

# CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS

## COURSE MODIFICATION PROPOSAL

**Courses must be submitted by October 15, 2010, and finalized by the end of the fall semester to make the next catalog (2011-12) production**

DATE (CHANGE DATE EACH TIME REVISED): 9/13/10; REV 1.13.11

PROGRAM AREA(S): PERFORMING ARTS

**Directions:** All of sections of this form must be completed for course modifications. Use **YELLOWED** areas to enter data. All documents are stand alone sources of course information.

### 1. Course Information.

[Follow accepted catalog format.] (Add additional prefixes if cross-listed)

#### OLD

Prefix **PA** Course# **202** Title Integrating Dance, Music and Theatre Units (3)

hours lecture per week

6 hours activity blank per week

Prerequisites:

Consent of Instructor Required for Enrollment

Corequisites:

**Catalog Description** (Do not use any symbols): Investigation and application of methods and philosophies of performance integrating dance, music, and theatre.

#### Graded

CR/NC

Repeatable for up to units  
Total Completions

General Education Categories **A1, C1**

Lab Fee Requested

X A - F

Course Level:

X Undergraduate

Post-bac/Credential

Graduate

Optional (Student's choice)

Multiple Enrollment in same semester

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### 2. Mode of Instruction (Hours per Unit are defaulted)

Hegis Code(s) \_\_\_\_\_  
(Provided by the Dean)

#### Existing

#### Proposed

	Units	Hours Per Unit	Benchmark Enrollment	Graded		Units	Hours Per Unit	Benchmark Enrollment	Graded	CS No. (filled out by Dean)
Lecture		1			Lecture		1			
Seminar		1			Seminar		1			
Lab		3			Lab		3			
Activity	3	2	30	X	Activity	3	2	20	X	
Field Studies					Field Studies					
Indep Study					Indep Study					
Other blank					Other blank					

### 3. Course Attributes:

**X General Education Categories:** All courses with GE category notations (including deletions) must be submitted to the GE website: <http://summit.csuci.edu/geapproval>. Upon completion, the GE Committee will forward your documents to the Curriculum Committee for further processing.

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

X 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)**

X C-1 Art

C-2 Literature Courses

C-3a Language

C-3b Multicultural

**D (Social Perspectives)**

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

**UDIGE/INTD Interdisciplinary**

**Meets University Writing Requirement**

**Meets University Language Requirement**

**American Institutions, Title V Section 40404:** Government US Constitution US History

Refer to website, Exec Order 405, for more information: <http://senate.csuci.edu/comm/curriculum/resources.htm>

**Service Learning Course** (Approval from the Center for Community Engagement must be received before you can request this course attribute).

**4. Justification and Requirements for the Course.** *[Make a brief statement to justify the need for the course]*

**OLD**

[Note: in the last course mod dated 12.13.07, this section was mistakenly copied from the original course prop instead of from the mod dated 10.18.06]

This course is required for all Performing Arts majors. This 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.

X Requirement for the Major/Minor

Elective for the Major/Minor

Free Elective

**NEW**

[Note: this language was approved by both the GE and Curriculum committees for the mod dated 10.18.06, with exceptions detailed in the justifications below]

This course is one of two options for fulfilling a lower-division requirement for all Performing Arts majors and minors. This 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.

X Requirement for the Major/Minor

X Elective for the Major/Minor

Free Elective

**Submit Program Modification if this course changes your program.**

**5. Student Learning Outcomes.** (List in numerical order. You may wish to visit resource information at the following website: <http://senate.csuci.edu/comm/curriculum/resources.htm>)

Upon completion of the course, the student will be able to:

**OLD**

[Note: in the last course mod dated 12.13.07, this section was mistakenly copied from the original course prop instead of the mod dated 10.18.06]

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

Upon completion of the course, the student will be able to:

**NEW**

[Note: this language was approved by both the GE and Curriculum committees for the mod dated 10.18.06]

Upon completion of this course students will be able to:

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

**6. Course Content in Outline Form.** (Be as brief as possible, but use as much space as necessary)

**OLD**

- Overview of the role of collaboration and rehearsal in music, dance, theatre
- Similarities and differences among the three performing arts
- Expectations of professionals in each field
- Preparation of performance involving music, dance, theatre
- Public performance involving music, dance, theatre
- Evaluation of performance choices
- Reflection on what each performer learned from preparation of performance
- Review of how embodied knowledge of collaborative performance alters and enriches understanding of the relationships among music, dance and theatre

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Does this course content overlap with a course offered in your academic program? Yes ☐ No ☒

If YES, what course(s) and provide a justification of the overlap.

Does this course content overlap a course offered in another academic area? Yes ☐ No ☒

If YES, what course(s) and provide a justification of the overlap.

Overlapping courses require Chairs' signatures.

**7. Cross-listed Courses (Please note each prefix in item No. 1)**

- A. List cross-listed courses (Signature of Academic Chair(s) of the other academic area(s) is required).
- B. List each cross-listed prefix for the course:
- C. Program responsible for staffing:

**8. References.** [Provide 3-5 references]

**OLD**

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.

#### 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. Bloom, Katya and Rosamund Shreeves. *Moves: A Sourcebook of Ideas for Body Awareness and Creative Movement*, Routledge, 1998.
  5. Landau, Tina, and Anne Bogart. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group, 2005. Print.
9. Tenure Track Faculty qualified to teach this course.  
 Catherine Scott Burriss, Luda Popenhagen, Bob Mayberry

10. Requested Effective Date or First Semester offered: **SPRING 2011**

11. New Resource Requested: Yes ☐ No ☒ X  
 If YES, list the resources needed.

- A. Computer Needs (data processing, audio visual, broadcasting, other equipment, etc.)  
☐
- B. Library Needs (streaming media, video hosting, databases, exhibit space, etc.)  
☐
- C. Facility/Space/Transportation Needs:  
☐
- D. Lab Fee Requested: Yes ☐ No ☒ X (Refer to the Dean's Office for additional processing)
- E. Other. ☐

12. 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.]

- |   |  |
|---|--|
| <input type="checkbox"/> Course title               | Course Content                             |
| <input type="checkbox"/> Prefix/suffix              | X Course Learning Outcomes                 |
| <input type="checkbox"/> Course number              | X References                               |
| <input type="checkbox"/> Units                      | <input type="checkbox"/> GE                |
| X Staffing formula and enrollment limits            | X Other Justification and Requirements     |
| <input type="checkbox"/> Prerequisites/Corequisites | <input type="checkbox"/> Reactivate Course |
| <input type="checkbox"/> Catalog description        |  |
| X <input type="checkbox"/> Mode of Instruction      |  |

**Justification:** Somehow in the course of attempting to correct an hours-to-unit ratio error, the previous modification dated 12.13.07 referenced the out of date learning objectives and justification from the original course proposal, rather than the course modification dated 10.18.06. This was unintentional, and apparently unnoticed by all. This modification aims to correct this mistaken reference, and also to make slight changes that reflect the newly approved PA program modification (11.15.09), specifically that this course is no longer required, but is rather one of two courses that fulfill a lower division requirement, for PA majors and minors.

I have also taken this opportunity to update the references, by adding one source and correcting the citation for another (placing the last name of the author first and adding the second author in source #4); I have left the references in the original order, unalphabetized, for ease of comparison). Finally, the benchmark enrollment has been lowered to 20 in order to align with the appropriate CSU Course Classification for "speech, drama & journalism activities."

13. Will this course modification alter any degree, credential, certificate, or minor in your program? Yes ☐ No ☒ X

If, YES attach a program update or program modification form for all programs affected.  
Priority deadline for New Minors and Programs: **October 4, 2010** of preceding year.  
Priority deadline for Course Proposals and Modifications: **October 15, 2010**.  
Last day to submit forms to be considered during the current academic year: **April 15<sup>th</sup>**.

Catherine Scott Burriss, Ph.D.	1/13/2011
Proposer(s) of Course Modification	Date
Type in name. Signatures will be collected after Curriculum approval.	

## **Request for PA 202: Integrating Dance, Music, and Theatre to be added to GE Category A1: Oral Communication.**

Committee Response:

Approved by committee on 10-13-2010

Criteria and Justifications Submitted:

- *Focus on communication in the English language*  
Students must participate actively in discussion of the performance theories and texts selected as models, but are also required to articulate orally and in writing how they incorporate or react to those texts in their own performances. They are required to make at least one "non-performance" presentation. Regarding the in-class performance assignments, students must introduce and explain their own performances, as well as articulate and communicate their responses to their peers' performances and presentations.
- *Focus on the formulation and analysis of human interaction*  
Critical analysis and discussions of performances foster in students an awareness not only of the humanity being presented on stage, but of the particular artistic choices, assumptions, principles, and practices employed for each performance. Effective, interesting performances, and thus the creative acts of performing artists, revolve around formulating human interaction—even if it involves only one human interacting with him- or herself. Analysis of this interaction is required to develop a rich understanding of any given performance.
- *Prepare the student to use reasoning of both inductive and deductive types*  
In formulating and responding to critical questions about particular performances and performance theories and principles, students will learn how to reason deductively from their own reactions to the performances, principles, or theories, as well as employ inductive reasoning in arguing for a particular interpretation or application of such performances or theories.
- *Address modes of argument, rhetorical perspectives, and the relationship of language to logic*  
Students will learn to articulate and make the case for the logic behind the creation of their own performances, but they also must learn to communicate and argue for the logic of their interpretation of their peers' performances and the performances presented as models. Furthermore, multiple assignments to create original or adapted performance throughout the semester help them understand performance as making an argument, though the means of communication are often quite different from standard written or oral rhetoric and argumentation.
- *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 reflective essay as a major graded assignment. Performance assignments involve a process of interpreting and evaluating their own performances, those of their peers, and those selected as models, and then evaluating their responses and those of their fellow students in order to revise, improve, or clarify their own performances. Listening and reasoning, both on and off-stage, are communication skills necessary for creating powerful performance; as such these two skills are integral to most of the course learning objectives.

## **Request for PA 202: Integrating Dance, Music, and Theatre to be added to GE Category C1: Art**

Committee Response:

Approved by committee on 10-13-2010

Criteria and Justifications Submitted:

- *Develop students' ability to respond subjectively as well as objectively to experience*  
Students learn to expand their understanding of themselves and the world through collaborating on original performances. But they also learn to critique their own performances as well as those of their peers. As audience members, they must do this subjectively; as fellow performers, they must do it objectively. The course content and assignments require students articulate both their emotional and critical responses to the in-class performances throughout the semester, as well as a local professional or college-level performance.
- *Cultivate and refine students' affective, cognitive, and physical faculties through studying great works of the human imagination*  
The course focuses on developing performances that incorporate dance, music, and theater. In order to create both their own original and adapted work, as well as understand the similarities and differences among the three performing arts, students become intimately familiar with the principles and practices of performing arts, in part through examples of major artistically or historically significant performances.
- *Increase awareness and appreciation in the traditional humanistic disciplines such as art, dance, drama, literature, and music*  
Students leave this course understanding and embracing their roles as performing artists, and appreciating the creativity and decision-making required to make powerful performance.
- *Examine the interrelationship between the creative arts, the humanities, and self*  
Students must use their own experiences and perspectives (their “selves”) to create and/or adapt dance, music, and/or theatrical performances and commit fully to being present and active onstage. Arguably, every exercise and assignment in this class works toward achieving such skill and commitment. The design of the course and specific assignments encourage understanding of the differences and similarities among Theater, Music, and Dance.
- *Include an exposure to world cultures*  
The variety of performances selected to serve as models exposes students to cultures and histories of the Americas and beyond, from local performance to those inspired by Asian, African, Latin American, or European performance traditions.
- *Impart knowledge and appreciation of the visual and performing arts*  
While students spend a considerable amount of time analyzing and critiquing performance choices, they are also required to make such choices themselves in a variety of performance assignments throughout the semester. One of the best ways to fully understand performance is to make it.
- *Promote students' ability to effectively analyze and respond to works of human imagination*  
Journal entries, in-class discussions, and major assignments help foster close analysis stemming from both emotional and critically-aware responses. Students are led through a multiple-step analysis of their major performance assignments, and practice both analytical and emotional response during class critiques.

## **Approval Sheet**

**Course:** PA 202 INTEGRATING DANCE, MUSIC AND THEATRE

If your course has a General Education Component or involves Center affiliation, the Center will also sign off during the approval process.

Multiple Chair fields are available for cross-listed courses.

Program Chair Jack Reilly		9-14-10
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Signature

Date

Program Chair		
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Signature

Date

Program Chair		
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Signature

Date

General Education Chair		
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Signature

Date

Center for Intl Affairs Director		
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Signature

Date

Center for Integrative Studies Director		
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Signature

Date

Center for Multicultural Engagement Director		
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Signature

Date

Center for Civic Engagement and Service Learning Director		
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Signature

Date

Curriculum Chair		
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Signature

Date

Dean of Faculty		
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Signature

Date