

Curriculum Review Committee Report on the Proposed Changes to the Curriculum

Current Curriculum Review Committee Report on the Proposed Changes to the Curriculum

Proposed Curriculum Review Committee Report on the Proposed Changes to the Curriculum

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Proposed course prefix, number and full title

Current Course	Proposed Course	Current Title	Proposed Title
101	101	Introduction to Psychology	Introduction to Psychology
102	102	Developmental Psychology	Developmental Psychology
103	103	Biological Psychology	Biological Psychology
104	104	Abnormal Psychology	Abnormal Psychology
105	105	Research Methods in Psychology	Research Methods in Psychology
106	106	Health Psychology	Health Psychology
107	107	Environmental Psychology	Environmental Psychology
108	108	Industrial/Organizational Psychology	Industrial/Organizational Psychology
109	109	Personality Psychology	Personality Psychology
110	110	Social Psychology	Social Psychology
111	111	Cognitive Psychology	Cognitive Psychology
112	112	Learning and Memory	Learning and Memory
113	113	Behavioral Psychology	Behavioral Psychology
114	114	Evolutionary Psychology	Evolutionary Psychology
115	115	Psychology of Women	Psychology of Women
116	116	Psychology of Aging	Psychology of Aging
117	117	Psychology of the Deaf	Psychology of the Deaf
118	118	Psychology of the Blind	Psychology of the Blind
119	119	Psychology of the Elderly	Psychology of the Elderly
120	120	Psychology of the Young	Psychology of the Young
121	121	Psychology of the Middle-aged	Psychology of the Middle-aged
122	122	Psychology of the Child	Psychology of the Child
123	123	Psychology of the Adolescent	Psychology of the Adolescent
124	124	Psychology of the Adult	Psychology of the Adult
125	125	Psychology of the Senior	Psychology of the Senior
126	126	Psychology of the Disabled	Psychology of the Disabled
127	127	Psychology of the Gifted	Psychology of the Gifted
128	128	Psychology of the Atypical	Psychology of the Atypical
129	129	Psychology of the Exceptional	Psychology of the Exceptional
130	130	Psychology of the Outstanding	Psychology of the Outstanding

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

Syllabus of Record:
THTR 132 Introduction to Acting
Class Hours

3c-01-3cr

Address the elements 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 skills and confidence. Students also develop the ability 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

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 cause. It springs from somewhere.

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.

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

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

Senate Review	Final
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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

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 be a need to have a female instructor in this course, the following**

v. CHECK LIST -- LIBERAL STUDIES ELECTIVES

Knowledge Area Criteria which the course must meet:

 x Treat concepts, themes and events in sufficient depth to enable students to appreciate the

VI. Please provide a course syllabus in UWUCC format.

~~Syllabus of Degree: THTR 132 Introduction to Acting~~

THTR 132 Introduction to Acting
Class Hours

3

0 Lab Hours

Hours

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 research knowledge by theoretical

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 theatrical communication.

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

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

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. Gordon et al., 1999

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 M.D. program.

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

Q1 Will this course be taught by instructors from more than one department? If so,

***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.

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 sections of this course?