

Submit originals and one copy and electronic copy to **Governance/Faculty Senate Office**
 See <http://www.uaf.edu/uafgov/faculty/cd> for a complete description of the rules governing curriculum & course changes.

CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL

SUBMITTED BY:

Department	Theatre	College/School	CLA
Prepared by	Carrie Baker	Phone	474-7754
Email Contact	ccbaker@alaska.edu	Faculty Contact	Carrie Baker

1. COURSE IDENTIFICATION:

Dept	THR	Course #	321	No. of Credits	3
COURSE TITLE		Advanced Acting			

2. ACTION DESIRED:

Change Course If Change, indicate below what change. Drop Course

NUMBER		TITLE	<input checked="" type="checkbox"/>	DESCRIPTION	<input checked="" type="checkbox"/>
PREQUISITES	<input checked="" type="checkbox"/>			FREQUENCY OF OFFERING	
CREDITS (including credit distribution)				COURSE CLASSIFICATION	
CROSS-LISTED		Dept.		(Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)	
STACKED (400/600) Include syllabi.		Dept.		Course #	
OTHER (please specify)					

3. COURSE FORMAT

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT: (check all that apply) 1 2 3 4 5 6 weeks to full semester

OTHER FORMAT (specify all that apply)

Mode of delivery (specify lecture, field trips, labs, etc) **Lecture/ studio**

4. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? YES NO

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive, Format 6 also submitted W = Writing Intensive, Format 7 submitted Natural Science, Format 8 submitted

5. COURSE REPEATABILITY:

Is this course repeatable for credit? YES NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit? TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course? CREDITS

6. CURRENT CATALOG DESCRIPTION AS IT APPEARS IN THE CATALOG: including dept., number, title and credits

THR F321 Advanced Acting (h)

3 Credits

Refinement of physical, emotional and imaginative awareness. Emphasis on study and performance of monologues and scenes exploring emotionally based character-building methods. Course will also include audition technique and preparation for the professional world of acting. Prerequisites: THR F221 or permission of instructor. (1+4)

7. COMPLETE CATALOG DESCRIPTION AS IT WILL APPEAR WITH THESE CHANGES: (Underline new wording strike through old wording and use complete catalog format including dept., number, title, credits and cross-listed and stacked.) PLEASE SUBMIT NEW COURSE SYLLABUS. For stacked courses the syllabus must clearly indicate differences in required work and evaluation for students at different levels.

THR F321 Acting III

3 Credits

Refinement of physical, emotional and imaginative awareness. Emphasis on study and performance of monologues and scenes exploring emotionally based character-building methods. Course will also include audition technique and preparation for the professional world of acting. Prerequisites: THR F221 or permission of instructor. (1+4)

This course introduces the principles of stage movement and period acting. The class will include introduction to movement dynamics, contact improvisation, stage combat, physical character development, and period scene study. Special fees apply. Prerequisites: THR F220, THR F221 (3+0)

8. IS THIS COURSE CURRENTLY CROSS-LISTED?

YES/NO No

If Yes, DEPT

NUMBER

(Requires written notification of each department and dean involved. Attach a copy of written notification.)

9. GRADING SYSTEM: Specify only one

LETTER:

PASS/FAIL:

10. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

There should be no impacts with this course change. We are eliminating THR 225 (Movement for the actor) and THR 410 (Styles Acting) and offering this revised course THR 321 Acting III, which will focus on an actor's physical character development and movement. The old THR 321 (Advanced Acting) will now become THR 421 Acting IV (please see separate paperwork).

11. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No

X

Yes

Materials from TH225, THR 321, and THR 410 are already available.

12. IMPACTS ON PROGRAMS/DEPTS:

What programs/departments will be affected by this proposed action? Include information on the Programs/Departments contacted (e.g., email, memo)

None.

13. POSITIVE AND NEGATIVE IMPACTS

Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.

This change will ensure that all of our acting majors take a movement based acting course. Previously, both THR 225 and THR 410 were electives. Combining the most important material from these two old courses and making Acting III a requirement will ensure that all of our acting majors graduate with movement experience. All majors will also be required to take THR 421 Acting IV which will cover the material from the old THR 321 Advanced Acting class.

JUSTIFICATION FOR ACTION REQUESTED

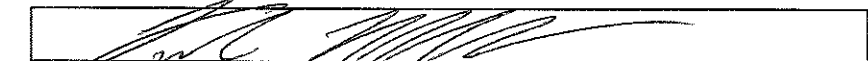
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. If you ask for a change in # of credits, explain why; are you increasing the amount of material covered in the class? If you drop a prerequisite, is it because the material is covered elsewhere? If course is changing to stacked (400/600), explain higher level of effort and performance required on part of students earning graduate credit. Use as much space as needed to fully justify the proposed change and explain what has been done to ensure that the quality of the course is not compromised as a result.


Course number/ Title change: Previously, the acting series consisted of: Fundamentals of Acting, Intermediate Acting, and Advanced Acting. We are currently adding a required 4th level of acting, so are changing the names of the acting classes to: Fundamentals of Acting, Acting II, Acting III, and Acting IV. The material in the old courses Movement for the Actor THR 225 and Styles Acting THR 410 will now be covered in this newly numbered/titled course THR 321 Acting III. Material from the old THR 321 will now be covered in THR 421 Acting IV.

Prerequisite addition: Because we are adding a fourth required class in the acting series, THR 221 and THR 220 will now be prerequisites for THR 321. This means students will come into THR 321 Acting III with scene study techniques taught in THR 221 and vocal techniques taught in THR 220, both of which will be essential for this movement oriented styles acting class.

Course description: The new description more accurately describes the combination of the two older courses.

APPROVALS:

	Date	9/28/2010
Signature, Chair, Program/Department of:	Theatre	

	Date	10/26/2010
Signature, Chair, College/School Curriculum Council for:	CLA	

	Date	10/28/10
Signature, Dean, College/School of:	CLA	

<input type="text"/>	Date	<input type="text"/>
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Signature of Provost (if applicable)

Offerings above the level of approved programs must be approved in advance by the Provost.

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE.

<input type="text"/>	Date	<input type="text"/>
Signature, Chair, UAF Faculty Senate Curriculum Review Committee		

ACTING III: FALL 2011

University of Alaska Fairbanks

Theatre Department

Course: THR F321 F01

CRN: 7****, 3 credits

Required Prerequisites: THR 121 (Fundamentals of Acting), THR 220 (Voice and Speech for the Actor), THR 221 (Intermediate Acting)

Location: UPARK GYM or ARTISAN'S COURTYARD

Dates: September 2-December 18, 2011

Time: Tuesday & Thursdays 9:45-11:15 AM

CARRIE BAKER, Assistant Professor of Theatre

ccbaker@alaska.edu

Office Phone: 907-474-7754

Office: THEA 109A

Office Hours: Wednesdays 12-3 PM or by appointment

I. Course Description:

This course introduces the principles of stage movement and period acting. The class will include introduction to movement dynamics, contact improvisation, stage combat, physical character development, and period scene study.

II. Course Goals and Student Learning Outcomes:

- To increase flexibility, balance, and physical awareness.
- To improve posture, alignment, coordination, and centering.
- To strengthen and lengthen your body through yoga warm-ups.
- To discover and access your full creative self through movement.
- To learn how to protect and care for your physical self.
- To gain a practical understanding of the Contact Improvisation movement technique.
- To gain a preliminary understanding of basic hand-to-hand stage combat.
- To experiment with clown work and physical character development.
- To introduce period acting techniques through scene study.
- To apply all of the above in performance!

III. Instructional Methods:

This class is very active! Students will constantly be up on their feet participating in exercises, lying on the floor for yoga warm-ups, and engaging the body in rigorous physical activity. Work will include solo movement, close partnered movement, and group exercises. The class will also include discussions, three movement projects, a performance critique, and a Restoration period acting scene.

IV. Required Reading:

- Movement for Actors, ed. Nicole Potter, Allworth Press ISBN: 1-58115-233-7.

- Handouts from: Advanced Acting: Style, Character, and Performance, 1st Edition, Robert Cohen, McGraw-Hill Humanities/Social Sciences/Languages; 2002, ISBN: 0767425421.
- You need to purchase “Character Shoes” for this class. You can find them for about \$20 on www.amazon.com. For women, you are looking for about a 2” heel with a strap and men need a basic dress shoe with a hard sole. Theatre UAF’s costume shop will provide corsets, rehearsal skirts, and fans for the women and vests, jackets, and handkerchiefs for the men.

V. Recommended Reading:

- Contact Improvisation, Thomas Kaltenbrunner, Meyer & Meyer Sport, ISBN: 1-84126-138-6.
- The Wearing of Costume, Ruth M. Green, Drama Publishers, ISBN: 0-89676-141-X.

VI. Audition:

All *Acting III* students are encouraged to audition for the Theatre Department fall shows Saturday September 18th in the Lee H. Salisbury Theatre starting at 10 am. Find more information about the auditions and season at www.uaf.edu/theatre/. If you attend the audition, you will receive extra credit for this class.

VII. Absence Policy:

Attendance to all classes is mandatory. Exercises, improvisations, discussions, and scene work cannot be made up for the simple reason that they happen in class. If you miss classes, you are missing the course.

Students are permitted two unexcused absences. Excused absences must be supported with written documentation (such as a doctor’s note) presented when you return to the following class. Each unexcused absence will reduce your final grade by 3 points. Missing a class in which you are scheduled to perform is unacceptable and will further reduce your grade. When possible, notify me via email or phone before class if you will be absent. All handouts and assignments will be given in class; if you miss a class, you are responsible for getting all handouts and assignments.

Please arrive to class on time. Being late will reduce your grade. Three lates will equal one unexcused absence and reduce your grade accordingly. Come to class everyday and be on time. I expect the highest level of professionalism and responsibility from each of you.

VIII. Grading Policy:

Please note: Grading will be based on a +/- system this semester.

Class Participation/ Attitude/ Readings Discussions.....	20 points
Movement Projects (4).....	40 points
Molière or Restoration Scene Performances.....	20 points
Performance Critique.....	10 points
Final Public Performance.....	10 points

A. Class Participation/ Attitude/ Readings Discussions (20 points):

Your level of participation, enthusiasm, energy, and willingness to work in this class is of the utmost importance. Respect for others is integral to the work we do in Acting III. Extensive reading, preparation, and rehearsal outside of class is expected. The work we will be doing is extremely physical and demanding. Our work will involve intense physical partnering, weight exchange exercises, and lifts, so full commitment and attention to one another is key to the success of this class. Watching others work is also a large part of what you will do in this class. Your participation as a watcher, listener, and responder is extremely important. Watching others working on a scene and responding to their work in class discussions can be tremendously beneficial to your own acting. I expect each of you to be committed to creating a positive, supportive, respectful atmosphere.

I think you will find the readings both in Cohen and various handouts to be very informative and great supplements to the stage work that you will be doing in this class. Keep up with the weekly readings as they will be a consistent part of class discussions and our work together. When commenting on in-class work, I expect each of you to draw on your readings in Cohen and handouts.

Some Important Points:

- Please wear workout clothes to this class: SWEAT PANTS AND T-SHIRTS ONLY!! Nothing too baggy. ABSOLUTELY NO JEANS OR REGULAR PANTS. NO EXCEPTIONS. You will sweat. Often you will be layering corsets, rehearsal skirts, vests, and jackets over your clothes.
- All movement work will be done in bare-feet. Wear sneakers for stage combat classes. Wear your character shoes for scene work.
- Shut off cell phones.
- Bring a bottle of WATER to class everyday...you will want it.
- Please arrive to class on time, DRESSED PROPERLY, and ready to work, armed with an open mind and spirit!

B. Movement Projects (40 points):

Movement Piece #1: "Evolution" (Solo/ 3-5 minutes).....10 points

Stage Combat Piece: (Partners 3-5 minutes).....10 points

Clown Piece (Solo/ 3-5 minutes).....10 points

Movement Piece #2: "Symbiosis" (Partner/ 4-6 minutes).....10 points

This semester you will perform four movement pieces: two solo pieces and two partnered pieces. These are all non-vocal, non-verbal pieces. These pieces are an opportunity for you to experiment with techniques and tools that you will be learning in class. You may want to experiment with using music and/or props. For your Clown Piece, I will provide each of you with a red nose. This is your time to create original work, so have fun and give yourself enough rehearsal time. In performance, these pieces should be choreographed, not improvised. Improvisation will inevitably be part of the process in creating these pieces, but you should not come in and just "wing it" in performance. Movement pieces are another form of theatre and of storytelling, so put the same time and commitment into rehearsal that you would put into rehearsing a spoken scene. I strongly

suggest timing your pieces in rehearsal so that you stay in the given time range. I will assign partners for the combat piece and Movement Piece #2.

C. Molière or Restoration Scene Performances (20 points):

You will present one Molière or Restoration scene this semester. I will assign partners and material for all scenes. For the first showing, you will present the scene and we will work on it in class. You will then have a final showing of the improved scene. For each scene you must turn in written work at the final showing. Written work will include character analysis, a unit-by-unit breakdown of the scene, and a journal about the process of rehearsing the scene. I further explain performance expectations and written work in the handout Scene Guidelines. When you present the scene in class for the first showing, you need to come in with the scene rehearsed, blocked, and off-book. Also, you should dress appropriately for your character in the scene and have necessary props and set pieces.

D. Production Critique (10 points):

Three-four double spaced typed pages. You will write one movement critique this semester on Theatre UAF's fall production in the Lee H. Salisbury Theatre. You receive one free ticket because you are in this class. Simply give your name to the box office when getting your ticket and inform them that you are in this class. Preview night (the night before opening) is free for everyone and no tickets are required. I will hand out Critique Guidelines closer to the production dates.

If you are in Theatre UAF's fall production, write three-four double spaced typed pages reflecting on your acting/ movement experience and assessing your own physical work in the show.

E. Final Public Performance (10 points):

For the final public performance you will present your Molière or Restoration scene and other work from the semester that has been further rehearsed and improved.

Final Assessment: Three double-spaced typed pages. Due at the final performance. Assess your own work and physical development as an actor during the semester.

IX. Important selections from the UAF Student Code of Conduct:

"UAF requires students to conduct themselves honestly and responsibly, and to respect the rights of others. Conduct that unreasonably interferes with the learning environment or that violates the rights of others is prohibited.... Honesty is a primary responsibility of you and every other UAF student. The following are common guidelines regarding academic integrity:

- Students will not collaborate on any quizzes, in-class exams, or take-home exams that will contribute to their grade in a course, unless permission is granted by the instructor of the course. Only those materials permitted by the instructor may be used to assist in quizzes and examinations.

- Students will not represent the work of others as their own. A student will attribute the source of information not original with himself or herself (direct quotes or paraphrases) in compositions, theses and other reports.
- No work submitted for one course may be submitted for credit in another course without the explicit approval of both instructors.”

IX. Disabilities Services:

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials. I will work with the Office of Disabilities Services (203 WHIT, phone: 474-7043) to provide reasonable accommodation to students with disabilities.

X. Support Services:

- UAF Student Support Services office is located in 508 Gruening Building, phone: 474-6844 fax: 474-7480. Further information may be obtained at website: <http://www.uaf.edu/sssp> or by E-mail: fysssp@uaf.edu
- The UAF Writing Center is in 801 Gruening Building, phone: 474-5314 website: <http://www.uaf.edu/english/writingcenter/index.html>
- Both these offices can assist you with writing issues and one on one tutoring.

XII. Tentative Semester Overview (always subject to change!):

NOTE: Each class will begin with a 20 minute physical warm-up of cardio activity, stretching and yoga. Because of the location of the class, I will be extra aware of letting you leave on time...but this means that class must start on time and I expect everyone to be ready to work at the start of class.

Week 1:

9/2 Enrollment, Business, Course Objectives, Grading Policy, Warm-ups

Week 2:

Weekly Reading: *Movement for Actors: Part One* and Handouts: *Imagination and Concentration and Incorporation and Characterization* by Michael Chekhov

9/7 Learn warm-up sequence

9/9 Learn warm-up sequence, Room Walk/ Circle Exercises/ Alexander Alignment/ Basic Michael Chekhov Exercises

Week 3:

Weekly Reading: *Movement for Actors: Part Two*

9/14 Isolations/ Room Walk w/ body leading, Balloon, Rope, Tug-o-War

9/16 Balance & Counter-Balance (back/arm stretching w/ standing/sitting, standing/lying down w/partner, back to back, back to front, airplane)/ Trading Fours

Week 4:

Weekly Reading: *Movement for Actors: Part Three*

9/21 Rolls: forward, backward, Stand/Roll/Stand / Trading Fours

9/23 Rolls: side, group, Human Ball / Trading Fours

Week 5:

Weekly Reading: *Movement for Actors: Part Four*

9/28 Lifts: back to back, back to front, t-back, kohala / Trading Fours

9/30 Lifts: hip lift, baby, shoulder / Trading Fours

Week 6:

Weekly Reading: *Movement for Actors: Part Five*

10/5 Review of Lifts & Rolls/ Trading Fours into Contact Improv

10/7 **Movement Piece #1: Evolution (Solo)**

Week 7:

Weekly Reading: *Movement for Actors: Part Six*

10/12 Stage Combat Video: David Boushey

Meet in: GREEN ROOM

10/14 Stage Combat: slaps, Roundhouse punch, John Wayne punch, blocks, stomach punch, knee to stomach

Week 8:

Weekly Reading: *Movement for Actors: Part Seven*

10/19 Stage Combat: head slams wall/ floor, scratch, hair pull, choke/break-out, stomach kick, face kick, chest kick on floor

10/21 Stage Combat: body throw/roll, forward fall, side fall, back fall

Week 9:

10/26 Stage Combat Review and Choreography

10/28 **Stage Combat Pieces: performances**

Week 10:

11/2 Clowning Work

11/4 Clowning Work

Week 11:

11/9 **Clown Piece Performances**

11/11 Contact Improv

Week 12:

Reading: Cohen: Lesson 13 & 14 (p.170-208)

11/16 **Movement Pieces #3: Symbiosis Performances**

11/18 Moliere/ Restoration Movement Day/ Readings Discussion

Week 13:

PERFORMANCE CRITIQUE DUE 11/23

11/23 Moliere/ Restoration Scenes (1)

11/25 THANKSGIVING

Week 14:

Reading: Cohen: Lesson 15 (p.194-230)

11/30 Moliere/ Restoration Scenes (1)

12/2 Moliere/ Restoration Scenes (1)

Week 15:

Reading: *The Wearing of a Costume: Chapter 10* Handout

12/7 Moliere/ Restoration Scenes (1)

12/9 Moliere/ Restoration Scenes (1)

FINAL EXAM: Tuesday December 14, 3-5 PM

*** FINAL SCENE PERFORMANCE**

*** FINAL ASSESSMENT DUE**