

LSC Use Only Proposal No: _____ UWUCC Use Only Proposal No: 11-1191
 LSC Action-Date: _____ UWUCC Action-Date: AP 3/27/12 Senate Action Date: App-4/17/12

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Theater and Dance	Phone 724-357-2969

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

Current course prefix, number and full title: _____

Proposed course prefix, number and full title, if changing: **THTR 225 Theater Graphics**

2. Liberal Studies Course Designations, as appropriate
 This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills Knowledge Area Global and Multicultural Awareness Writing Across the Curriculum (W Course)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)

Global Citizenship Information Literacy Oral Communication
 Quantitative Reasoning Scientific Literacy Technological Literacy

3. Other Designations, as appropriate

Honors College Course Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

Catalog Description Change Program Revision Program Title Change New Track
 New Degree Program New Minor Program Liberal Studies Requirement Changes Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>Rock Kemp</i>	<i>2/24</i>
Department Chairperson(s)	<i>Paul Jones</i>	<i>2/29/12</i>
College Curriculum Committee Chair	<i>Jorge Gomez</i>	<i>3/2/12</i>
College Dean	<i>Michael J. Ford</i>	<i>3/16/12</i>
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail S. Schmitt</i>	<i>3/27/12</i>

Received APR 4 2012 Liberal Studies
 Received MAR 6 2012 Liberal Studies

Syllabus of Record

I. CATALOG DESCRIPTION

THTR 225 Theater Graphics, 3 credits

(1c-3l-3cr)

Prerequisites: none

Description: A practical introduction to hand drawing, drafting, and graphic technology applied to theatre design, technology and stage management.

II. COURSE OBJECTIVES:

At the conclusion of this course, successful students will be able to competently choose appropriate graphic modes for investigation and communication of theatrical design and technical ideas, and will be able to do the following at a beginner's level:

- a) Freehand sketch in pencil from their observation of visual references chosen for their application to theatre production design.
- b) Freehand sketch in pencil their own visual ideas for scenery, props and/or costumes. (central projection)
- c) Paint color into a sketch in one medium (watercolor, acrylic, or gouache) from standard theater practice.
- d) Hand draft a ground plan for the scenic design of a theater production using appropriate drafting conventions.
- e) Use a Computer Assisted Drafting program such as AutoCAD or Vectorworks to draw a simple scenic unit.
- f) Create a digital image file appropriate to costume, props or scenery that combines imported and original graphics using a digital editing program such as Photoshop.

III. DETAILED COURSE OUTLINE:

INTRODUCTION, PURPOSES OF GRAPHICS IN THEATER (1 class hour, 3 lab hours)

Examples of graphics for investigation and communication of theatrical design and technical ideas. Introduction to hand drawing tools and materials. Introductory drawing exercises for warmup and exploration.

FREEHAND DRAWING FOR INVESTIGATION (3 class hours, 9 lab hours)

Drawing as central projection of a 3 dimensional idea onto a 2 dimensional plane.

Drawing a scenery sketch from a collection of 2 dimensional references (project #1)

Drawing a costume or prop sketch from 3 dimensional observations (project #2)

FREEHAND DRAWING FOR COMMUNICATION (2 class hours, 6 lab hours)

Drawing as communication through a language of lines--experiments with properties of line (weight, direction, texture, action) applied to theatrical subjects and styles.

Drawing a sketch to communicate a design or technology idea. (project #3)

ADDING COLOR (2 class hours, 6 lab hours)

Color wheel and color mixing using a medium of the instructor's choice.

Color studies of copies from project #3 (project #4)

HAND DRAFTING (2 class hours, 6 lab hours)

Drawing as parallel projection of a 3 dimensional idea onto a 2 dimensional plane. Orthographic projection exercises.

Drafting a groundplan for a set in a theater--a horizontal cross section of a top (plan) view. (project #5)

CADD DRAFTING (2 class hours, 6 lab hours)

Drafting in virtual space. The cartesian coordinates and orientation to one CADD software program such as AutoCAD or Vectorworks.

Drafting a simple scenic unit using a CADD program. (project #6)

DIGITAL DESIGN GRAPHICS (2 class hours, 6 lab hours)

An introduction Photoshop and using layers to apply digital painting and texturing to theatrical design graphics for props and costumes.

Drawing and painting a simple design document for a costume or prop.

CULMINATING (FINAL) ACTIVITY (2 class hours)

IV. EVALUATION METHODS

a. Written exams (based on points) 20%--Written exams consisting of short answer and calculation problems.

b. Graphic Projects (based on points) 60%--Projects of graphic skills from competency-based, hypothetical problems. Evaluations will be based on a rubric of competencies defined by the instructor.

c. Competency Exam, (based on points) 20%--The culminating activity for the final exam period shall be a written and practical examination of knowledge and skills that are required for basic graphic competency by theater artists. Students who pass this exam will have demonstrated competency to use graphic communication to creatively engage with theater production.

V. EXAMPLE GRADING SCALE

A 90-100%, B 89-80%, C 70-70%, D 60-69%, F 50% or less.

VI. COURSE ATTENDANCE POLICY:

The course attendance policy shall conform to the university guidelines with an emphasis on the importance of supporting your peers through showing up ahead of time and prepared to engage in creative work. Definition of allowable absence shall be three class hours.

VII. REQUIRED TEXTBOOKS

Rowe, Clare. *Drawing and Rendering for Theatre: A Practical Course for Scenic, Costume, and Lighting Designers*. Focal Press, 2007.

Thorne, Gary. *Technical Drawing for Stage Design*, Crowood Press, 2010

VIII. SPECIAL RESOURCE REQUIREMENTS

Purchase of artisan's tools, typically:

1. Architect's scale ruler.
2. Drawing and Drafting pencil sets.
3. Drafting erasers
4. Watercolor set with # 4, 8 and 12 brushes.

Drafting tables, tools and computer stations will be provided by the department.

IX. BIBLIOGRAPHY

Dorn, Dennis and Mark Shanda, *Drafting for the Theatre*, 1992.

Gillette, Michael. *Theatrical Design and Production*, 6TH ed. 2008.

Gloman, Chuck and Rob Napoli, *Scenic Design and Lighting Techniques*, 2007.

Pectal, Lynn. *Designing and Drawing for the Theatre*, McGraw Hill, 1995.

Rowe, Clare. *Drawing and Rendering for Theatre: A Practical Course for Scenic, Costume, and Lighting Designers*. Focal Press, 2007.

Thorne, Gary. *Technical Drawing for Stage Design*, Crowood Press, 2010

Course Analysis Questionnaire

Section A: Details of the Course

A1 How does this course fit into the programs of the department? For what students is the course designed? (majors, students in other majors, liberal studies). Explain why this content cannot be incorporated into an existing course.

This course is designed for majors and minors. In the current major curriculum, the learning of graphic skills is melded into course content in a variety of courses, and this has not been working well. Students need to focus on graphic communication particular to theatrical production before learning to apply it to higher order learning. An analogue is that students should have fundamental writing skills before attempting creative writing. Therefore, this course serves a program revision goal to assure that students completing the degree have a fully developed competency in theatrical production.

A2 Does this course require changes in the content of existing courses or requirements for a program? If catalog descriptions of other courses or department programs must be changed as a result of the adoption of this course, please submit as separate proposals all other changes in courses and/or program requirements.

Yes. Course and program changes effected by this change are being submitted with it.

A3 Has this course ever been offered at IUP on a trial basis (e.g. as a special topic) If so, explain the details of the offering (semester/year and number of students).

No, though most of its content has been offered within other courses in the curriculum.

A4 Is this course to be a dual-level course? If so, please note that the graduate approval occurs after the undergraduate.

No.

A5 If this course may be taken for variable credit, what criteria will be used to relate the credits to the learning experience of each student? Who will make this determination and by what procedures?

It is not.

A6 Do other higher education institutions currently offer this course? If so, please list examples (institution, course title).

Slippery Rock University of PA, THEA 215 Drawing/Drafting/CAD
University of Texas-El Paso, THEA 2304, Theatre Graphics and Technology

West Chester University of PA, THA 206, Graphics for the Stage

A7 Is the content, or are the skills, of the proposed course recommended or required by a professional society, accrediting authority, law or other external agency? If so, please provide documentation.

We are accredited by the National Association of Schools of Theatre (NAST). NAST standards require competencies in technical production. See attached excerpt from NAST Handbook, Section VII D.2.a. and D.3.a.

Section B: Interdisciplinary Implications

B1 Will this course be taught by instructors from more than one department? If so, explain the teaching plan, its rationale, and how the team will adhere to the syllabus of record.

No.

B2 What is the relationship between the content of this course and the content of courses offered by other departments? Summarize your discussions (with other departments) concerning the proposed changes and indicate how any conflicts have been resolved. Please attach relevant memoranda from these departments that clarify their attitudes toward the proposed change(s).

The Art Department teaches drawing, painting and design courses particular to visual arts. While these courses are useful for design oriented theater majors, they do not specifically address the applied skill-set necessary for student learning outcomes of our program. Students are advised to take additional courses in the Art Department. Discussion has occurred with the chair of the Art Department, and they are in accord with our teaching this course in our curriculum (see attached memo).

B3 Will this course be cross-listed with other departments? If so, please summarize the department representatives' discussions concerning the course and indicate how consistency will be maintained across departments.

No.

Section C: Implementation

C1 Are faculty resources adequate? If you are not requesting or have not been authorized to hire additional faculty, demonstrate how this course will fit into the schedule(s) of current faculty. What will be taught less frequently or in fewer sections to make this possible? Please specify how preparation and equated workload will be assigned for this course.

Yes. This course will be taught in a revised rotation of core level courses in technical production. THTR 221, Basic Stage Lighting, will be offered one less section per cycle. Preparation and equated workload will be assigned to any one of three potential faculty with specialization in design and technical production. See the teaching rotation included in the program revision for further details.

C2 What other resources will be needed to teach this course and how adequate are the current resources? If not adequate, what plans exist for achieving adequacy? Reply in terms of the following:

*Space Requires a graphics studio. This space is currently available and adequate.

*Equipment Requires computers with graphic programs, and drafting tables. This equipment is currently available and adequate.

*Laboratory Supplies and other Consumable Goods. Materials for this course are provided for in the operation of Theater-by-the-Grove, and are currently available and adequate.

*Library Materials Library holdings are current and adequate.

*Travel Funds Not necessary.

C3 Are any of the resources for this course funded by a grant? If so, what provisions have been made to continue support for this course once the grant has expired? (Attach letters of support from Dean, Provost, etc.)

No.

C4 How frequently do you expect this course to be offered? Is this course particularly designed for or restricted to certain seasonal semesters?

This course will be offered one semester per year, and not in the summer.

C5 How many sections of this course do you anticipate offering in any single semester?

One.

C6 How many students do you plan to accommodate in a section of this course? What is the justification for this planned number of students?

Twelve. The number of computer and drafting stations is the limiting factor. This limitation is corroborated by external review by our accrediting agency, NAST.

C7 Does any professional society recommend enrollment limits or parameters for a course of this nature? If they do, please quote from the appropriate documents.

Yes, the National Association of Schools of Theatre (NAST).

From NAST Handbook "Standards" section II, Purposes and Operations

6. Class Size

a. Standards

(1) Class size shall be appropriate to the format and subject matter of each class, with regard to such considerations as:

(a) Materials and equipment requirements;

(b) Safety; and

(c) The balance between student and faculty time necessary to accomplish the goals and objectives of the class.

(2) When individual faculty attention to individual student work is required during class, class size shall be such that students can receive regular critiques of meaningful duration during the regular class period.

b. Guidelines

(1) Classes in creative work generally should not exceed 16 students. In some cases, safety considerations and specialized equipment limitations will require class limits of fewer than 16.

(2) Effective instruction can be achieved in lecture classes with larger enrollments than are acceptable in studio courses; however, sound educational practice indicates that such large classes should be supported by small discussion or tutoring sessions.

C8 If this course is a distance education course, see the Implementation of Distance Education Agreement and the Undergraduate Distance Education Review Form in Appendix D and respond to the questions listed.

This is not a distance education course.

Section D: Miscellaneous

Include any additional information valuable to those reviewing this new course proposal.

From National Association of Schools of Theatre *Handbook*.

D. Essential Content and Competencies

1. General Education

a. Competencies. Specific competency expectations are determined by the institution. Normally, students graduating with liberal arts degrees have:

- (1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.
- (2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences, and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
- (3) An ability to address culture and history from a variety of perspectives.
- (4) Understanding of, and experience in thinking about, moral and ethical problems.
- (5) The ability to respect, understand, and evaluate work in a variety of disciplines.
- (6) The capacity to explain and defend views effectively and rationally.
- (7) Understanding of and experience in one or more art forms other than theatre.

b. Operational Guidelines. These competencies are usually developed through studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science; technology; and mathematics. Precollegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.

2. Theatre Studies

a. Competencies. Students holding undergraduate liberal arts degrees must have:

- (1) The ability to think conceptually and critically about text, performance, and production.
- (2) An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.
- (3) An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.
- (4) The ability to develop and defend informed judgments about theatre.

b. Operational Guidelines. Objectives of this type are ordinarily emphasized in courses such as acting, speech, play analysis, design technology, history and literature of the theatre, and through regular practical and intimate contact with living theatre.

3. Performance and Theatre Electives

a. Competencies. Students holding undergraduate liberal arts degrees must have:

(1) Ability in areas of performance and production or playwriting appropriate to individual needs and interests, consistent with the goals and objectives of the specific liberal arts degree program being followed.

(2) An understanding of procedures and approaches for realizing a variety of theatrical styles.

(3) Intermediate to advanced competence in one or more theatre specializations in creation, performance, scholarship, or teaching.

b. Operational Guidelines

(1) The work in this area includes acting, design/technology, other aspects of participation in theatre productions, and studies in scholarly or pedagogical aspects of theatre.

(2) In addition to electives in general education, further studies in theatre, including performance, should be possible through a selection of additional courses.

(3) Institutions have various policies concerning the granting of credit for performance and production in liberal arts curricula, including the relegation of performance to extracurricular activity. Such policies are taken into account when curricular proportions are considered.

To: Brian Jones, Chairperson, Department of Theater and Dance

From: Andrew Gillham

RE: Proposed course in Theater Graphics

I am writing to support the creation of the THTR225 course in Theater Graphics. This is a targeted course which addresses the specific needs of theater production graphics. Theater faculty are best qualified to assess and carry out the unique needs of this type of course.

While coursework in visual art could augment this class, THTR 225 does so in a practical and efficient manner for theater majors/minors.

Andrew Gillham

Chair

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