

**CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS  
COURSE MODIFICATION PROPOSAL**

DATE: 11.2.06

PROGRAM AREA PERFORMING ARTS

**1. Catalog Description of the Course.** *[Follow accepted catalog format.]  
(If Cross-listed please submit a form for each prefix being modified)*

<p align="center"><b>OLD</b></p> <p>Prefix PA Course# 202 Title Integrating Dance, Music and Theatre Units (3) 4 hours lecture/activity per week <input type="checkbox"/> Prerequisites <input type="checkbox"/> Corequisites Description Investigation of methods and philosophies of performance integrating dance, music and theatre.</p> <p><input type="checkbox"/> Gen Ed Categories A-1; C-1 <input type="checkbox"/> Lab Fee Required Hegis Code</p> <p align="center">Graded <input type="checkbox"/> CR/NC <input type="checkbox"/> Repeatable for up to _____ units <input checked="" type="checkbox"/> A - F <input type="checkbox"/> Multiple Optional Enrollment in (Student's same semester choice)</p> <p><input type="checkbox"/> Mission Based Learning Objectives: <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> International <input type="checkbox"/> Multicultural <input type="checkbox"/> Service Learning <input type="checkbox"/> Title V Section 40404: <input type="checkbox"/> Government <input type="checkbox"/> US Constitution <input type="checkbox"/> US History</p>	<p align="center"><b>NEW</b></p> <p>Prefix PA Course# 202 Title Integrating Dance, Music and Theatre Units (3) 3 hours lecture/activity per week <input type="checkbox"/> Prerequisites <input type="checkbox"/> Corequisites Description Investigation and application of methods and philosophies of performance integrating dance, music, and theatre.</p> <p><input checked="" type="checkbox"/> Gen Ed Categories A1; C1 <input type="checkbox"/> Lab Fee Required</p> <p align="center">Graded <input type="checkbox"/> CR/NC <input type="checkbox"/> Repeatable for up to _____ units <input checked="" type="checkbox"/> A - F <input type="checkbox"/> Multiple Optional Enrollment in same (Student's semester choice)</p> <p><input type="checkbox"/> Mission Based Learning Objectives: <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> International <input type="checkbox"/> Multicultural <input type="checkbox"/> Service Learning <input type="checkbox"/> Title V Section 40404: <input type="checkbox"/> Government <input type="checkbox"/> US Constitution <input type="checkbox"/> US History</p>
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**2. Mode of instruction**

	<u>Existing</u>					<u>Proposed</u>			
	Units	Hour Per Unit	Benchmark Enrollment	CS# Units (filled out by Dean)		Units	Hour Per Unit	Benchmark Enrollment	CS# Units (filled out by Dean)
Lecture	<u>2</u>	<u>1</u>	<u>30</u>	_____	Lecture	<u>1</u>	<u>1</u>	<u>30</u>	_____
Seminar	_____	_____	_____	_____	Seminar	_____	_____	_____	_____
Laboratory	_____	_____	_____	_____	Laboratory	_____	_____	_____	_____
Activity	<u>1</u>	<u>2</u>	<u>30</u>	_____	Activity	<u>2</u>	<u>2</u>	<u>30</u>	_____

**3. Course Content in Outline Form if Being Changed.** *[Be as brief as possible, but use as much space as necessary]*

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| <p><b>OLD</b></p> <ul style="list-style-type: none"> <li>• Overview of the role of auditions in music, dance, theatre</li> <li>• Similarities and differences among the three performing arts</li> <li>• Expectations of professionals in each field</li> <li>• Preparation of audition pieces in music, dance, theatre</li> <li>• Performance of audition pieces</li> <li>• Evaluation of auditions</li> <li>• Reflection on what each performer learned from preparation of audition pieces</li> <li>• Review of how embodied knowledge of audition alters and enriches understanding of the relationships among music, dance and theatre</li> </ul> | <p><b>NEW</b></p> <ul style="list-style-type: none"> <li>• Overview of the role of collaboration and rehearsal in music, dance, theatre</li> <li>• Similarities and differences among the three performing arts</li> <li>• Expectations of professionals in each field</li> <li>• Preparation of performance involving music, dance, theatre</li> <li>• Public performance involving music, dance, theatre</li> <li>• Evaluation of performance choices</li> <li>• Reflection on what each performer learned from preparation of performance</li> <li>• Review of how embodied knowledge of collaborative performance alters and enriches understanding of the relationships among music, dance and theatre</li> </ul> |
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**4. Justification and Learning Objectives for the Course.** (Indicate whether required or elective, and whether it meets University Writing, and/or Language requirements) *[Use as much space as necessary]*

<p><b>OLD</b> This course is required for all Performing Arts majors. This</p>	<p><b>NEW</b> This course is required for all Performing Arts majors. This</p>
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course focuses on specific professional strategies and behaviors that successful performers employ, chief among them audition techniques. Through preparation for auditions, students will acquire first-hand knowledge of the similarities and differences among performances in music, theatre and dance. With this background, students will begin the career-long journey of embodying the principles and practices of the performing arts. At the same time, they will be preparing the skills and tools necessary to gain entry via audition to local and campus performances.

**Learning Objectives:**

Upon completion of this course students will be able to:

1. Perform a cold reading of a dialogue scene
2. Perform at least two memorized and contrasting songs
3. Perform at least one memorized contemporary spoken monologue
4. Demonstrate the ability to do part singing with minimal preparation
5. Demonstrate the ability to pick up audition dance routines with minimal preparation
6. Demonstrate a familiarity with audition procedures and etiquette
7. Recognize and articulate similarities among and differences between the three performing arts

course focuses on specific professional strategies and behaviors that successful performers employ in creating collaborative performances that integrate music, dance, and theatre. Through classroom exercises and rehearsals geared toward ensemble creation of an original performance involving music, theatre, and dance, students will acquire first-hand knowledge of the similarities and differences among the techniques employed in music, theatre, and dance. With this background, students will begin the career-long journey of embodying the principles and practices of the performing arts. At the same time, they will be preparing the skills and tools necessary to contribute collaboratively and creatively to local and campus productions. A final performance for the public will give students live performance experience.

**Learning Objectives:**

Upon completion of this course students will be able to:

1. Create and perform an original ensemble piece that uses music, dance, and theatre for an audience.
2. Prepare physically and vocally for rehearsal and performance.
3. Demonstrate the sensibility of artistic openness required to make creative, imaginative choices in a collaborative setting.
4. Articulate, describe, and critique performance choices made in the collaborative process.
5. Demonstrate a familiarity with rehearsal and performance procedures and etiquette.
6. Recognize and articulate similarities and differences among the three performing arts

**5. References.** *[Provide 3-5 references on which this course is based and/or support it.]*

**OLD**

1. Cohen, Robert. **Acting One.** McGraw-Hill, 2001.
2. Craig, David. **A Performer Prepares: Guide to Song Preparation for Actors, Singers, Dancers.** Applause, 2000.
3. Craig, David. **On Singing Onstage.** Applause, 2000.
4. Hagen, Uta. **Respect for Acting.** Wiley, 1973.

**NEW**

1. Franklin, Eric N. **Dance Imagery for Technique and Performance.** Champlain, IN: Human Kinetics, 1996.
2. Burgess, Thomas. **The Singing and Acting Handbook: Games and Exercises for the Performer.** New York: Routledge, 2000.
3. Spolin, Viola. **Improvisation for the Theater: A Handbook of Teaching and Directing Techniques.** Evanston, IL: Northwestern UP, 1983.
4. Katya Bloom, **Moves: A Sourcebook of Ideas for Body Awareness and Creative Movement,** Routledge, 1998.

**6. Indicate Changes and Justification for Each.** *[Check all that apply and follow with justification. Be as brief as possible but, use as much space as necessary.]*

- Course title
- Prefix/suffix
- Course number
- Units

- Staffing formula and enrollment limits
- Prerequisites/corequisites
- Catalog description
- Course content
- References
- GE
- Other

**Justification**

The content and references have been modified to provide a more substantial practical performance foundation for Performing Arts majors and other interested students. While audition techniques are important to the performing artist, they can be taught in the specific area technique courses, or offered as part of a workshop for majors. Yet preparing students to contribute freely and creatively to campus and local productions (and eventually regional, national, and international professional performances) is absolutely vital to the program's goal of graduating experienced and self-reflexive artists. The new emphasis on collaborative performance will further exemplify the program's integration of dance, music, and theatre (rather than reinforcing their separation through audition techniques particular to each art form). Furthermore, the course's new focus on developing original performances will foster the students' ability to express their individual voices and visions, as well as the experiences and concerns of the larger local communities to which they belong. Because of the intense immersion in performing arts provided by this course, it fulfills the C-1 GE requirement. The combination of extensive discussion required by the collaborative process, and the public performance component of this course will make students very well-versed in oral communication, satisfying the A-1 GE. The catalogue description has only been modified to insert a necessary comma.

**7. If this modification results in a GE-related change indicate GE category affected and Attach a GE Criteria Form:**

**A (English Language, Communication, Critical Thinking)**

- A-1 Oral Communication
- A-2 English Writing
- A-3 Critical Thinking

**B (Mathematics, Sciences & Technology)**

- B-1 Physical Sciences
- B-2 Life Sciences – Biology
- B-3 Mathematics – Mathematics and Applications
- B-4 Computers and Information Technology

**C (Fine Arts, Literature, Languages & Cultures)**

- C-1 Art
- C-2 Literature Courses
- C-3a Language
- C-3b Multicultural

**D (Social Perspectives)**

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**E (Human Psychological and Physiological Perspectives)**

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**UD Interdisciplinary**

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**8. New Resources Required. YES  NO**

If YES, list the resources needed and obtain signatures from the appropriate programs/units on the consultation sheet below.

- a. Computer (data processing), audio visual, broadcasting needs, other equipment)
- b. Library needs
- c. Facility/space needs

**9. Will this course modification alter any degree, credential, certificate, or minor in your program? YES  NO**

If, YES attach a program modification form for all programs affected.

**10. Effective Date (Semester and Year):** Spring 2007

Dr. Catherine Scott Burriss  
Proposer of Course Modification

10/07/2006  
Date

## Request for GE Approval

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Course Title PA 202 Integrating Dance, Music, and Theatre

Units 3

Lab No

New Yes

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GE Category A1 Oral Communication

Submitter Burriss, Catherine

Submission Date 10-09-2006

Status Approved

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### Criteria Justifications

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- Focus on communication in the English language

Students must participate actively in discussion of performance theories and texts, but are also required to do at least one presentation in class as major graded component of the course. They may choose to make a second major graded component an oral presentation as well.

- Focus on the formulation and analysis of human interaction

Close readings and critical discussions of performance texts foster in students an awareness not only of the humanity being presented on stage, but of the artistic choices and assumptions employed for each performance.

- Prepare the student to use reasoning of both inductive and deductive types

In formulating and answering critical questions about particular performances and performance theories, students will learn how to reason deductively from their own reactions to the performances or theories, as well as employ deductive reasoning in arguing for a particular answer or set of answers to critical questions they pose about such performances or theories.

- Address modes of argument, rhetorical perspectives, and the relationship of language to logic

Students will get the unique opportunity to explore methods of argumentation in a written assignments and presentations, one of which must be a performance of some kind. This final

requirement helps them understand performance as making an argument, though the means of communication are often quite different from standard prose argumentation.

- Include exploration of the psychological basis and social significance of communication

By studying the histories, contexts, and theories relating to a variety of performances, and by performing themselves, students develop empathy for others; voices, and a strong sense of how performance can speak to, and for, larger social communities.

- Require significant oral presentation

Major assignments include a performance and a presentation, both based on students' critically-informed research.

- Focus on oral as well as written communication, listening and reasoning

Frequent in- and out-of-class journal responses help students hone their written expression, and assist in the production of at least one essay as a major graded assignment. Discussion is the primary mode of exploration in this class, usually with a frame of critical inquiry to make students familiar with listening to alternate points of view and assessing them based on supporting evidence.

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GE Category C1 Art

Status Approved

#### Criteria Justifications

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- Develop students' ability to respond subjectively as well as objectively to experience

The course content and assignments require students articulate both their emotional and critical responses to a local performance, scripts, and video screenings throughout the semester.

- Cultivate and refine students' affective, cognitive, and physical faculties through studying great works of the human imagination

The course focuses on performances that incorporate Dance, Music, and Theater (from opera to musicals to contemporary dance theater) but also includes major works in each area as they were differentiated around the turn of the twentieth century.

- Increase awareness and appreciation in the traditional humanistic disciplines such as art, dance, drama, literature, and music

As they learn to read performance texts, students are repeatedly asked to identify and discuss the choices made in performance, both as technical skill, and as means to communicate. The course focuses on moments when accepted conventions in Music, Dance, and Theater have been upended in order to better understand the previous traditions and the new conventions that arise in opposition to them.

- Examine the interrelationship between the creative arts, the humanities, and self

Through free-written journal responses, small group and large group discussions, and major assignments like presentations and papers, students learn how to articulate their individual reactions to performance and then apply that expression of self to interpreting and analyzing the performance. The design of the course and specific assignments encourages understanding of the differences and similarities among Theater, Music, and Dance.

- Include an exposure to world cultures

The performance students will experience (live or recorded) and read will draw from a variety of world cultures, from local performances to those inspired by Asian, African, Latin American, or European performance traditions.

- Impart knowledge and appreciation of the visual and performing arts

Why students spend a considerable amount of time closely analyzing performance choices, they are also required to make performance choices themselves as part of a major assignment.

- Promote students' ability to effectively analyze and respond to works of human imagination

Again, journal entries, in-class discussions, and three major assignments help foster close analysis stemming from both emotional and critically-aware responses.

## Approvals

**Program/Course: Performing Arts 202**

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Program Chair(s)

Date

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General Education Chair(s)

Date

