 and 2, that satisfy GE I.a, I.b, I.c, and I.d, also meet the Department of Theatre and New Dance Major Objective I: *Acquire Foundation Skills and Capacities in the Theatre Arts and/or the Dance Arts.* Through the study of the disciplines of Theatre and/or Dance, the students will develop the ability to research, organize and evaluate information, critically evaluate ideas and develop conclusions and opinions, and communicate effectively in written and oral form,

Student Learning Outcomes 3 and 4, which satisfy GE II.d, also meet the Department of Theatre and New Dance Major Objective II: *Develop an Understanding of the Various Branches of Theatre Arts and/or Dance Arts Knowledge and Their Interrelationships*. Students will achieve greater knowledge through the study of dramatic literature, major dance works, master artists and/or significant productions; dance and theatre historical/cultural studies; and/or relevant areas, such as film and performance studies. The integration of this knowledge in the practice of research, criticism, the creative process and/or production activities will support the learning outcomes of the Department. The integration of this knowledge with other disciplines will help the student to arrive at a deeper understanding of how the arts function in society.

Student Learning Outcome 5, which satisfies GE III.a and III.b, also meets the Department of Theatre and New Dance Major Objective III: *Develop social and global knowledge in context of Theatre and/or dance practices*. Students will learn about diverse cultures and their influence on individuals and society through the study of Theatre and Dance arts and history. Through exploration and creative use of Theatre and Dance, students will discover how the art forms can express ethics and values and address social issues confronting local and global communities. Students will learn through experiences in theatre or dance creative works, production, education, community engagement, social activism, and service learning.

Explain how the course meets the description of the GE SubArea(s). Please select appropriate outcomes according to the GE Area/SLO mapping. *

TH 4250 meets the GE Sub-area D-4 requirements in the following ways: 1) there is a significant writing component through essays, reviews, written portfolios and/or research papers; 2) portfolio and program presentations as well as artistic projects develop oral presentation skills. Both areas provide opportunities to work on information gathering and information analysis skills; 3) through class assignments, lectures, and discussions, students analyze major artistic works and explain their significance in society; 4) interdisciplinary content provides opportunities to synthesize knowledge, which, along with exposure to artistic works from multiple areas, leads to intellectual and cultural growth; 5) Classroom content as well as student projects give the opportunity to understand how the arts function as a vehicle for self-expression, community voice and social change.

Describe how these outcomes relate to the associated GE Learning Outcomes listed below. *

I. Acquire foundational skills and capacities.

- a. *Write effectively for various audiences.*
- b. *Speak effectively to various audiences.*

c. *Find, evaluate, use, and share information effectively and ethically.*

d. *Construct arguments based on sound evidence and reasoning to support an opinion or conclusion.*

Students are required to engage in reflective writing, written reviews and analysis of artistic works, and written responses to readings. Assigned reports and research papers require information gathering and processing, as well as critical thinking. Written work may be presented orally as part of required presentational projects. Effective speaking skills are also developed in discussion, classroom panels and group activity.

II. Develop an understanding of various branches of knowledge and their interrelationships.

d. *Integrate concepts, examples, and theories from more than one discipline to identify problems, construct original ideas, and draw conclusions.*

Study and analysis of Community Based Theatre is integrated with information from the disciplines of Art History, Fine and Performing Arts, American and

European History, World Dance and Theatre, Performance Studies and Social Activism and Community Development to provide students with an interdisciplinary synthesis and exploration, found in class content, projects, presentations and assignments.

III. Develop Social and Global Knowledge

a. Analyze the historical development of diverse cultures and the role they play in shaping core institutions and practices of individuals and societies.

Diverse cultures and their impact on arts and society are examined and analyzed through class content, student research assignments and presentation of their findings through oral presentations and creative projects.

b. Analyze principles, methods, value systems, and ethics of social issues confronting local and global communities.

Social issues from local and global communities are discussed through readings, lectures, and viewing of artistic works in theatre, dance and other art forms. Projects that address ethical and cultural values are developed to allow students to explore these issues in depth.

General Education Outcomes*	Ia. Write effectively for various audiences
	Ib. Speak effectively to various audiences.
	Ic. Find, evaluate, use, and share information effectively and ethically.
	Id. Construct arguments based on sound evidence and reasoning to support an opinion or conclusion.
	IId. Integrate concepts, examples, and theories from more than one discipline to identify problems, construct original ideas, and draw conclusions.
	IIIa. Analyze the historical development of diverse cultures and the role they play in shaping core institutions and practices of individuals and societies.
	IIIb. Analyze principles, methods, value systems, and ethics of social issues confronting local and global communities.

To view the mapping, click <https://www.cpp.edu/~academic-programs/Documents/GE%20SLO%20Mapping.pdf>

V. Instructional Materials

Provide bibliography that includes texts that may be used as the primary source for instruction, and other appropriate reference materials to be used in instruction. The reference list should be current, arranged alphabetically by author and the materials should be listed in accepted bibliographic form.

Instructional Materials*	Core Texts: Bowles, Norma. <i>Staging Social Justice: Collaborating to Create Activist Theatre</i> . Illinois: Southern Illinois University Press, 2013.
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Howard, Peter. *Dialogue Guidelines*. Los Angeles: Cornerstone Institute, 2011.

Kuftinec, Sonja. *Staging America: Cornerstone and Community-Based Theater*. Illinois: Southern Illinois University Press, 2003.

Additional Texts used will include:

Sociology:

Burnham, Linda Frye. *Telling and Listening in Public: Factors for Success*. Community Arts Network, 2001.

Mason, Susan. *Finding the Edge: Multiple Community Goals*. Community Arts Network, 1999.

Political Science:

Cohen-Cruz, Jan. *An Introduction to Community Art and Activism*. Community Arts Network, 2002.

Nelhouse, Tobin and Haedicke, Susan C. *Performing Democracy*. Michigan: University of Michigan Press, 1999.

Burnham, Linda Frye. *The Artist as Citizen*. Community Arts Network, 2001.

Brennan, Moira. *Toward a Theatre of Action*. (American Theatre Magazine, 2002.

Burnham, Linda Frye. *A More Perfect Union*. American Theatre Magazine, 2002.

Philosophy:

Fletcher, John. *Identity and Agonism: Tim Miller, Cornerstone, and the Politics of Community-Based Theatre*. Theatre Topics/Johns Hopkins University Press, 2003.

Performing Arts:

Leonard, Robert H. and Kilkelly, Ann. *Knowing the Secrets Behind the Laughter: Findings of The Grassroots Ensemble Theater Research Project*. Community Arts Network, 2003.

Nichols, David C. *The State of Cornerstone Theater's Art*. American Theatre Magazine, 2015.

Rhod, Michael. *Theatre for Community, Conflict and Dialogue*. Heinemann Press, 1998.

Schwartzman, Mat. *Beginner's Guide to Community Based Arts*. New York: New Village Press, 2005.

Solano, Bernardo. *Perseverancia*. Fulbright Colombia, 2010.

Internet Resources:

Community Based Theatre in India: <http://www.cultureunplugged.com/documentary/watch-online/play/8174/Community-Based-Theater-CBT->

[Alternate ROOTS www.alternateroots.org](http://www.alternateroots.org)

[American Festival Project www.appalshop.org](http://www.appalshop.org)

[Americans for the Arts www.AmericansForTheArts.org/AnimatingDemocracy](http://www.AmericansForTheArts.org/AnimatingDemocracy)

[Art and Community: www.artandcommunity.com](http://www.artandcommunity.com)

[Community Arts Partnership: www.capinstitute.org](http://www.capinstitute.org)

[Community Arts Network: www.communityarts.net](http://www.communityarts.net)

Videos:

HBO Films, Cornerstone Theater, 2000.

Cornerstone Theatre, Steelbound and Growing Home.

Fringe Benefits Alliance, Friendly Fire.

Faculty are encouraged to make all materials accessible. Indicate with an asterisk those items that have had accessibility (ATI/Section 508) reviewed. For more information, <http://www.cpp.edu/~accessibility>

VI. Minimum Student Materials

List any materials, supplies, equipment, etc., which students must provide, such as notebooks, computers, internet access, special clothing or uniforms, safety equipment, lockers, sports equipment, etc. Note that materials that require the assessment of a fee may not be included unless the fee has been approved according to University procedures.

Minimum Student Materials* Recording equipment (video, still photography, and/or audio recording).
Access to Internet.

VII. Minimum College Facilities

List the university facilities/equipment that will be required in order to offer this class, such as gymnastic equipment, special classroom, technological equipment, laboratories, etc.

Minimum College Facilities* Lecture or Classroom with access to Internet
Video Projection System with VCR/DVD player
Video cameras, digital audio recorders

VIII. Course Outline

Describe specifically what will be included in the course content. This should not be a repetition of the course description but an expansion that provides information on specific material to be included in the class, e.g. lecture topics, skills to be taught, etc. This should not be a

week-by-week guide unless all instructors are expected to follow that schedule.

Course Outline*

I. Community Based Theatre

A. History of Community-Based Theatre (CBT) in the United States.

B. Defining CBT in relation to American Ideals and Political Science.

1. Contribution of CBT to principles of Democracy.

C. Defining CBT in relation to History, Sociology, and Philosophy.

II. Theoretical Underpinnings of CBT.

A. Importance and goals.

B. Exploration of the many ways to define community.

C. The politics of community-based art making.

1. Alliance of artists and performing arts companies who work with communities.

2. Public and private sector interests.

3. Partnerships between higher education arts schools and community-based organizations that serve youth.

D. CBT effect on social/political dialogue within communities.

1. CBT as a symbolic and expressive medium.

2. CBT an agent of social change.

III. Ingredients of a successful CBT Project

A. Case studies of successful CBT projects (and failures.)

B. Screening of videos highlighting various CBT projects.

C. Selecting Collaborating Communities.

1. Identifying and making contact with community collaborators.

2. Association of creative leaders from business, government and the arts who have succeeded in building bridges between the arts and a wide range of community.

IV. Student CBT Project Research.

A. Students conceptualize final project and articulate goals.

1. Recognize relevant issues and construct original ideas that speak 'by, with and for' communities.

B. The Interviewing Process: Goals and Methods.

1. Story Circles.

2. Field Research.

C. Students conduct interviews and/or story circles with community collaborators, using audio and/or video documentation.

D. Presentation of Field Research data to class and discussion.

1. Evaluation of transcriptions of field research to assess listening and writing

skills in terms of interview training and accuracy.

E. Interpretation of Field Research data in relation to Sociology, History, Philosophy, Political Science and Performing Arts.

V. Student CBT Project Creation.

A. Exploration of artistic/theatrical modes of interpreting data.

B. Final Project Presentations. Students present final projects using theatre as the primary medium, although photography, dance, music, film, performance art, etc. are welcome and encouraged.

VI. Service Learning Community Collaboration / 'Learn by doing' (Interviewing techniques, identifying community collaborators, field research, translating research material into theatre, final project integrating Theatre with each student's area of study)

IX. Instructional Methods

Describe the type(s) of method(s) that are required or recommended for the instruction of this course (lectures, demonstrations, etc.). Include any method that is essential to the course, such as the use of particular tools or software.

Instructional Methods*	Lecture/discussion/participation/presentation.
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X. Evaluation of Outcomes

Describe the methods to be used to evaluate students' learning, i.e. written exams, term papers, projects, participation, quizzes, attendance, etc.*

In Class Methods of Evaluation:

1. Class participation and discipline.
2. Assignments and discussions.
3. Oral presentations and showings.
4. Examinations/tests on vocabulary, techniques, facts, concepts, procedures, etc.
5. Feedback and Critiques of creative works and projects.
6. Writing assignments, including critiques, essays, journals, research papers and writing projects.
7. Public presentation and performance.

Out of Class Methods of Evaluation:

1. Contributions to department productions.
2. Critical evaluation of a public production or performance.

Describe the required writing assignments to be included. *

Meaningful writing assignments can include essays, journals, research papers, analysis and critiques of artwork and performances, projects and presentations. The assignment will be evaluated with opportunities for response and re-writing.

Discuss how these methods may be used to address the course and program outcomes, as appropriate. Include or attach a matrix to align the evaluation methods to the outcomes.		PARTICIPATION & DICIPLINE	ASSIGNMENTS & DISCUSSIONS	ORAL PRESENTATIONS & SHOWINGS	EXAMS/ TESTS	FEEDBACK & CRITIQUES OF CREATIVE WORKS & PROJECTS	WRITTEN PROJECTS, ESSAYS & RESEARCH	PUBLIC PRESENTATIONS & PERFORMANCE
	Objective 1		X		X		X	
	Objective 1		X	X		X		X
	Objective 1		X	X			X	
	Objective 1		X	X	X	X	X	
	Objective 2		X	X	X	X	X	X
	Objective 3		X	X	X	X	X	
Objective 3		X	X	X		X		

If this is a general education course, discuss how these methods may be used to address the associated GE Learning Outcomes listed below. Include or attach a matrix to align the evaluation methods to the outcomes.	GE SLO	PARTICIPATION & DICIPLINE	ASSIGNMENTS & DISCUSSIONS	ORAL PRESENTATIONS & SHOWINGS	EXAMS/ TESTS	FEEDBACK & CRITIQUES OF CREATIVE WORKS & PROJECTS	WRITTEN PROJECTS, ESSAYS & RESEARCH	PUBLIC PRESENTATIONS & PERFORMANCE
	I.a		X		X		X	
	I.b		X	X		X		X
	I.c		X	X			X	
	I.d		X	X	X	X	X	
	II.d		X	X	X	X	X	X
	III.a		X	X	X	X	X	
	III.b		X	X	X		X	

XI. Course/Department/College Specific Requirements (OPTIONAL)

Department/ College Required ECO Information (Optional)
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FOR OFFICE OF ACADEMIC PROGRAMS USE ONLY

AY Proposal Submitted	2018-2019
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AY Proposal Implemented

PS Academic Group	24-CLASS
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PS Academic Organization	710-TH
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Course Type	Theatre
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Impact Report (for modified courses only)	<input checked="" type="checkbox"/> Attached
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FOR ACADEMIC SENATE OFFICE USE ONLY

Senate Referral Number	GE-003-189
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Senate Report Number
