

LSC Use Only Proposal No: _____ UWUCC Use Only Proposal No: 11-120
 LSC Action-Date: App-4/19/12 UWUCC Action-Date: AP-4/24/12 Senate Action Date: App-5/01/12

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Theater and Dance	Phone 724-357-2644

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: FIAR 101 Introduction to Fine Arts

Proposed course prefix, number and full title, if changing: same

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>Reuk Kemp</i>	3/5/2012
Department Chairperson(s)	<i>[Signature]</i>	3/5/2012
College Curriculum Committee Chair	<i>[Signature]</i>	3/5/2012
College Dean	<i>[Signature]</i>	3/10/12
Director of Liberal Studies (as needed)	<i>[Signature]</i>	4/24/12
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Sedquist</i>	4/25/12

Received APR 26 2012 Received APR 16 2012 Received MAR 6 2012
 Liberal Studies Liberal Studies Liberal Studies

Liberal Studies Course Approval Checklist Instruction Sheet

Use this checklist for all Liberal Studies categories other than writing-intensive sections; a different checklist is available for this. If you have questions, contact the Liberal Studies Office, 103 Stabley, telephone 357-5715.

This checklist is intended to assist you in developing your course to meet IUP's Criteria for Liberal Studies and to arrange your proposal in a standard order for consideration by the Liberal Studies Committee (LSC) and the University-Wide Undergraduate Curriculum Committee (UWUCC). When you have finished, your proposal will have these parts:

- Standard UWUCC Course Proposal Cover Sheet, with signatures and Liberal Studies course designation checked
- Course syllabus in UWUCC format
- UWUCC course analysis questionnaire. Needed only if this is a new course not previously approved by the University Senate. These are not considered by the LSC but will be forwarded to the UWUCC along with the rest of the proposal after the LSC completes its review.
- Assignment instructions for one of the major course assignments and a grading rubric or grading criteria for that assignment
- Answers to the four questions listed in the Liberal Studies Course Approval General Information (one page)

Submit the original of the completed proposal to the Liberal Studies Office (103 Stabley). In addition to the signed hard copy, email the proposal as a Word or RTF file attachment to Liberal-Studies@iup.edu.

Please Number All Pages

Part I. New Syllabus of Record

Catalog Description

FIAR 101 Introduction to Fine Arts 3 class hours, 0 lab hours, 3 credits (3c-0l-3cr)

Prerequisite: None

An exploration of Visual Art, Theater, and Music, examining their conceptual and aesthetic underpinnings, selected works, and their primary and similar functions in the expression of cultural, political, and personal views of the world around us. Class experience includes the analysis of at least one major work of each form, attending at least two live performances, viewing of selected works, and creative activities. If it should be necessary for a student who fails this course to take a D/F repeat, any one of the following courses may be substituted: ARHI 101, MUHI 101, THTR 101, DANC 102.

Course Outcomes and Assessment (Expected Undergraduate Student Learning Outcomes - EUSLO)

Objective 1:

Describe key elements of art, music and theater in order to identify them in selected works.

EUSLO 1: Informed Learners

Rationale: Assignments will assess whether students are able to recognize and discuss the key elements of art, music and theater.

Objective 2:

Discuss and express an appreciation for the each of the three art forms as an interdisciplinary and pan-cultural human endeavor.

EUSLO 1: Informed Learners

Rationale: Assignments, such as class discussions, will assess whether students are able to distinguish the similarities and differences between the Fine Arts, and their meaning to and part in current cultures.

Objective 3:

Employ knowledge of the form and structure of each art form by creating small art works.

EUSLO 1: Informed Learners

Rationale: Students will be assigned to create or perform small works in each of the three arts. From these works we will assess how well they understand the form and structure of each art form.

Objective 4:

Examine the historical and philosophical foundations that influenced each form as an art and relate these to contemporary societal structures:

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: Assignments will involve research into genre, style, and form that they will incorporate into their own creative works.

Objective 5:

Identify the occupational opportunities involved in each art form.

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: Assignments will assess how well students have learned about the opportunities they may have to expand both their enjoyment and participation in the various forms of art that they may encounter or be interested in future.

II. Course Outline:

This is a representative progression of major topics in the period. The specific examples used in each section may vary according to individual instructor.

ART:

What is art? (3 hours)

A look at cultural and contextual aspects of Visual Art and its relevance to the time and place in which it is created and viewed. Students will be assigned a project to complete that expresses their own ideas.

Design: (3 hours)

The foundations of design and a vocabulary for discussing visual imagery.

The Artist: (3 hours)

A discussion of the role of the artist in today's society and how that role has changed historically.

Media and Materials: (3 hours)

The materials used to create the various forms of visual art - drawings, paintings, sculpture, etc. and how the use of materials affects and reflects the artists' vision.

Trip to Manchester Craftsmen's Guild (all day experience)

A field trip to a place where the primary activity is the creation of works of visual art of many genres.

Response to tour of exhibition: (2 hours):

A discussion of the experience at Manchester Craftsmen's Guild and how it relates to the lessons and discussions up to now.

MUSIC:**Definitions of Musical Fundamentals (2 hours):**

Students define basic aspects of music such as beat, meter, rhythm, melodic contour, harmonic modes, textures, instrumentation, and form. Students identify these aspects in (a) selected piece(s) of music.

Identification (3 hours):

Students identify composers and/or performers, cultural origin, genre, and function for each work in a diverse repertory chosen for the class.

Descriptions (3 hours):

Students will be able to describe a work and articulate preferences using an informed vocabulary (including technical and historical terms) after listening to a piece of music.

Listening (3 hours):

Students will practice appropriate spectatorship by identifying, experiencing, and practicing modes of listening appropriate for a wide range of musical events and cultures.

Creating Music (3 hours):

Using a variety of creative options, students will engage in the creative process to varying degrees as performers, composers, and directors (conductors).

Trip to Live Musical Concert (all day experience):

Students will be given the opportunity to interact directly with musicians involved in the performance.

THEATER:**Definitions and purposes of Theater (2 hours)**

Where does Theater come from; theater as expression of our lives; theater as art; similarities and differences between theater and other art forms; theater as we know it today

Theatrical Story-telling (2 hours)

Cultural assumptions and the art of story-telling; Aristotle's parts of a play; relationship(s) between the parts; different kinds of plot and plot structures; theatrical genres

Reading Plays (2 hours)

Examining the evolution from page to stage; identifying how to read dialogue and stage directions; applying the dialogue and stage directions to a critical analysis of the play

Seeing Plays (2 hours)

Comparing and contrasting reading and seeing a play; participatory and observational roles of the audience; differences between plot and story; dramatic and theatrical styles; theatrical conventions

Theory and Criticism (1 hour)

Explanation of theater theory and theories; criticism and reviews; the role of dramaturgs; analyzing and criticizing a performance; a critic's audience

Business of Theater (1 hour)

Business of marketing, advertising, and public relations; attracting and building an audience; the roles of agents and casting directors; the professional play reader

Empty and Other Theatrical Spaces (1 hour)

Types of stages and spaces and their development throughout history; physical relationship between the audience and the actors in each kind of space; advantages and disadvantages of each kind of stage; theater design and architecture throughout history and culture

Professional and Amateur Theater(s) (1 hour)

History of professional theater and the history of the various kinds of professional theater; Broadway; off-Broadway; "the road"; regional theater; dinner theater; theater in education; community theater; children's theater

Making Theater (2 hours)**Actors:**

the nature of acting; actors and characters; internal and external elements of acting; acting training, development, and exercise; acting styles and systems across cultures; the professional actor (auditions, rehearsals, etc.), exploration of acting exercises and in class script readings

Directors:

directors and their work with actors, playwrights, designers; creative and managerial tasks; play interpretation and the vision of a production; director training and development; creative interpretation exercises

Designers and Technicians:

creating the world of the play through sights, sounds, and images; costuming the actor and the character; the world of the technical director; integration of design and technical elements into the production; designer training and development; basic exercises in interpreting a script through design

Trip to live theatrical performance (all day experience):

Students will watch a play and be given the opportunity to interact and discuss the show with the performers and designers.

III. Evaluation Methods

This is a representative sampling of major assignments for the course. The specific assignments given may vary according to individual instructor

Art:

Quality and creativity of assignments – materials, forms, rationale, etc.; class participation, written response to field trip, final exam (100 points total)

Music:

Results of exams, listening (and other) assignments
Written response to a live performance
Participation grade in creative activities (100 points total)

Theater:

Completion of a two-page autobiographical narrative and subsequent conversion of that narrative into a script for a scene (50 points)
Attendance at a professional Theatrical Performance (arranged by instructor) and a two-page response to same (50 points)

Course:

Final Exam to cover all three Art Forms (300 points)

V. Grading Scale

A = 600-540; B = 539-480; C = 479-420; D = 419-360; F = 359 and below

VI. Undergraduate Course Attendance Policy

The University expects students to attend class. The attendance policy will follow the Undergraduate Course Attendance Policy as outlined in the undergraduate catalog.

VII. Required Textbook

Perceiving the Arts: An Introduction to the Humanities (10th Edition) (Paperback) by [Dennis J. Sporre](#) (Author), Prentice Hall, 2011.

Supplemental reading:

Due to the nature of this particular cohort and the course of study they are assigned during this special session, in lieu of supplemental reading assignments, three of the four available Fridays during the session are reserved for experiential learning - typically, a live drama performance, a visit to an artist's guild, and a live music performance; during each of these field trips, the students have the opportunity to interact directly with the artists involved. They are then required to write a short response paper for each of these experiences.

VIII. Special Resource Requirements

None

IX. Bibliography

Bonds, Mark Evan. *A History of Music in Western Culture*. Upper Saddle River, NJ: Pearson Prentice Hall, 2005.

Cohen, Robert. *Theatre*. New York: McGraw-Hill, 2002.

Lazzari, Margaret & Schlesier, Dona. *Exploring Art: A Global, Thematic Approach*. Thomson/Wadsworth, 2006.

Macy, Laura, ed. *Grove Music Online*: <http://www.grovemusic.com>.

Sporre, Dennis J. *Perceiving the Arts: An Introduction to the Humanities*. Upper Saddle River, NJ: Pearson Prentice Hall, 2009

Staniszewski, Mary Anne. *Believing is Seeing: Creating the Culture of Art*. New York Penguin Books, 1995.

Titon, Jeff Todd, ed. *Worlds of Music: An Introduction to the Music of World's Peoples*. Belmont, CA: Schirmer, 2002.

Willoughby, David. *The World of Music*. New York: McGraw-Hill, 2006.

Wilson, Edwin. *The Theater Experience*. New York: McGraw-Hill, 2003.

Part II, 2 Summary of the Proposed Revisions

This course was originally designed as a Fine Arts Liberal Studies class for the Punxsutawney Summer Cohort. It was approved in April of 2010; this document is intended to bring the Syllabus of Record into alignment with the new Liberal Studies format. The old Syllabus of Record is only available to this writer as PDF.

Introduction to Fine Arts - Theater Unit - First Assignment - Narrative

Due to me Monday of second week of class.

Write a story - a narrative - no more than two single-spaced pages, no less than one single-spaced page - about something that recently happened to you. It does not need to have a plot, or conflict, or any significance, but it must be something you've experienced lately - maybe a stop at a rest area on the way here, or a particular good-bye when you left home, or whatever.

You are not allowed to quote anyone - for instance -

<<So I said to my Dad, "Get me a Coke while I go to the rest room, Will ya?" and he said "I'm pumping gas, you'll probably be done before I am", so I went and got my own Coke.>>

Would NOT be acceptable for this exercise - but something like this would work:

<<I asked my Dad to get me a Coke while I went to the rest room, but he told me he was busy pumping gas, so I wound up getting it myself.>>

WOULD be acceptable.

This assignment MUST use proper grammar, and proper (written) language; you will get to use more colorful and less proper (spoken) language in the second assignment.

You will be graded on clarity of story, grammar, and spelling. I will not judge the level of drama (or lack thereof) in this assignment.

BECAUSE:

After you've completed the above, I'm going to want you to convert the story into a script - we will discuss the format for a script in class, but the important thing to know at this point is that the vast majority of words in a script are, in fact, quotes - which is why I don't want any quotes. In other words, you can tell me what they meant when they said what they said, but you can't tell me what they said; next week, you can only tell me what they said, and let me figure out what they meant. Get it? You will.

IV. A

Instructors for the various components of this course collaborate on the development of the syllabus to insure consistency of content and activities for the summer session. There is one section of the course with multiple instructors. To the best of our understanding, the need for equivalency is not a factor, as the syllabus of record is used by each instructor.

B

A review of the bibliography presented in the syllabus of record will clearly demonstrate the commitment to multicultural, non-gender specific pedagogical materials. Examples include *Art 21, A History of Music in Western Culture, Exploring Art: A Global Thematic Approach, Worlds of Music, and Anthology of Living Theater.*

C.

This is a multidisciplinary introductory level course offered only in the summer that provides the students with initial exposure to the arts. As such, the study of a major work of fiction or no-fiction is not feasible. However, during the theater portion of the course, the group project has been the study, reading, and “presentation” of a theatrical event.

D.

This course incorporates a multidisciplinary approach to the arts. This perspective is not provided to majors taking their department’s fine arts liberal studies requirement for their major. The course is an arts immersion course differing from the existing courses meeting the fine arts liberal studies requirement on the main campus. If it should be necessary for a student who fails this course to exercise the D/F course repeat option, any one of the following courses may be substituted: ARHI 101, MUHI 101, THTR 101, DANC 102

FIAR 101, INTRODUCTION TO THE ARTS

Syllabus of Record

(3c – 01 – 3cr)

I. Course Description:

This course introduces the basic concepts and significance of art, music and theater. For each of these arts, students will learn the basic elements, gain an overview of artistic styles, and be exposed to representative artworks, as well as actually experiencing and responding to arts events.

II. Course Outcomes:

Students will be able to:

- A. Define basic elements of art, music and theater in order to identify them in selected artworks.
- B. Identify the creative artists, author, composer and/or performer(s), cultural origin, genre, and function for each work in a diverse repertory chosen for the class.
- C. Experience works of art, then be able to describe and assess the works and articulate personal reactions using an informed vocabulary, including technical and/or historical terms.
- D. Analyze and practice the modes of spectatorship appropriate to a diverse range of artistic events.
- E. Discuss how different modes of artistic endeavor relate directly to the students' own identities.
- F. Evaluate the significance of the arts as they relate to contemporary living and their reflection of society.

III. Course Outline:

There are three separate art units in this course in addition to an introduction to the given areas of study on the first day of classes. After each heading, a representative (but not definitive) list of concepts, assignments and activities appear.

Introduction (6 hours)

1. Mechanics of the course
2. Introduction: overview of the arts

Unit 1(12 hours): Theater

1. What is Theater? The Audience: its role in the process: background, imagination, expectations. The Critic: background and process. The Actor: creating a role. Group Project introduced and assigned.
2. The Play and the Playwright: the foundation of the theater creation process.
3. From script to stage – the opportunity to address designers, actors, and the director in the move from script to stage.
4. The Director: the master of the creative collaboration.

5. Field trip – response to field trip/theater event due.
6. Theater today and tomorrow. Test on Theater Unit.

Unit 2 (12 hours): Art

1. Analyze and attempt to define “what is art” in our current culture. Introduce project.
2. Introduce principles and elements of art and design. Foundations for discussing visual imagery.
3. Identify artists and their various roles within a culture: Correlations of our past with art of today.
4. Explore media and materials.
5. Project due and field trip to: TBA
6. Response to field trip/exhibition due. Test on Unit 2.

Unit 3(12 hours): Music (A portion of each music class will be spent in creative performance activities as appropriate to instructor).

1. Music - Where it is and what it is
2. The creative process, listening styles, the performance event
3. Music of the concert hall
4. Music of the recital hall
5. Music of the stage and screen
6. Music of the church, social and ceremonial settings. Test on Unit 3.
7. Music event: response to field trip/music event due.

IV. Evaluation Methods

The course grade will be determined by:

600 pts: Three exams, one for each unit, each worth 200 points of final grade

150 pts: Group work/projects in each art area, group grades from each area
(50 pts from each unit towards final grade)

150 pts: Reflection papers on arts’ experiences, discussions, quizzes -
online or in class (50 pts from each unit towards final grade)

V. Grading Scale:

A= 810-900 pts; B= 720-809 pts; C= 630-719 pts; D= 540-629 pts; F= 0-539 pts

VI. Attendance Policy:

Attendance at all class meetings is essential to the students learning process. However, the IUP Attendance Policy allows for an unexcused absence equaling one summer course class. Any further unexcused absences will lower the students’ final grade for the course by one grade level for each unexcused absence. Excused absences must be secured PRIOR to the beginning of any class (by contacting the professor directly by phone or e-mail). Any student who does not attend one of the three required field trips/performances for each of the arts areas (theater, art, music) will receive an “F” for any reflection papers/discussions/quizzes for

that event, unless arrangements have been made prior to the event due to authenticated illness or emergency. In such an excused situation, the student will have to attend and respond to another event determined by the instructor.

VII. Recommended Textbook:

Sporre, Dennis J. *Perceiving the Arts: An Introduction to the Humanities*. Upper Saddle River, NJ: Pearson Prentice Hall, 2009

VIII. Special Resource Requirements:

None

IX. Bibliography:

Art: 21, Art in the Twenty-First Century. PBS Home Video, 2003-2009

Bonds, Mark Evan. *A History of Music in Western Culture*. Upper Saddle River, NJ: Pearson Prentice Hall, 2005.

Cohen, Robert. *Theatre*. New York: McGraw-Hill, 2002.

Macy, Laura, ed. *Grove Music Online*: <http://www.grovemusic.com>.

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Wilson, Edwin. *The Theater Experience*. New York: McGraw-Hill, 2003.

Wilson, Edwin and Alvin Goldfarb. *Anthology of Living Theater*. 3rd ed., New York: McGraw-Hill, 2000

Wilson, Edwin and Alvin Goldfarb. *Theater: The Lively Art*. 4th ed., New York: McGraw-Hill, 2001