

orig 11-24

General Education Course Proposal

Proposed Course: Drama 32 Introduction to Acting **Units** 3
Prefix **No.** **Title**

Department: Theatre Arts **School:** Arts and Humanities

GE Category (Indicate one category only):

Foundation: A1___; A2___; A3___; B4___
Breadth: B1___; B2___; C1 X; C2___; D___; E ✓
Integration: B___; C___; D___; International/Multicultural___

Existing Course ___; **Revised Course** X; **New Course** ___

Course Included in Current GE Program yes

New courses require the Undergraduate Course Proposal form in addition to this form.

Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

Not open to Theatre Arts Major except dance option. A study of the physiological, sociological and psychological components of acting. Includes role-playing in daily life, characterization, text analysis, diverse cultural and generational perspectives, and relaxation, voice, and body techniques.

Enrollment limit per section: 20

Expected number of sections per semester – Year 1 1; **Year 3** 2

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

[Signature] 4-22-98
Department Chair Date

[Signature] 8/26/98
School Curriculum Committee Date

[Signature] 8/27/98
School Dean Date

[Signature] 12/15/98
General Education Subcommittee Date

[Signature] 12/22/98
Associate Provost Date

ATTACHMENT #2: A STATEMENT OF ELEMENTS COMMON TO ALL SECTIONS OF THIS COURSE, IDENTIFYING CONTENT, OBJECTIVES, REQUIRED STUDENT ACTIVITIES, GRADING POLICY, REPRESENTATIVE TEXTS, AND AN APPROXIMATE SCHEDULE FOR THE COURSE

- A. Content - In all sections of Drama 32 students will study "role-playing" (making behavioral choices based upon relationships and intentions). All sections of Drama 32 will include the basic elements of character/text analysis, focusing on "the given circumstances" (the physiological, sociological, and psychological circumstances of the character as provided by the playwright). Each section will also study the relationship between the given circumstances of the character and the resulting attitudes, motivations, and behaviors. Students will also learn processes of empathy through comparing and contrasting their own circumstances with those of the character. Students will also study processes of relaxation, methods of coping with performance anxiety and vocal/physical maintenance and effective usage. Each section will also include consideration of contrasting audience perceptions of characters and situations.
- B. Objectives - The objectives of each section of Drama 32 are:
1. to enhance a student's effectiveness in daily interaction through effective role-playing.
 2. to expand a student's empathy with people of differing cultures and generations, through the study of contrasting physiological, sociological, and psychological circumstances.
 3. to augment a student's confidence and presence through effective use of body and voice, processes of relaxation and controlling performance anxiety.
 4. to develop student creativity and self-expression.

C. Required student activities - In each section of Drama 32 each student must:

1. Complete an analysis and performance of two selections from dramatic literature: either a scene and a monologue; or two scenes.
2. Attend a minimum of two stage productions. Two critical reactions to these performances must be written (a minimum of 500 words each).
3. Complete a second written assignment of a minimum of 1,000 words. This may be either in the form of a journal or a character analysis.
4. Class attendance is a minimal requirement for completion of the course. For classes on a MWF schedule, more than three absences is considered excessive; for classes on a TTh schedule, more than two absences is considered excessive; and for night classes meeting once a week, more than one absence is considered excessive. Excessive absences will have a bearing on the final grade.

D. Grading policy - Students must complete all assignments to complete the course. The percentage of the final grade constituted by each assignment may fluctuate based upon the number of assignments and the progressive expectations in the course. However, no single assignment may constitute more than 30% of the final grade. Each instructor may include a grade determined by the student's class participation and preparedness. A sample breakdown of the percentage of the final grade constituted by each assignment is:

Scene 1	15%
Scene 2	25%
Critique 1	10%
Critique 2	15%
Character Analysis/Journal	20%
Participation	15%

- E. Representative texts - The current instructors of Drama 32 have agreed upon Robert Cohen's Acting One as the required text for all sections of Drama 32. Certainly several other appropriate texts exist including Charles McGaw's Acting Is Believing, Michael Benedetti's The Actor at Work, and Uta Hagen's Respect For Acting.

- F. Schedule for the Course - SEE ATTACHMENT #3 A TYPICAL SYLLABUS, pages 3-4.

ATTACHMENT #3: A TYPICAL SYLLABUS FOR A PARTICULAR OFFERING OF THE COURSE.

DRAMA 32
INTRODUCTION TO ACTING
SPRING, 1998

Brad Myers
Lab School 101
278-2053
Office Hrs: M-F, 1-2

CATALOG DESCRIPTION:

Not open to Theatre Arts majors except dance option. A study of the physiological, sociological and psychological components of acting. Includes role-playing in daily life, characterization, text analysis, diverse cultural and generational perspectives, and relaxation, voice, and body techniques.

OBJECTIVES

1. To enhance a student's effectiveness in daily interaction through effective role playing.
2. To expand a student's empathy with people of differing cultures and generations, through the study of contrasting physiological, sociological, and psychological circumstances.
3. To augment a student's confidence and presence through effective use of body and voice, processes of relaxation, and controlling performance anxiety.
4. To develop student creativity and self-expression.

TEXTBOOK

Cohen, Robert; Acting One, 3rd edition, Mayfield Publishing Co.

ATTENDANCE

Attendance at all class meetings is essential to each student's growth and a minimal requirement for successful completion of the course. More than three absences is considered excessive and will have a bearing on the student's Participation Grade (See Grading). Students are required to attend this semester's University Theatre productions of The Crucible and Once On This Island.

GRADING

Students are graded on improvement and product. The percentage of the final grade constituted by each assignment is as follows:

Scene 1	15%
Scene 2	25%
Critique 1	10%
Critique 2	15%
Character Analysis	20%
Participation	15%

CLOTHING

Students must wear clothing which is comfortable and allows for unrestricted movement. High heels, skirts, or tight clothing is only appropriate when dressing for a particular character in a class performance.

COURSE OUTLINE

UNIT I. - EFFECTIVE ROLE-PLAYING IN DAILY INTERACTION

Week 1 - Intentions and Obstacles. Behavior shaped by goals rather than emotions. Cohen Chapter 1- "Victory and Obstacle."

Week 2 - Adapting to Others. Assign Scene #1. Cohen Chapter 2 - "Acting With the Other."

Week 3 - Role Playing & Relationship. Cohen Chapter 3 - "Beginning to Act," Chapter 4 - "Tactics," Chapter 5 - "Expectations."

Week 4 - Putting It All Together. Cohen Chapter 6 - "VOTE."

Week 5 - Preview Scene #1.

Week 6 - Perform Scene #1.

UNIT II - TECHNIQUES TO ENHANCE PRESENCE AND CONFIDENCE

Week 7 - Skills for Effective Performance - Cohen Chapter 7 - "Memorizing," Cohen Chapter 8 - "Studying and Rehearsing," Chapter 9 - "Self-Staging."

Week 8 - Projecting Confidence and Command. Cohen Chapter 10 - "Choices," Cohen Chapter 11 - "Performing," Cohen Chapter 12 - "Evaluation and Improvement." The Crucible opens.

Week 9 - Effective Use of Voice. Cohen Chapter 13 - "The Actor's Voice," Cohen Chapter 14 - "Stage Speech," Cohen Chapter 15 - "Using the Voice." The Crucible performs.

Week 10 - Relaxation and Performance Anxiety. Cohen Chapter 16 - "The Actor's Body," Chapter 17 - "Voice and Body Integration," Chapter 18 - "Imagination and Discipline." The Crucible critiques due. Assign Scene #2.

UNIT III - THE PHYSIOLOGICAL, SOCIOLOGICAL AND PSYCHOLOGICAL CIRCUMSTANCES OF THE CHARACTER, THE ACTOR, AND THE AUDIENCE

Week 11 - Given Circumstances (Physiological, Sociological, and Psychological Circumstances of the Character) Cohen Chapter 19 - "Phrasing." Cohen Chapter 20 - "Attack."

Week 12 - Creating Empathy. Comparing and Contrasting the Actors Circumstances with those of the Character. Cohen Chapter 21 - "Follow Through," Cohen Chapter 22 - "Linkage." Assign Character Analysis.

Week 13 - Turning Analysis Into Action. Cohen Chapter 23 - "Scene Structure," Cohen Chapter 24 - "Building a Scene."

Week 14 - The Audience Reactions - Contrasting Cultural and Generational Perceptions and Biases. Character Analysis Due. Once On This Island performs.

Week 15 - Perform Scene #2. Once on This Island performs.

FINAL EXAM PERIOD - Once On This Island critiques due. Perform Scene #2.