

# THA M52B: THEATRE FOR YOUNG AUDIENCES II

**Originator**

jloprieno

**Co-Contributor(s)**
**Name(s)**

Fagan, Suzanne (sfagan)

**College**

Moorpark College

**Discipline (CB01A)**

THA - Theatre Arts

**Course Number (CB01B)**

M52B

**Course Title (CB02)**

Theatre for Young Audiences II

**Banner/Short Title**

Theatre for Young Audiences II

**Credit Type**

Credit

**Start Term**

Fall 2023

**Catalog Course Description**

Offers an intermediate level of practical experience in the development, rehearsal and performance of plays to be presented with technical support for young audiences and the general community. Includes both dramatic and movement-based components.

**Additional Catalog Notes**

Students may travel and perform at local grade schools.

**Taxonomy of Programs (TOP) Code (CB03)**

1007.00 - Dramatic Arts

**Course Credit Status (CB04)**

D (Credit - Degree Applicable)

**Course Transfer Status (CB05) (select one only)**

A (Transferable to both UC and CSU)

**Course Basic Skills Status (CB08)**

N - The Course is Not a Basic Skills Course

**SAM Priority Code (CB09)**

E - Non-Occupational

**Course Cooperative Work Experience Education Status (CB10)**

N - Is Not Part of a Cooperative Work Experience Education Program

**Course Classification Status (CB11)**

Y - Credit Course

**Educational Assistance Class Instruction (Approved Special Class) (CB13)**

N - The Course is Not an Approved Special Class

**Course Prior to Transfer Level (CB21)**

Y - Not Applicable

**Course Noncredit Category (CB22)**

Y - Credit Course

**Funding Agency Category (CB23)**

Y - Not Applicable (Funding Not Used)

**Course Program Status (CB24)**

2 - Not Program Applicable

**General Education Status (CB25)**

Y - Not Applicable

**Support Course Status (CB26)**

N - Course is not a support course

**Field trips**

May be required

**Faculty notes on field trips; include possible destinations or other pertinent information**

Local K-12 schools, Senior Living Centers, Juvenile Detention Centers, Community Centers, Outdoor Venues

**Grading method**

(L) Letter Graded

**Alternate grading methods**

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

**Does this course require an instructional materials fee?**

No

**Repeatable for Credit**

No

**Is this course part of a family?**

No

**Units and Hours**

**Carnegie Unit Override**

No

**In-Class**

**Lecture**

**Minimum Contact/In-Class Lecture Hours**

35

**Maximum Contact/In-Class Lecture Hours**

35

**Activity**

**Laboratory**

**Minimum Contact/In-Class Laboratory Hours**

52.5

**Maximum Contact/In-Class Laboratory Hours**

52.5

**Total in-Class****Total in-Class****Total Minimum Contact/In-Class Hours**

87.5

**Total Maximum Contact/In-Class Hours**

87.5

**Outside-of-Class****Internship/Cooperative Work Experience****Paid****Unpaid****Total Outside-of-Class****Total Outside-of-Class****Minimum Outside-of-Class Hours**

70

**Maximum Outside-of-Class Hours**

70

**Total Student Learning****Total Student Learning****Total Minimum Student Learning Hours**

157.5

**Total Maximum Student Learning Hours**

157.5

**Minimum Units (CB07)**

3

**Maximum Units (CB06)**

3

**Prerequisites**

THA M52A

**Entrance Skills****Entrance Skills**

THA M52A

**Prerequisite Course Objectives**

THA M52A-identify the basic elements of effective storytelling, types of inclusive stories and diverse themes that are appropriate for Theater for Young Audiences (TYA) and apply them through the development of new material, adaptation of existing global literature and/or improvisation.

THA M52A-identify the elementary qualities that make theater for young audiences a separate art form from traditional theater, including the distinct differences in audience response and interaction, culturally diverse audiences, and the use of technical elements and performance styles.

THA M52A-demonstrate the ability to create an introductory level character suitable for TYA that is clearly drawn, defined in broad strokes, interesting, identifiable, and fun.

THA M52A-apply their introductory level skills in interpersonal communication by working and creating collaboratively with a diverse group of their peers, a director and appropriate audience interaction exhibiting sensitivity to a young culturally diverse audience.

## Requisite Justification

### Requisite Type

Prerequisite

### Requisite

THA M52A

### Requisite Description

Course in a sequence

### Level of Scrutiny/Justification

Closely related lecture/laboratory course

## Student Learning Outcomes (CSLOs)

**Upon satisfactory completion of the course, students will be able to:**

- |   |  |
|---|--|
| 1 | utilize intermediate script analysis skills to explore the advanced tenants of structure, character development and theme. |
| 2 | demonstrate the intermediate ability to integrate technical elements into performance.                                     |
| 3 | utilize intermediate vocal and physical performance techniques to interpret a children's theatre text in live performance. |

## Course Objectives

**Upon satisfactory completion of the course, students will be able to:**

- |   |  |
|---|--|
| 1 | identify the more complex elements of effective storytelling, types inclusive stories and diverse themes that are appropriate for Theater for Young Audiences (TYA) and apply them through the development of new material, adaptation of existing global literature and/or improvisation. |
| 2 | identify the complex qualities that make theater for young audiences a separate art form from traditional theater, including the distinct differences in audience response and interaction, culturally diverse audiences and the use of technical elements and performance styles.         |
| 3 | demonstrate the ability to create an intermediate level character suitable for TYA that is clearly drawn, defined in broad strokes, interesting, identifiable, and fun.  |
| 4 | apply their intermediate level skills in interpersonal communication by working and creating collaboratively with a diverse group of peers, a director and appropriate audience interaction exhibiting sensitivity to a young culturally diverse audience.                                 |
| 5 | demonstrate an advanced appreciation of theatre as an art form by being cast in a play and participating in its rehearsal and performance.   |
| 6 | produce and execute an intermediate to advanced level technical elements of a play, including cultural diverse material, for TYA which may include the design and application of theatrical makeup, costumes, light and sound.   |
| 7 | utilize improvisation, audience interaction, and stage movement through exaggerated style, pantomime and/or dance; and varied musical and vocal techniques.  |

## Course Content

### Lecture/Course Content

37% - Advanced Production Preparation

- Research a variety of global literary styles and themes that appeal to young audiences
- Explore design elements that appeal to young audiences of culturally varied backgrounds, exploring use of scale, color, sound
- Research characters that appeal to young audiences, incorporating voice, movement, costuming and makeup

33% - Advanced Design and Documentation

- Blocking notation
- Personal character makeup
- Costume maintenance
- Personal prop maintenance

30% - Script Interpretation and analysis

- Character development, including character breakdown, backstory
- Plot analysis
  - Identify plot elements
  - Exposition, inciting incident, rising action, climax, falling action, and denouement
- Stylization
- Clarification of character's objectives and psychological state

### Laboratory or Activity Content

10% - Intermediate Warm-up/Performance Preparation

- Stretching and physical preparation
- Vocal exercises
- Improvisations to discover themes and characters that will engage young audiences

10% - Advanced Staging Techniques

- Creating the action
- Projection/Vocal variety to create believable characters appropriate for TYA
- Movement to create believable characters appropriate for TYA

10% - Intermediate Acting Techniques

- Line interpretations
  - Subtext, paraphrasing, intention
- Physical characterization
  - Posture, movement, vocal quality
- Sense of belief
  - Commitment to the character

70% - Perform in various venues, the TYA production, from but not limited to culturally diverse scripts, that has been rehearsed

### Methods of Evaluation

**Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):**

Written expression  
Skills demonstrations

**Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):**

Essay exams  
Film/video productions  
Group projects  
Individual projects  
Journals  
Laboratory activities  
Monologues  
Objective exams  
Oral analysis/critiques  
Oral presentations  
Performances  
Quizzes  
Recitations  
Reports/papers  
Research papers  
Role playing  
Simulations  
Skills demonstrations  
Written analyses  
Written compositions  
Written creation (poem, screenplay, song)  
Written homework  
Classroom Discussion  
Projects  
Participation

### Instructional Methodology

**Specify the methods of instruction that may be employed in this course**

Audio-visual presentations  
Class activities  
Class discussions

Collaborative group work  
Demonstrations  
Dialog  
Distance Education  
Field trips  
Group discussions  
Guest speakers  
Instructor-guided interpretation and analysis  
Instructor-guided use of technology  
Internet research  
Laboratory activities  
Large group activities  
Lecture  
Observation  
One-on-one conference  
Oral Drills  
Practica  
Readings  
Role-playing  
Small group activities  
Web-based presentations

**Describe specific examples of the methods the instructor will use:**

help students to memorize and analyze scenes, scripts, monologues written by culturally diverse individuals regarding relationships in a variety of diverse cultures and sub-cultures that is appropriate for the designated TYA audience that semester  
guide students to relate one's own personal experiences to other characters from similar and/or different cultural backgrounds and identities in order to better execute authentic scene work through role-playing and written analysis  
observe students lead daily warm-ups prior to rehearsals that practice the skills required to address, physical, vocal, emotional and mental demands of the diverse material to be performed

## **Representative Course Assignments**

### **Writing Assignments**

write a character breakdown/biography and story analysis for one of the characters from a children's book written by but not limited to culturally and sub-culturally diverse authors.

write and design a costume and makeup design for the production that is to be produced that semester.

write the dialogue for a scene based on a scene from but not limited to a culturally and/or sub-culturally diverse children's book, in a style appropriate for TYA (Theatre for Young Audiences).

### **Critical Thinking Assignments**

author a teacher's resource study guide to aid the production and the teacher in the classroom on the diverse, culturally relevant and or inclusive themes that are explored in the TYA production being presented

design a proposed makeup look for a character.

design a proposed costume look for a character.

design the overall look for the entire TYA.

### **Reading Assignments**

read the play that is being rehearsed and performed.

read reviews from other productions of that play in the past to define style and parameters of production.

read other supportive material to help enhance the understanding of the play or a certain character such as articles and books on a variety of different disabilities, different cultures, different lifestyles, different periods in time, etc.

read articles and/or texts regarding theatre and social justice.

### **Skills Demonstrations**

repeat and execute the physical posturing and movement patterns of the characters to be portrayed.

repeat and demonstrate the vocal projection exercises for the material to be performed on the variety of stages where the production will take place.

execute the memorized text and lines in the various scenes and monologues from the play that is being produced and performed.

direct a scene or scenes from the TYA production.

## Outside Assignments

### Representative Outside Assignments

create a collage or make a model of a set design for children's theatre production.

attend a reading of a children's book at a library or grade school.

volunteer to read a children's book at a library or a grade school

attend a production of a youth theatre play.

## Articulation

### Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
no lower division comparable course found at CSU or UC			

### Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
American River College	TAP 361	Children's Theatre Rehearsal and Performance II	1-3
Consumnes River College	TAP 361	Children's Theatre Rehearsal and Performance II	1-3
Sacramento City College	TAP 361	Children's Theatre Rehearsal and Performance II	1-3

## District General Education

### A. Natural Sciences

### B. Social and Behavioral Sciences

### C. Humanities

### D. Language and Rationality

### E. Health and Physical Education/Kinesiology

### F. Ethnic Studies/Gender Studies

### Course is CSU transferable

Yes

### CSU Baccalaureate List effective term:

S2014

## CSU GE-Breadth

**Area A: English Language Communication and Critical Thinking**

**Area B: Scientific Inquiry and Quantitative Reasoning**

**Area C: Arts and Humanities**

**Area D: Social Sciences**

**Area E: Lifelong Learning and Self-Development**

**Area F: Ethnic Studies**

**CSU Graduation Requirement in U.S. History, Constitution and American Ideals:**

### UC TCA

UC TCA  
Approved

### IGETC

**Area 1: English Communication**

**Area 2A: Mathematical Concepts & Quantitative Reasoning**

**Area 3: Arts and Humanities**

**Area 4: Social and Behavioral Sciences**

**Area 5: Physical and Biological Sciences**

**Area 6: Languages Other than English (LOTE)**

### Textbooks and Lab Manuals

**Resource Type**  
Textbook

**Description**  
Fisek, Emine. *Theatre and Community*. Methuen Drama, 2019.

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**Resource Type**  
Textbook

**Classic Textbook**  
Yes

**Description**  
Spolin, Viola. *Theatre Games for the Classroom: A Teacher's Handbook*. Northwestern University Press, 1986.

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**Resource Type**  
Textbook

**Description**  
Zachest, Katherine. *Drama Games for Young Children*. Nick Hern Books, 2017.



## Library Resources

### Assignments requiring library resources

Research and locate scenes and monologues for K-12 students using the library's print and online resources including the library's special Theatre Arts collection of scripts from diverse writers representing but not limited to BIPOC and/or LGBTQIA+ individuals  
View and discuss various documentaries about theatre for young audiences provided by the vast online database at the library  
Research, gather and present performances of young actors from various backgrounds and lifestyles that can be found in the libraries vast online databases

### Sufficient Library Resources exist

Yes

### Example of Assignments Requiring Library Resources

Relate to various characters, of various backgrounds and lifestyles, by viewing clips, documentaries, films, presentations, and interviews regarding that character's specific features, obstacles and or challenges

Justify choices made on certain children's projects in the industry by researching the history/thought process of said choices

Compare two different performances of the same character by viewing those performances in the vast online database provided by the library and explore how different choices could be made to modulate the performance for a TYA audience

## Distance Education Addendum

### Definitions

#### Distance Education Modalities

Hybrid (1%–50% online)  
Hybrid (51%–99% online)  
100% online

### Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

### Regular Effective/Substantive Contact

#### Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Theatre History Project Discussion Final Project Discussion

E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
Other DE (e.g., recorded lectures)	Faculty will use a variety of tools and media integrated within the LMS to help students reach SLO such as: * Recorded Lectures, Narrated Slides, Screencasts * Instructor created content * MC Online Library Resources * Canvas Student Groups (Assignments, Discussions) * Websites and Blogs * Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Synchronous Dialog (e.g., online chat)	Online office hours & Online group discussions
Video Conferencing	Video tools such as ConferZoom can be used to provide live synchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.
<b>Hybrid (51%–99% online) Modality:</b>	
<b>Method of Instruction</b>	<b>Document typical activities or assignments for each method of instruction</b>
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Theatre History Project Discussion Final Project Discussion
E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
Other DE (e.g., recorded lectures)	Faculty will use a variety of tools and media integrated within the LMS to help students reach SLO such as: * Recorded Lectures, Narrated Slides, Screencasts * Instructor created content * MC Online Library Resources * Canvas Student Groups (Assignments, Discussions) * Websites and Blogs * Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Synchronous Dialog (e.g., online chat)	Online office hours & Online group discussions
Video Conferencing	Video tools such as ConferZoom can be used to provide live synchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.

**100% online Modality:**

<b>Method of Instruction</b>	<b>Document typical activities or assignments for each method of instruction</b>
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Theatre History Project Discussion Final Project Discussion
E-mail	Email, class announcements and tools such as "Message Students Who" and "Assignment Comments" in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
Other DE (e.g., recorded lectures)	Faculty will use a variety of tools and media integrated within the LMS to help students reach SLO such as: * Recorded Lectures, Narrated Slides, Screencasts * Instructor created content * MC Online Library Resources * Canvas Student Groups (Assignments, Discussions) * Websites and Blogs * Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Synchronous Dialog (e.g., online chat)	Online office hours & Online group discussions
Video Conferencing	Video tools such as ConferZoom can be used to provide live synchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.

**Examinations****Hybrid (1%–50% online) Modality**

On campus  
Online

**Hybrid (51%–99% online) Modality**

On campus  
Online

**Primary Minimum Qualification**

THEATER ARTS

**Additional Minimum Qualifications****Minimum Qualifications**

Drama/Theater Arts

**Review and Approval Dates****Department Chair**

11/04/2022

**Dean**

11/05/2022

**Technical Review**

11/17/2022

**Curriculum Committee**

12/06/2022

**DTRW-I**

MM/DD/YYYY

**Curriculum Committee**

MM/DD/YYYY

**Board**

MM/DD/YYYY

**CCCCO**

MM/DD/YYYY

**Control Number**

CCC000550843

**DOE/accreditation approval date**

MM/DD/YYYY