

**Curriculum Proposal Cover Sheet – form is available on-line as an interactive PDF**

LSC Use Only Proposal No:	UWUCC Use Only Proposal No: <u>12-89</u>
LSC Action-Date: <u>AP-2/21/13</u>	UWUCC Action-Date: <u>AP-3/12/13</u> Senate Action Date: <u>App-3/26/13</u>

**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

Contact Person(s) <u>MICHAEL SCHWARTZ</u>	Email Address <u>mschwarte@iup.edu</u>
Proposing Department/Unit <u>Theater and Dance</u>	Phone <u>2965</u>

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: THTR 132 Introduction to Acting

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

**Received**  
**MAR 13 2013**                      **Received**  
**FEB 19 2013**

**2. Liberal Studies Course Designations, as appropriate**

- This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)                      **Liberal Studies**  
 Learning Skills     Knowledge Area     Global and Multicultural Awareness     Writing Intensive (include W cover sheet)                      **Liberal Studies**  
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)                      **Liberal Studies**  
 Global Citizenship                       Information Literacy                       Oral Communication                      **RECEIVED**  
 Quantitative Reasoning                       Scientific Literacy                       Technological Literacy                      **RECEIVED**

**FEB 25 2013**  
**RECEIVED**  
**FEB 19 2013**

**3. Other Designations, as appropriate**

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

**FEB 19 2013**

**4. Program Proposals**

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

**College of Fine Arts**

Current program name:

Proposed program name, if changing:

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<u>Holly Bode - Sutton</u>	<u>12/18/12</u>
Department Chairperson(s)	<u>[Signature]</u>	<u>1/7/13</u>
College Curriculum Committee Chair	<u>[Signature]</u>	<u>1/7/13</u>
College Dean	<u>[Signature]</u>	<u>2/19/13</u>
Director of Liberal Studies (as needed)	<u>[Signature]</u>	<u>2/25/13</u>
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<u>Gail Scheuist</u>	<u>3/13/13</u>

1. 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.
2. 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.
3. Students will be reading plays toward 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.
4. 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.

Syllabus of Record:  
 THTR 132 Introduction to Acting  
 Class Hours

3c-01-3cr

Introduces 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 also develop the ability to respond knowledgeably to theatrical productions as an audience member.

**Course Outcomes and Assessment (Expected Undergraduate Student Learning Outcomes – EUSLO):**

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

**Objective 1:**

- Identify and adjust personal behavioral habits as they apply to self-presentation

**Expected Undergraduate Student Learning Outcomes 1 and 2:**

Informed and Empowered Learners

**Rationale:**

Assignments will require students to demonstrate understanding of their personal habits and the art of self-presentation, and to solve problems that impede such presentations.

**Objective 2:**

- Display enhanced verbal and non-verbal communication skills

**Expected Undergraduate Student Learning Outcomes 1 and 2:**

Informed and Empowered Learners

**Rationale:**

Assignments will require students to demonstrate understanding of facets of verbal and non-verbal communication, and to apply this understanding to actively improve their skills.

**Objective 3:**

- Define, understand and apply the concepts of Given Circumstances, Objective, Actions, and Obstacles

**Expected Undergraduate Student Learning Outcomes 1 and 2:**

Informed and Empowered Learners

**Rationale:**

Assignments will require students to demonstrate understanding of the above elements of acting and to apply them directly to scene study, rehearsal, and oral communication performance.

**Objective 4:**

- Analyze a scripted scene within the larger context of analyzing a play

**Expected Undergraduate Student Learning Outcomes 2 and 3:**

Empowered and Responsible Learners

**Rationale:**

Assignments will require students to demonstrate critical thinking skills in scene and play analysis; variety of play scripts will require the students to demonstrate an understanding of ethical and behavioral consequences of the actions of the characters in the plays. Written analysis will enhance performance of scenework.

**Objective 5:**

- Analyze a theatrical performance using the concepts and ideas presented in class

**Expected Undergraduate Student Learning Outcomes 2 and 3:**

Empowered and Responsible Learners

**Rationale:**

Assignments will require students to demonstrate critical thinking skills in analyzing a live theatrical performance; attending and analyzing the performance will require the students to

demonstrate civic and cultural engagement with the community and to demonstrate an understanding of ethical and behavioral consequences of the actions of the characters seen in the plays. Written and oral presentations of the analysis will enhance written and oral communication skills.

**Objective 6:**

- Identify and understand basic stage terminology

**Expected Undergraduate Student Learning Outcome 1:**

Informed Learners

**Rationale:**

Assignments will require students to recognize and demonstrate the key terminology of theatrical discipline.

**Objective 7:**

- Work independently with a partner and apply appropriate rehearsal techniques for acting scenes

**Expected Undergraduate Student Learning Outcomes 2 and 3:**

Empowered and Responsible Learners

**Rationale:**

Assignments will require students to apply principles of rehearsing to active scene-work; students must demonstrate ethical and responsible behavior with their scene partners for the scene to succeed.

**Objective 8:**

- Memorize and perform one to two scenes with a partner

**Expected Undergraduate Student Learning Outcomes 2 and 3:**

Empowered and Responsible Learners

**Rationale:**

Assignments will require students to apply acting and performance principles to learn and present a scene for the class; students must demonstrate ethical and responsible behavior with their scene partners for the scene to succeed. Scenework presented for the class will enhance oral communication skills.

**Course Outline:** This is a representative progression of major topics in the discipline. The specific examples used in each section may vary according to individual instructor.

**Introduction (3 hours)**

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.

**Doing and Being (6 hours)**

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 (i.e., confidence and nervousness)
2. Study of individual behavioral habits
3. Condition vs. action

**Who am I? (6 hours)**

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

**Stories (6 hours)**

Storytelling is the most fundamental form of theatre/acting/communication and 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.

### **Basic Analytical Tools (6 hours)**

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

### **Who are WE? – Collaboration/Relationship (6 hours)**

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

### **Who else can I be? – Characterization/Imagination (6 hours)**

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

### **Putting it all together (3 hours)**

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 section 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 work, critique, discussion and written response are all freely and often simultaneously employed.

### **Final Project (2 hours)**

The Final Project for the course will be a fully prepared performance of a scripted scene or monologue.

**Evaluation Methods:** This is a representative method of evaluation, which will vary according to instructor.

Evaluated in-class performances—investing and engaging fully with all in-class exercises, warm-ups, games, and performances (not including mid-term and final scenes): **30%**  
**Oral Communication-EUSLO II-Empowered Learner**

Production responses-oral and written—written reviews and in-class discussion of productions  
**10%**

**Oral Communication-EUSLO II-Empowered Learner**

Mid-term contentless scene **25%**  
**Oral Communication-EUSLO II-Empowered Learner**

Final scripted scene/monologue **25%**  
**Oral Communication-EUSLO II-Empowered Learner**

**Attendance** –missing no more than 3 hours (1 week) of courses. One additional absence will cost the student 5% of the attendance grade; 2 additional absences will cost the student the entire attendance grade. Additional absences may result in additional penalties up to and including course failure (see attendance policy) **10%**

### **Grading Scale**

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

### **Attendance Policy**

The attendance policy will adhere to the university attendance policy found in the undergraduate catalog.

### **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.

Benedetti, Jean. *The Art of the Actor*. New York: Routledge, 2007

### **Examples of Supplemental Readings**

Playscript from which scene-work is taken (each student uses a different playscript approved by instructor)

Barton, Robert. *Acting Onstage and Off*, 6<sup>th</sup> ed. Wadsworth, 2011

Benedetti, Robert. *The Actor in You*, 5<sup>th</sup> ed. Pearson, 2011

Brestoff, Richard. *Acting Under the Circumstances*. Smith & Kraus, 1999

### **Bibliography**

Bruder, Melissa, et al. *A Practical Handbook for the Actor*. Vintage, 1986

Chekhov, Michael. *On the Technique of Acting*, New York: Harper Collins Publishers, 1991

Daw, Kurt. *Acting: Thought into Action, Revised Edition*. Heinemann Drama, 2004

Hagen, Uta. *Respect for Acting*. Wiley, 2008

Moore, Sonia. *The Stanislavski System*. Penguin, 1984

Stanislavski, Constantin. *An Actor's Handbook*. Routledge, 2004

### **Summary of Proposed Revisions**

- A. Course outcomes have been updated to reflect the new expected student learning outcomes and common learning objectives.
- B. Expected Undergraduate Student Learning Outcomes (EUSLOs) have been designated in specific sample course assignments.
- C. Liberal studies course approval general information questions have been addressed.

### **Sample Assignment:**

#### **The “Open” or “Contentless” Scene**

You and your partner should now have a copy of your “open” scene. You will notice that the scene lacks our major concepts of Given Circumstances, Objectives, Obstacles, Environment, and Actions—the dialogue could mean or refer to anything.

You and your partner will assign and apply all the major concepts to this open scene—you will determine given circumstances, objectives, obstacles, the environment, and the actions to this scene in a way that makes sense to you, and in a way that you and your partner can “play” the scene.

You may NOT add, change, or cut any of the dialogue.

You MAY add any actions, silences, or props to make the scene work.

Both you and your partner will each provide me with a short written statement (250 words) explaining your process, how you came up with your ideas, how you used your rehearsal time, and justifying the choices you’ve made.

You and your partner will perform the scene WITH LINES MEMORIZED in front of your classmates on the scheduled date.

Here is how your scene will be graded:

**23-25 points (A):** Scene is well-prepared with almost no errors (i.e., forgotten lines, confusion in blocking); written statement thoroughly describes the preparation and rehearsal process.

**20-22 points (B):** Scene is fairly well-prepared with perhaps 2-3 more errors than “A” work; written statement covers the preparation and rehearsal process, but leaves out a few details.

**18-19 points (C):** Scene has been thought-out but is noticeably under-rehearsed; written statement is sketchy and lacks many specifics.

**15-17 points (D):** Scene is unrehearsed with many errors and noticeable confusion; written statement is haphazard, short, and seemingly thrown-together.

**14 points or below (F):** Scene is either not performed at all (0) or it appears that scene partners have never met or discussed the assignment (that is, no sense that the actors know anything about the characters or what the scene is about), with negligible or non-existent written statement.

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.

<b>1. Course Proposals (check all that apply)</b> <input checked="" type="checkbox"/> New Course <input type="checkbox"/> Course Prefix Change <input type="checkbox"/> Course Deletion <input type="checkbox"/> Course Revision <input type="checkbox"/> Course Number and/or Title Change <input type="checkbox"/> Catalog Description Change	
<hr/> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"><i>Current Course prefix, number and full title</i></div> <div style="width: 45%;"><i>THTR 132 Introduction to Acting</i></div> </div> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"><i>Proposed course prefix, number and full title, if changing</i></div> <div style="width: 45%;"></div> </div>	
<b>2. Additional Course Designations: check if appropriate</b> <input checked="" type="checkbox"/> This course is also proposed as a Liberal Studies Course. <input type="checkbox"/> Other: (e.g., Women's Studies, Pan-African) <input type="checkbox"/> This course is also proposed as an Honors College Course.	
<b>3. Program Proposals</b> <input type="checkbox"/> New Degree Program <input type="checkbox"/> Program Title Change <input type="checkbox"/> Program Revision <input type="checkbox"/> New Minor Program <input type="checkbox"/> New Track <input type="checkbox"/> Other	
<hr/> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"><i>Current program name</i></div> <div style="width: 45%;"><i>Proposed program name, if changing</i></div> </div>	
<b>4. Approvals</b>	
Department Curriculum Committee Chair(s)	<i>Holly Boda-Sudlon</i> <i>4/15/08</i>
Department Chair(s)	<i>Bonnie Brantley</i> <i>4/15/08</i>
College Curriculum Committee Chair	<i>Barb Blackledge</i> <i>4/15/08</i>
College Dean	<i>William J. Ford</i> <i>4/15/08</i>
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	<i>Gail Schmitt</i> <i>9/30/08</i>

\* 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"/>	<b>A. Intellectual Skills and Modes of Thinking:</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	2. Literacy—writing, reading, speaking, listening.
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Understanding numerical data.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	4. Historical consciousness.
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	5. Scientific Inquiry.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	6. Values (Ethical mode of thinking or application of ethical perception).
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	7. Aesthetic mode of thinking.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person</b>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>C. Understanding the Physical Nature of Human Beings</b>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>D. Collateral Skills:</b>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	1. Use of the library.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	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**  
**Class Hours**

**3**

**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%)

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**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.**