

1/10 day

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FORM 2

Submit originals (including syllabus) and one copy and electronic copy to the Faculty Senate Office
See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/> for a complete description of the rules governing curriculum & course changes.

CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL
Attach a syllabus, except if dropping a course.

SUBMITTED BY:

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

1. COURSE IDENTIFICATION: As the course now exists.

Dept Course # No. of Credits

COURSE TITLE

2. ACTION DESIRED: Check the changes to be made to the existing course.

Change Course If Change, indicate below what is changing. Drop Course

NUMBER	TITLE	DESCRIPTION
<input checked="" type="checkbox"/>	<input type="text"/>	<input type="text"/>

*Prerequisites will be required before a student is allowed to enroll in the course.
Reference the registration implications below due to Banner coding of these terms:
Prerequisite: Course completed and grade of "C" (2.0) or higher prior to registering for the course that requires it.
Concurrent: Course may be taken simultaneously (and allows for a course to have been previously completed).
Co-requisite: Courses MUST be taken simultaneously and does NOT allow for fact that a course was previously completed!

CREDITS (including credit distribution)	<input checked="" type="checkbox"/>	COURSE CLASSIFICATION	<input type="checkbox"/>
ADD CROSS-LISTING See #8 if intent is to stop an existing cross-listing.	<input type="checkbox"/>	Dept.	<input type="text"/>
STACKED (400/600) Include syllabi.	<input type="checkbox"/>	Dept.	<input type="text"/>
		Course #	<input type="text"/>

Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee and by the Graduate Academic and Advising Committee. Creating two different syllabi—undergraduate and graduate versions—will help emphasize the different qualities of what are supposed to be two different courses. The committees will determine: 1) whether the two versions are sufficiently different (i.e. is there undergraduate and graduate level content being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being undertaxed? In this context, the committees are looking out for the interests of the students taking the course. Typically, if either committee has qualms, they both do. More info online - see URL at top of this page.

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 and the appropriate Faculty Senate curriculum committee. 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)

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

4.A Is course content related to northern, arctic or circumpolar studies? If yes, a "snowflake" symbol will be added in the printed Catalog, and flagged in Banner.

YES NO

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. **COMPLETE CATALOG DESCRIPTION** including dept., number, title, credits, credit distribution, cross-listings and/or stacking, clearly showing the changes you want made. (Underline new wording ~~strike through old wording~~ and use complete catalog format including dept., number, title, credits and cross-listed and stacked.)

Example of a complete description:

PS F450 Comparative ~~Aberiginal~~ Indigenous Rights and Policies (s)
3 Credits
Offered As Demand Warrants
~~Case-study~~ Comparative approach in ~~assessing Aberiginal~~ analyzing Indigenous rights and policies in different nation-state systems. ~~Seven Aberiginal situations~~
Multiple countries and specific policy developments examined for factors promoting or limiting self-determination. Prerequisites: Upper division standing or permission of instructor. (Cross-listed with ANS F450.) (3+0)

THR F220320 Voice and Speech for the Actor
3 Credits Offered Alternate Years
Vocal training for actors through introduction to Fitzmaurice and Linklater techniques. Course will include basic vocal anatomy, introduction to the International Phonetic Alphabet and monologue performance.
Special fees apply. Prerequisites: THR F121 or permission of instructor.
(2+2)(3+0)

7. **COMPLETE CATALOG DESCRIPTION AS IT SHOULD APPEAR AFTER ALL CHANGES ARE MADE:**

THR F320 Voice and Speech for the Actor
3 Credits Offered Alternate Years
Vocal training for actors through introduction to Fitzmaurice and Linklater techniques. Course will include basic vocal anatomy, introduction to the International Phonetic Alphabet and monologue performance.
Special fees apply. Prerequisites: THR F121 or permission of instructor.
(3+0)

8. **IS THIS COURSE CURRENTLY CROSS-LISTED?**

YES/NO No If Yes, DEPT _____ NUMBER _____

DROPPING A CROSS-LISTING:

YES DEPT _____ NUMBER _____

Changing or dropping 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.

None.

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 Yes Current course that uses existing library materials.

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)

Just Theatre. Our performance students will be getting upper division credit for upper division content.

13. **POSITIVE AND NEGATIVE IMPACTS**

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

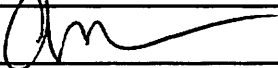
None.

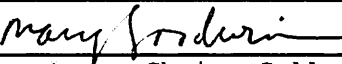
JUSTIFICATION FOR ACTION REQUESTED


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.

1. **Changing the course number:** This course has been at the 200 level for some time and we have felt that the content in the course really was at an upper division level and requires the performance student to be at a higher level within the degree program than a 200-level class requires. The course as designed was already more ambitious than most 200-level classes, hence the departmental decision to change the course number from 200 to 300 level.
2. **Frequency of Offering:** Was not specified in the course description and should be as it is only offered every other year. Also, brings the course description in line with other course offering verbiage we plan to use in the department. We would rather state "Offered Alternate Years" than specify which semester and/or "odd or even number years." We only have 4 faculty members in Theatre and only one faculty member teaches this course, so if that faculty members has a shift in workload, we don't want to have painted ourselves into a box with the specificity of the frequency of offering. We need to let students know that the course is only offered every other year, BUT with only one faculty member who can teach this course we need to maintain some flexibility. We think the wording "Offered Alternate Years" accomplishes both of these objectives.
3. **Credit distribution:** For the last 7 years, this class has been a lecture, instructor led class. We were surprised to see it still listed as (2+2). All the work in the class is led by the professor; there is no lab time when students are working independently. It should be listed as (3+0) as all the rest of the Acting classes now are.

APPROVALS: (Additional signature blocks may be added as necessary.)

	Date	9/28/12
Signature, Chair, Program/Department of: Theatre		

	Date	10/01/12
Signature, Chair, College/School Curriculum Council for: CLA		

	Date	10-01-12
Signature, Dean, College/School of: CLA		

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

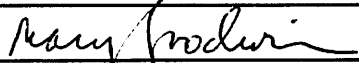
Signature of Provost (if applicable)	Date	
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ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE.

Signature, Chair	Date	
Faculty Senate Review Committee: <input type="checkbox"/> Curriculum Review <input type="checkbox"/> GAAC		
<input type="checkbox"/> Core Review <input type="checkbox"/> SADAC		

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking; add more blocks as necessary.)

Signature, Chair, Program/Department of:	Date	
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	Date	10/01/12
Signature, Chair, College/School Curriculum Council for: CLA		

Signature, Dean, College/School of:	Date	
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VOICE AND SPEECH FOR THE ACTOR: Fall 2012

University of Alaska Fairbanks, Theatre Department

Course: THR F320 F01

CRN: 77254, 3 credits

Required Prerequisites: THR F121 Fundamentals of Acting

Location: Fine Arts Building, THEA 101 (Green Room)

Dates: August 30- December 11, 2012

Time: Tuesday & Thursdays 11:30-1 PM

CARRIE BAKER, Associate Professor of Theatre, Theatre Department Head

ccbaker@alaska.edu

Office Phone: 907-474-7754

Office: THEA 109A

Office Hours: Mondays & Wednesdays 2-3:30PM or by appointment

I. Course Description:

Vocal training for actors through introduction to Fitzmaurice and Linklater techniques. Course will include basic vocal anatomy, introduction to the International Phonetic Alphabet and monologue performance.

II. Course Goals:

The goal of this course is to expose students to vocal training for the stage through the Catherine Fitzmaurice technique of vocal production, deconstructing, and structuring. Students will be introduced to basic vocal anatomy, Linklater centering and release work, and the International Phonetic Alphabet. Students will perform and workshop a Shakespeare monologue.

III. Student Learning Outcomes:

- To learn to relax the body in order to communicate more freely.
- To gain a practical understanding of Catherine Fitzmaurice's deconstructing work.
- To discover vibrations through all your senses.
- To develop vocal resonance.
- To discover and access your full vocal range.
- To learn how to protect and care for your vocal instrument.
- To achieve a greater facility with articulators that shape sound and to explore the physical actions of consonants and use of articulators.
- To gain a preliminary understanding of vocal anatomy and the International Phonetics Alphabet (IPA).
- To apply all of the above in performance.

IV. Instructional Methods:

This class is very active. You will constantly be up on your feet participating in exercises; lying on the floor for meditation and relaxation exercises; and engaging the body in modified yoga positions that can be physically strenuous. The class will also include

discussions, two exams, a performance critique, a monologue performance, and journal writing.

V. Required Reading: This text is on 2-hour reserve in the library.

- Freeing the Natural Voice, Revised & Expanded edition, Kristin Linklater, Drama Publishers. ISBN-13: 978-0-89676-250-3
- Various handouts to be passed out during the semester.

VI. Required Equipment:

- Each student must bring a personal **yoga mat** to class each day. If you do not own one, they are available for purchase at the bookstore, Beaver Sports, or any other sporting goods store in town.
- You may reserve a locker through Student Drama Association to store your mat. Please do not leave them in the classroom.

VII. Recommended Reading: This text is on 2-hour reserve in the library.

- The Right to Speak, Patsy Rodenburg, Routledge Publishers
ISBN: 0-87830-055-4

VIII. Audition:

All *Voice and Speech for the Actor* students are encouraged to audition for the Theatre Department fall show (The Flu Season) Saturday September 1 in the Lee H. Salisbury Theatre starting at 1pm. 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.

IX. 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. 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. All course paperwork (syllabus, assignments) will also be posted on Blackboard (online).

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.

X. Grading Policy:

Please note: Grading will be based on a +/- system this semester. A minimum grade of 'C' (2.0) is required for all prerequisites and major courses.

100 Total Points:	
Participation.....	20 points
Voice Journal.....	20 points
Exam 1.....	15 points
Exam 2.....	15 points
Production Critique.....	10 points
Final Monologue/ Assessment.....	20 points

97-100: A+	87-89: B+	77-79: C+	67-69: D+	Under 60: F
93-96: A	83-86: B	73-76: C	63-66: D	
90-92: A-	80-82: B-	70-72: C-	60-62: D-	

A. Class Participation (20 points): Your attendance, level of participation, enthusiasm, energy, and willingness to risk in this class is of the utmost importance. The work we will be doing is physical and demanding. I expect each of you to be committed to creating a positive, supportive, respectful atmosphere. I have zero tolerance for mocking, ridiculing, or in any way insulting a classmate. This classroom is a safe and respectful space. You are graded each class for participation and attitude.

Some Important Points:

- Wear workout clothes to this class: SWEAT PANTS AND T-SHIRTS ONLY!! ABSOLUTELY NO JEANS OR REGULAR PANTS. NO EXCEPTIONS.
- Bring your yoga mat everyday to class.
- Store your mat in a reserved SDA locker, not in the classroom.
- Shut off cell phones.
- Bring a bottle of WATER to class every day.
- Please arrive to class on time, DRESSED PROPERLY, and ready to work, armed with an open mind and spirit. This means you need to arrive to class early if you need to change your clothes before class starts.

B. Voice Journal (20 points):

Write at least one double spaced typed page once a week reflecting on your work in class (one page for each week). I will collect journals FOUR times during the semester. This voice journal should focus only on the work we are doing in class, readings for class, and vocal challenges that you may be facing in rehearsals or performances. This is a voice journal about your experience with the work in class, rehearsals, and performances; it is NOT a personal journal about your life outside of class. Although the personal and professional inevitably intersect in acting, please focus this journal on responding to the deconstructing work, the articulation exercises, the readings, and your vocal challenges, discoveries, and progress in class and how the work relates to your acting.

C. Exams (30 points):

There will be two in-class exams during the semester, one on vocal anatomy and one on the IPA and the Linklater reading:

October 2, 2012: ANATOMY EXAM

November 1, 2012: IPA/ LINKLATER EXAM

D. Production Critique (10 points):

You will attend one play this semester: The Flu Season November 9-18, 2012 presented by Theatre UAF in the Lee H. Salisbury Theatre. You receive one free ticket for the show 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 also free for everyone and no tickets are required. You will write a 2 page vocal critique of one actor in the production. If you are cast in The Flu Season, write two double spaced typed pages reflecting on your acting/ vocal experience and assessing your own vocal work in the show. I will handout Critique Guidelines later in the semester. CRITIQUE DUE: Tuesday November 20, 2012.

E. Final Monologue/ Assessment (20 points):

Your final project for the class will be to present a Shakespeare monologue in the Salisbury Theatre Tuesday December 11 at 2PM. You will show this monologue twice, once in class and once as the final exam. I will handout Monologue Guidelines with more details at a later date.

Final Assessment: Two typed pages. Due at the final exam. Assess your own work and vocal development as an actor during the semester.

XI. 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.”

If you cheat or plagiarize in this class, you will FAIL the assignment or exam and possibly the entire class.

XII. 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 to provide reasonable accommodation to students with disabilities. <http://www.uaf.edu/disability/>. Location: 208 Whitaker, Phone: 474-5655.

XIII. Support Services:

- UAF Student Support Services <http://www.uaf.edu/sssp>
- UAF Writing Center <http://www.uaf.edu/english/writingcenter/index.html>

XIV. Tentative Semester Overview (always subject to change):

NOTE: For the most part, this class will be split into two parts each day: 60 minutes of voice work and 30 minutes of speech work. "Weekly Reading" should be done by the *Tuesday class* each week.

Week 1:

8/30 Enrollment, Business, Course Objectives, Grading Policy, Handouts, Linklater spine

Week 2:

Weekly Reading:

- Article: *Breathing is Meaning* by Catherine Fitzmaurice
- Article: *In the Cause of Freer Speech* by Dudley Knight

9/4 Discussion of Reading/ Relaxation & Stretching techniques/ Deconstructing: Child's Pose, Leg Tremor & Half Plow

9/6 Anatomy: Spine & Breast/Rib/ Deconstructing: Bow & Camel

Week 3:

Weekly Reading:

- Linklater: *Introduction* p.7-27
- Article: *Silence and Sound* by Dudley Knight
- Handout: *Care of Performer's Voice*

9/11 Anatomy: Skull/Jaw & Sinuses/ Deconstructing: Cobra & Pelvis Lift

9/13 Anatomy: Lungs & Breathing Muscles/ Deconstructing: Side-Reach Leg Tremor & Arm Tremor

Week 4:

Weekly Reading:

- Linklater: *Part One: The Touch of Sound* p.29-117

9/18 Anatomy: Larynx / Deconstructing: Dying Roach

9/20 Anatomy: Articulators & Points of Articulation/ Deconstructing

Week 5:

Weekly Reading:

- Linklater: *Part One: The Touch of Sound* p.117-185

JOURNALS (weeks 2,3,4) DUE TUESDAY 9/25

9/25 Deconstructing/ Anatomy Review: Hand Out: Terms to Know
9/27 Deconstructing/ Anatomy Review

Week 6:

Weekly Reading:

- Linklater: *Part Two: The Resonating Ladder* p. 185-263

10/2 ANATOMY EXAM

10/4 Deconstructing/ Articulator Isolations/ Resonance/ Tongue Twisters

Week 7:

Weekly Reading:

- Linklater: *Part Two: The Resonating Ladder* p. 263-325
- IPA Handouts & Practice Sheets

10/9 Deconstructing/ Articulator Isolations/ Resonance/ Tongue Twisters

10/11 Deconstructing/ IPA consonants (stop-plosives, nasals, fricatives)

Week 8:

Weekly Reading:

- Linklater: *Part Three: The Link to Text and Acting* p.325-357
- IPA Handouts & Practice Sheets

JOURNALS (weeks 5,6,7) DUE TUESDAY 10/16

10/16 Deconstructing/ IPA consonants (affricatives, approximants)

10/18 Deconstructing/ IPA vowels (front vowels)

Week 9:

Weekly Reading:

- IPA Handouts & Practice Sheets

10/23 Deconstructing/ IPA vowels (back vowels)

10/25 Deconstructing/ IPA vowels (diphthongs)

Week 10:

Weekly Reading:

- IPA Handouts & Practice Sheets
- ALL MONOLOGUES DUE to CARRIE 10/30

10/30 Deconstructing/ IPA, Linklater Review

11/1 IPA/ LINKLATER EXAM

Week 11:

11/6 Deconstructing/ Restructuring / Monologues (2)

11/8 Deconstructing/ Restructuring / Monologues (1)

Week 12:

JOURNALS (weeks 8,9,10,11) DUE TUESDAY 11/13

11/13 Deconstructing/ Restructuring / Monologues (2)

11/15 Deconstructing/ Restructuring / Monologues (1)

Week 13:

Flu Season VOCAL CRITIQUE DUE: Tuesday 11/20

11/20 Deconstructing/ Restructuring / Monologues (1)

11/22 THANKSGIVING

Week 14:

11/27 Deconstructing/ Restructuring / Monologues (2)

11/29 Deconstructing/ Restructuring / Monologues (1)

Week 15:

JOURNALS (weeks 12,13,14) DUE TUESDAY 12/4

12/4 Deconstructing/ Restructuring / Monologue Work on Salisbury Stage

12/6 Deconstructing/ Restructuring / Monologue Work on Salisbury Stage

FINAL EXAM: Tuesday December 11th @ 2PM: Public Performance in Salisbury Theatre * FINAL MONOLOGUE PERFORMANCE/ FINAL ASSESSMENT DUE