

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		08-17	App-9/30/08	App-11/4/08

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Barb Blackledge	Email Address bblackle@iup.edu
Proposing Department/Unit Theater and Dance	Phone 7-2965

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each 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

<i>Current Course prefix, number and full title</i>	THTR 132 Introduction to Acting
	<i>Proposed course prefix, number and full title, if changing</i>

2. Additional Course Designations: check if appropriate

This course is also proposed as a Liberal Studies Course. Other: (e.g., Women's Studies, Pan-African)

This course is also proposed as an Honors College Course.

3. Program Proposals

New Degree Program Program Title Change Program Revision

New Minor Program New Track Other

<i>Current program name</i>	<i>Proposed program name, if changing</i>
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4. Approvals		Date
Department Curriculum Committee Chair(s)	<i>Holly Boda-Sutton</i>	4/15/08
Department Chair(s)	<i>Bonnie Francis</i>	4/15/08
College Curriculum Committee Chair	<i>Barbara Smith</i>	4/15/08
College Dean	<i>Nicholas J. ...</i>	4/15/08
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail Sedquist</i>	9/30/08

* where applicable

Received
 APR 15 2008
 Liberal Studies

LIBERAL STUDIES COURSE APPROVAL, PARTS 1-3: GENERAL INFORMATION CHECK-LIST

I. Please indicate the LS category(ies) for which you are applying:

LEARNING SKILLS:

- First Composition Course Second Composition Course
 Mathematics

KNOWLEDGE AREAS:

- Humanities: History Fine Arts
 Humanities: Philos/Rel Studies Social Sciences
 Humanities: Literature Non-Western Cultures
 Natural Sci: Laboratory Health & Wellness
 Natural Sci: Non-laboratory Liberal Studies Elective

II. Please use check marks to indicate which LS goals are primary, secondary, incidental, or not applicable. When you meet with the LSC to discuss the course, you may be asked to explain how these will be achieved.

Prim	Sec	Incid	N/A
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
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<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- A. Intellectual Skills and Modes of Thinking:**
1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.
 2. Literacy--writing, reading, speaking, listening.
 3. Understanding numerical data.
 4. Historical consciousness.
 5. Scientific Inquiry.
 6. Values (Ethical mode of thinking or application of ethical perception).
 7. Aesthetic mode of thinking.

<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person**
- C. Understanding the Physical Nature of Human Beings**
- D. Collateral Skills:**
1. Use of the library.
 2. Use of computing technology.

III. The LS criteria indicate six ways that courses should contribute to students' abilities. Please check all that apply. When you meet with the LSC, you may be asked to explain your check marks.

1. Confront the major ethical issues which pertain to the subject matter; realize that although "suspended judgment" is a necessity of intellectual inquiry, one cannot live forever in suspension; and make ethical choices and take responsibility for them.
2. Define and analyze problems, frame questions, evaluate available solutions and make choices.
3. Communicate knowledge and exchange ideas by various forms of expression, in most cases writing and speaking.
4. Recognize creativity and engage in creative thinking.
5. Continue learning even after the completion of their formal education.
6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.

LIBERAL STUDIES COURSE APPROVAL, PARTS 4-6:

IV. Answers to Questions:

- A. Syllabus of record serving as primary resource for all faculty teaching this course. In addition, sharing of syllabi created by each faculty teaching this course with other performance faculty in department towards feedback and discussions in evaluating the course outcomes assessment process.**
- B. As there is the anticipation that there will be more women in this course than men and that there will regularly be minority students in this course as well (given the evidence from all previous sections of this course taught as a Special Topics' course), these issues will be easily addressed in the scripts that will be chosen for script analysis exercises and scene presentations.**
- C. Students will be reading plays towards both developing critical analysis skills and towards creating characters for presented scenes in class. They will also be reading the scripts for the major productions of the department that semester to better prepare them for their required critical responses to the productions themselves.**
- D. It is required that any student taking this course not be a theater major. As a result, it is assumed that students in this course will know little to nothing about the process of creating a theatrical work of art – or of the skills necessary in terms of the voice and body to be able to perform it. Therefore, this will indeed be an introductory level course, far more basic in its approach than the first level of performance courses for the theater major, which are only open to those students accepted into the major as a result of an audition process that determines that they already have a higher level of skill and/or experience in performance.**

V. **CHECK LIST -- LIBERAL STUDIES ELECTIVES**

Knowledge Area Criteria which the course must meet:

Treat concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied; and not be merely cursory coverage of lists of topics.

Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.

Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.

Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Liberal Studies Elective Criteria which the course must meet:

Meet the "General Criteria Which Apply to All Liberal Studies Courses."

Not be a technical, professional or pre-professional course.

VI. Please provide a course syllabus in UWUCC format.

1. Syllabus of Record: THTR 132 Introduction to Acting

THTR 132 Introduction to Acting

3

Class Hours

0 Lab Hours

3 Credit

Hours

This course will introduce the student to the art and craft of the theatre from the actor's point of view. Through practical application, students will develop personal and professional skills that will enhance oral communication, self-presentation and self-confidence. Students will also develop the ability to respond knowledgeably to theatrical productions as an audience member.

II. Course Outcomes: Introduction to Acting will specifically help students to:

- Identify and adjust personal behavioral habits as they apply to self presentation
- Display enhanced verbal and non-verbal communication skills
- Define, understand and apply the theatrical concepts of Given Circumstances, Objective, Actions and Obstacles.
- Analyze a scripted scene within the larger context of analyzing a play.
- Analyze a theatrical performance using the concepts and ideas presented in class.
- Identify and understand basic stage terminology
- Work independently with a partner and apply appropriate rehearsal techniques for acting scenes.
- Memorize and perform one to two scenes with a partner.

III. Course Outline

Week 1 / Introduction

Building the Foundations of acting training:

Warm – up. (Introduction of basic physical, vocal and familiarization exercises, designed to release the body, voice, imagination and inhibitions and prepare the actor for ensemble work.)

Weeks 2 and 3 / Doing and Being.

Creating the "illusion of life" as an actor is contingent upon understanding and employing behavioral techniques that engage the actor in a specific, detailed and highly designed reality – a "circle of concentration."

1. Observation of Non-verbal communication, confidence and nervousness.
2. Study of individual behavioral habits.
3. Condition vs. Action.

Week 3 and 4 / Who am I?

Who we are and an examination of our own identities, conflicts and complexities form the basis of an actor. Our own yearning and an understanding of this contribute strongly to our creative work.

1. Exploration of identity / impulse / actor uniqueness through a non-verbal performance project.
2. Exploration of identity / impulse / actor uniqueness through a verbal performance project

Week 4 and 5 / Stories.

Storytelling is the most fundamental form of theatre/ acting/ communication, human expression. Understanding stories from the point of view of the actor, as “assistant storyteller,” is an excellent way to introduce the “Basic Analytical Tools” by first exploring basic dramatic structure.

Weeks 6 and 7 / Basic Analytical Tools.

Asking intriguing questions is a means of unlocking creative power. All art has an inspirational source. It springs from somewhere.

1. Through guided improvisations, instructor introduces the concepts of Given Circumstances, Objectives, Obstacles, Environment and Actions.
2. Applying Given Circumstances, Objectives, Obstacles, Environment and Actions to lived experience.
3. Application of the “Basic Analytical Tools” to an “open” or “contentless” scene.
4. Extending the concepts of Given Circumstances, Objectives, Obstacles and Actions to the analysis of a full length play performance.
5. Application of the “Basic Analytical Tools” to an “open” or “contentless” Monologue - **(Mid-term) project.**

Weeks 8 and 9 / Who are WE? (Collaboration / Relationship)

Art and acting doesn't happen in a vacuum. It is about collaboration, connection, trust and relationship. Working well with others and using that resonance as a source of creative power and freedom are the keys to the actor's work; listening and responding.

1. Trust Exercises.
2. Relationship building activities.

Weeks 10 and 11 / Who else can I be? (Characterization / Imagination)

The visceral and detailed exploration of another identity or “character” is central to the actor's work.

1. Characterization Exercises.
2. Imagination / “As if” work.
3. Physical, vocal and behavioral development exercises.

Weeks 12-15 / Putting it all together

The composite of Objectives, Obstacles, Actions, Environment, Given Circumstances, Collaboration / Relationship and Characterization is called "Putting it all together" for the purposes of this introductory course. The tools from each of these units coalesce to feed an actor's creative and performance work. Using a short monologue or short scene as a template, the last third of the course is spent in largely "Master Class" format. Each student over a significant enough interval of time engages the application of all of the basic tools they have learned to a highly "workshopped" scripted scene or monologue. In-class laboratory work, critique, discussion and written response are all freely and often simultaneously employed. The Final Project for the course will be a fully prepared performance of a scripted scene.

IV. Evaluation Methods

Attendance & Participation (40%)
Production responses - oral and written (10%)
Mid-term "contentless" scene (25%)
Final "scripted" Scene / Monologue (25%)

V. Example Grading Scale

Grades will be determined on the following scale

A = 90-100
B = 80-89
C = 70-79
D = 60-69
F = below 60

VI. Attendance Policy

This course will follow the principles of the university attendance policy. Students can have up to 3 hours of missed classes with no penalty. However, as this is a course where learning is fully connected to full and active student involvement in every class, any further unexcused absences will result in a lowering of the course grade for the semester. Excused absences will need to be excused prior to the beginning of class for full approval of the absence.

VII. Required Textbook(s), Supplemental Books and Readings

Whether by required textbook, course pack or handout, this course will require a discipline of reading relevant material and applying those discoveries to the class work. Completion of all assigned readings and scene memorizations are essential. These have a direct relationship to the class work and must be completed by the specified deadlines.

VIII. Bibliography

Acting Onstage and Off, R. Barton, 2006.
Acting: Thought into Action, K. Daw, 1997.
Acting: Under the Circumstances, R. Brestoff, 1999.
The Actor in You, R. Benedetti, 1999.

An Actor's Handbook, C. Stanislavski, 1963.
An Actor Performs, M. Shapiro, 2006
Changing Circumstances, L. Vozoff, 2000.
Coming to Terms with Acting: An Instructive Glossary, D. Moston, 1993.
Practical Handbook for the Actor. M. Bruder et.al., 1986.
Stanislavski: An Introduction, J. Benedetti, 2000.
The Stanislavski Secret, I. Levin, 2002.
The Stanislavski System, S. Moore, 1984.
The Technique of Inner Action, B. Bruehl, 1996.

2. 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 will be a course offered only to non-theater majors. It will help students to address the need for oral communication skills, a skill level expected of the university in the Liberal Studies' requirements towards an IUP agreement to accept oral communication skill coursework towards IUP LS requirements from transfers from the Community College system in Pennsylvania. As a result, it is being submitted for inclusion as a LS Elective. There is no LS courses in oral communication yet. So this is the beginning of a new direction for LS courses. This course content cannot be included in present courses offered in the department as all present performance courses in our curriculum are aimed at students who have been accepted into the major who already have acting skills, determined at the audition stage required of all performance theater majors.

- 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.

No

- 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).

It has already been offered three different semesters as a THTR 281 Special Topics course in the springs of 2006, 2007 and 2008. It has been received as a very successful course based on the student evaluations – and the filling of all seats each time offered. Discussions with Dr. Mary Sadler about this particular course has lead to it being offered again this summer, again as a Special Topics course with the intention that it would be submitted as a new course in our curriculum aimed at LS Elective.

- 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?

Not available for variable credit.

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

Christopher Newport University, Newport News, Virginia: Beginning Acting: Playing an Action
University of Pittsburgh: Introduction to Performance

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.

No. Not at the non-major level.

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).

No relation.

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.

With a new faculty tenure-track complement being filled through a national search in spring 2008, there will be faculty complement to teach this course at least twice a year.

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 – adequate for this course presently
- *Equipment – adequate for this course presently
- *Laboratory Supplies and other Consumable Goods -- NA
- *Library Materials – adequate for this course presently

***Travel Funds - NA**

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?

At least twice a year.

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

At least two sections per year.

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?

24 students per section.

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.

No.

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.

Not able to be taught as a distance education course.

Section D: Miscellaneous

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

NA.