

LSC Use Only Proposal No:
LSC Action-Date:

UWUCC Use Only Proposal No: 11-119d.
UWUCC Action-Date: AP-3/27/12

Senate Action Date:

App-4/17/12

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person(s)	Richard Kemp	Email Address	rkemp@iup.edu
Proposing Department/Unit	Theater and Dance	Phone	7-1220

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: n/a

Proposed course prefix, number and full title, if changing: THTR 140 Foundations of Performance

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

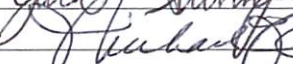
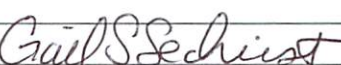
- | | |
|--|---|
| ☐ Honors College Course | ☐ Other: (e.g. Women's Studies, Pan African) |
|--|---|

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)		2/29
Department Chairperson(s)		2/29/12
College Curriculum Committee Chair		3/2/12
College Dean		3/6/12
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs		4/17/12

Received

MAR 28 2012

Liberal Studies

Received

MAR 6 2012

Liberal Studies

Catalog Description

THTR 140 Foundations of Performance

(3c-01-3cr)

Prerequisites: none

An intensive, experiential workshop that introduces and explores fundamental components of theatrical performance (vocal, physical, ensemble, imaginative, analytic) in a holistic sequence of exercises and projects. It provides incoming theater majors with a common set of foundational theater skills and knowledge, a theatrical vocabulary, and collaborative ensemble interaction that enriches the freshman experience. As students progress, whether on a performance track or in other areas, this course gives them a shared context from which to grow as theater artists.

I. Course Outcomes

Generally, students will:

- **Recognize** and engage their own capacities for greater physical, vocal, emotional, intellectual, and creative expression.
- **Gain** a solid vocabulary of basic performance terminology, concepts, and warm-up and training exercises.
- **Engage** in exploration of their individual creative impulses within the context of ensemble collaboration that is essential in theatrical performance.
- **Accomplish:** in class performance exercises, written assignments, as well as a laboratory exploration and presentation of a devised or scripted final performance project.
- **Understand and employ** a basic working method for approaching any performance project

Specifically, upon successful completion of the course students will:

1. Demonstrate Neutral Posture as a base for performance physicality
2. Demonstrate successful control and manipulation of body weight and balance in performance work
3. Identify their personal physical and vocal mannerisms, and ways to move beyond them to create distinct characters
4. Understand and execute a repertoire of physical warm-up exercises
5. Understand and execute a repertoire of vocal warm-up exercises
6. Understand and employ resonance basics, including “Diaphragmatic” breath support
7. Apply knowledge of best practices in the physical process of vocal production

8. Utilize diction basics
9. Perform effectively in varied staging formations (e.g. thrust, proscenium, arena)
10. Demonstrate increased sensory and kinesthetic awareness of the body in relation to spatial environment and other actors
11. Show awareness of tension and relaxation issues (muscular and mental) and employ techniques to address them
12. Use a repertoire of exercises for acting within an ensemble
13. Explore and employ sound and motion exercises – from basics to development towards character in dramatic situations
14. Utilize ensemble principles of give and take and interdependent group creation
15. Initiate and develop dramatic relationships on stage
16. Employ improvisation to discover the way that given circumstances and objectives provide the primary framework for dramatic action
17. Devise a group performance project based on a common question (such as “where am I from?” or “Who am I?”)

II. Course Outline

This is a topical outline. The particular sequencing of these units will be at the discretion of each instructor who teaches this class. The nature of performance activities is such that many topics are engaged simultaneously, and also that “over learning” (revisiting topics to deepen understanding and improve skills) is necessary because of this.

Movement: (12-15 hours)

1. Introduction to performance theory and methods
2. Neutral Posture
3. Control of weight and balance
4. Identification of personal mannerisms
5. Physical warm-ups
6. Understanding of stage geography in varied staging formations
7. Sensory and Kinesthetic awareness of body in space
8. Tension and relaxation issues and techniques to address them

Voice: (12-15 hours)

1. Physical process of breath production and results of abuse of process
2. Resonance basics: “Diaphragmatic” breathing
3. Diction basics: consonant linkage
4. Vocal warm-ups

Acting: (12-15 hours)

1. Warm-up sequences for ensemble acting
2. Sound and motion exercises – from basics to development towards character in situation
3. Ensemble principles of give and take and interdependent group creation
4. Creating and catalyzing relationships
5. Use of improvisations and contentless scenes to gain experience of how “given circumstances” and “objectives” form a framework for dramatic action
6. Examples of possibilities for culminating final projects (to be determined by individual instructor):
 - a. Devised project based on common question (such as “where am I from?”)
 - b. Poetry – sound and movement response to text
 - c. Dramatization of a short story or myth

Hours will total 42

Culminating activity 2 hours

III. Evaluation Methods

The method of evaluation will be instructor determined, and appropriate percentages assigned in terms of the following general areas: Attendance, Participation, Written Assignments, Performance Assignments, Mid-Term Project and Final Project. A detailed holistic rubric for each area will be created and distributed by individual instructors.

As a guide please review the following sample:

Attendance / Participation 20%, Mid-Term Project 20%, Final Project 20%, in-class presentations 20%, written assignments (reflection and research) 20%.

IV. Example Grading Scale

A 90-100%, B 80-89%, C 70-79%, D 60-69%, F 0-59%

V. Attendance Policy

The attendance policy will be in accordance with the university attendance policy found in the undergraduate catalog.

VI. Required Textbooks, Supplemental Books and Readings

Textbooks will be selected from books such as:

Kemp, Rick. Embodied Acting: What Neuroscience Tells Us About Performance. Routledge, London 2012

McCraw, Charles. Acting is Believing. 9th ed. Wadsworth, CA 2007.

Moore, Sonia. Training an Actor: The Stanislavski System in Class. Penguin Books, NY 1979.

Spolin, Viola. Theatre Games for the Classroom. Northwestern, IL 1986.

VII. Special Resource Requirements

Appropriate clothing is essential for this course:

- **Comfortable** and **flexible** leggings, sweats, or shorts
- **T-shirt**, and/or **polo shirt** and/or **sweatshirt** (if colder), are absolutely REQUIRED in this class. Like a PE class, students must be able to **move freely** and **energetically** with the work they will perform.
- Students will need to invest in a comfortable pair of **TENNIS SHOES** (preferably newer shoes) No boots, high heeled shoes, slippers, flip-flops or sandals can be worn. They will also sometimes need to remove their shoes and socks for certain activities.

VIII. Bibliography

Additional Sources of Reference for the Course and Further Study

Adler, Stella. The Technique of Acting. Bantam Books, NY 1988.

Appel, Libby. Mask Characterization: An Acting Process. Southern Illinois University Press, Illinois. 1982

Atkins, Greg. Improv!: A Handbook for the Actor. Heinemann, NH 1994.

Boal, Augusto. Games for Actors and Non-Actors. Routledge, NY 1992.

Boleslavsky, Richard. Acting: The First Six Lessons. Theatre Arts Books, NY 1989.

Cohen, Robert. Acting Power. Mayfield Publishing 1978.

Cole, Toby. Acting: A Handbook of the Stanislavski Method. Crown Publishers, NY 1975

Dennis, Anne. The Articulate Body: The Physical Training of the Actor. Drama Book Publishers, NY 1995.

Eldredge, Sears. Mask Improvisation for Actor Training and Performance: The Compelling Image. Northwestern University Press, Illinois 1996.

Hagen, Uta. Respect for Acting. Macmillan Publishing Company, NY 1973.

Hull, Loraine S. Strasberg's Method: As Taught by Lorrie Hull. Ox Bow Publishing, Inc. Connecticut 1985.

Johnstone, Keith. Impro: Improvisation and the Theatre. Routledge, NY 1987.

Lecoq, Jacques. The Moving Body. Routledge London 1999

Moore, Sonia. The Stanislavski System: The Professional Training of an Actor. 2nd edition Penguin Books, NY 1984.

Moore, Sonia. Training an Actor: The Stanislavski System in Class. Penguin Books, NY 1979.

Schmidt, Paul. Meyerhold at Work. Applause, NY 1996.

Shapiro, Mel. An Actor Performs. Harcourt Brace, NY 1996.

Stanislavski, Constantine. An Actor Prepares. Routledge, NY 1964.

Whelan, Jeremy. New School Acting. Whelan Publications, NJ 1996.

Yakim, Moni. Creating a Character: A Physical Approach to Acting. Backstage Books, NY 1990.

Course Analysis Questionnaire

Section A – Details of the course

A1. This course, together with Foundations of Theater and Fundamentals of Design, forms part of a basic, first year introductory experience of Theater as an art form. As all of our majors will share this common foundation, several positive, educational implications will follow, such as a unified theatrical vocabulary, group cohesion and common pedagogical grounding. This will improve the progression of learning through advanced courses and the development of competency in performance and production.

A2. This is a new course and requires only changes of emphasis in the existing content of other courses in the department. It will provide foundational skills as a prerequisite to Acting 1, addressing a lack that faculty have identified in recent years. It will also address some aspects of material currently covered in Stage Movement and Stage Voice, providing a valuable foundation for over learning in those courses.

A3. This course has never been offered at IUP on a trial basis. Some of its content has been used in THTR 240 Acting 1 and THTR 131 Stage Movement.

A4. This course is not intended to be a dual level course.

A5. This course is not to be taken for variable credit.

A6. Slippery Rock University; THEA 131 Fundamentals of Acting

University of California, Davis; Dramatic Art 10. Introduction to Acting

University of Pittsburgh; THEA 0830 Introduction to Performance

A7. We are accredited by the National Association of Schools of Theatre (NAST). NAST standards require competencies in performance. See attached excerpt from NAST Handbook, Section VII D.2.a and D.3.a

Section B: Interdisciplinary Implications

B1. The course will be taught by one instructor.

B2. There is nothing in this course that would affect another department.

B3. This course will not be cross listed with other departments.

Section C: Implementation

C1. Current faculty resources are adequate to teach this course in the revised rotation that is part of this program revision.

C2. Resources:

Space: This course requires an open studio space. We have three such spaces currently available to our department.

Equipment: Occasional access to a media console is probably needed, depending on the instructor. We have two such consoles currently available to our department.

Laboratory Supplies and other Consumable Goods: None

Library Materials: None

Travel Funds: None

C3. This course has not been funded by a grant.

C4. This course would be routinely offered in the fall semester to make it available for incoming majors. There is no seasonal reason why it cannot be taught in either semester.

C5. There is one planned section of this course taught in the fall of each academic year.

C6. A section of this course plans to accommodate approximately 12 students, the standard maximum for all departmental performance courses.

C7. Yes, our accrediting body The National Association of Schools of Theater (NAST). From NAST Handbook 2011 "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. This course is not a distance education course.