

# 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): 10/18/2010; REV 11.29.10

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 i f cross-listed)

#### OLD

Prefix PATH Course# 280 Title Acting I Units (3)  
2 hours lecture per week  
2 hours activity per week

Prerequisites:

Consent of Instructor Required for Enrollment

Corequisites:

**Catalog Description** (Do not use any symbols): Exercises and activities that emphasize voice, movement, and relaxation techniques. Includes improvisation, monologues, and two-character scenes.

#### Graded

CR/NC

Repeatable for up to units  
Total Completions

General Education Categories A-1, C-1

Lab Fee Requested

X A - F

Course Level:

X Undergraduate

Post-bac/Credential

Graduate

Optional (Student's choice)

Multiple Enrollment in same semester

#### NEW

Prefix PATH Course# 280 Title Acting I Units (3)  
hours lecture per week  
6 hours activity per week

Prerequisites:

Consent of Instructor Required for Enrollment

Corequisites:

**Catalog Description** (Do not use any symbols): Exercises and activities that emphasize voice, movement, and relaxation techniques. Includes improvisation, monologues, and two-character scenes.

#### Graded

CR/NC

Repeatable for up to units  
Total Completions

General Education Categories C-1

Lab Fee Requested

X A - F

Course Level:

X Undergraduate

Post-bac/Credential

Graduate

Optional (Student's choice)

Multiple Enrollment in same semester

### 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	2	1	15		Lecture		1			
Seminar		1			Seminar		1			
Lab		3			Lab		3			
Activity	1	2	15	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)**

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**

Justification: This course is required for Theatre emphasis students and is an elective for students in the Dance and Music emphases. This course provides an introduction to modern acting, drawing from the Stanislavski traditions as well as Viewpoints practice. Techniques for relaxation, concentration, energizing, and development of imagination will be put into practice through exercises, improvisations, scenes and monologues. The course includes preparatory movement work as well as introductory voice exercises for vocal placement, articulation, and projection. Development of theatre professionals requires training in acting and appreciation for the central role of the actor in all theatre work.

Requirement for the Major/Minor

Elective for the Major/Minor

Free Elective

**NEW**

Justification: This course is required for Theatre emphasis students and is an elective for students in the Dance and Music emphases and the minor in Performing Arts. This course provides an introduction to modern acting, drawing from the Stanislavski traditions as well as others, e.g., the Viewpoints practice. Techniques for relaxation, concentration, energizing, and development of imagination will be put into practice through exercises, improvisations, scenes and monologues. The course includes preparatory movement work as well as introductory voice exercises for vocal placement, articulation, and projection. Development of theatre professionals requires training in acting and appreciation for the central role of the actor in all theatre work.

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**

1. Demonstrate, in writing or through practice, a grasp of the actor's process and modern acting at a basic level.
2. Integrate and increase emotional, physical, and vocal presence and awareness in performance.
3. Explore, understand, and practice techniques for relaxation,

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

**NEW**

1. Demonstrate, in writing or through practice, the actor's process and modern acting theories.
2. Integrate emotional, physical, and vocal presence and awareness in rehearsal, exercises, and performance.
3. Discuss and use techniques for relaxation, concentration,

concentration, energizing, vocal control, physical expression, and development of imagination through class discussions, readings, exercises, improvisations, and performances of monologues and scenes.

4. Articulate, describe, and critique performance choices made in rehearsal and performance.

5. Develop personally effective processes of preparation.

energizing, vocal control, physical expression, and development of imagination, readings, exercises, improvisations, and performances of monologues and scenes.

4. Formulate cohesive moment-to-moment performance choices for monologues and scenes.

5. Critique choices made in rehearsal and performance.

6. Use effective processes for performance preparation.

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

**OLD**

- Introduction to theories of acting
- Introduction to voice preparation and training
- Introduction to movement training
- Introduction to relaxation techniques
- Application of above in monologues, improvisation and scene work
- Reflection on what each theory and technique provides for actors
- Articulation and practice of a personal process of actor preparation

**NEW**

- Introduction to theories of acting
- Introduction to voice preparation and training
- Introduction to movement training
- Introduction to relaxation techniques
- Application of above in monologues, improvisation and scene work
- Reflection on what each theory and technique provides for actors
- Articulation and practice of a personal process of actor preparation

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. Cohen, Robert. *Acting One*. McGraw-Hill, 2001.

2. Ellis, Roger. *Multicultural Theatre: Scenes and Monologs from New Hispanic, Asian, and African- American Plays*. Meriwether, 1996.

3. Hagen, Uta. *Respect for Acting*. Wiley, 1973.

4. Bogart, Anne, and Tina Landau. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group, 2005.

5. Stanislavski, Constantin. *An Actor Prepares*. Trans. Elizabeth Reynolds Hapgood. Reprint ed. New York: Routledge, 2003.

**NEW**

1. Cohen, Robert. *Acting One*. New York: McGraw-Hill, 2007.

2. Ellis, Roger. *Multicultural Theatre: Scenes and Monologs from New Hispanic, Asian, and African- American Plays*. Meriwether, 1996.

3. Hagen, Uta. *Respect for Acting*. Hoboken: Wiley, 2008.

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5. Stanislavski, Constantin. *An Actor Prepares*. Trans. Elizabeth Reynolds Hapgood. Reprint ed. New York: Routledge, 2003.

**9. Tenure Track Faculty qualified to teach this course.**

Catherine Burriss, Luda Popenhagen

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

**11. New Resource Requested: Yes ☐ No ☒**

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 ☐ ( 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.]

☐ Course title

☐ Prefix/suffix

☐ Course number

☐ Units

☒ Staffing formula and enrollment limits

☐ Prerequisites/Corequisites

☐ Catalog description

☒ Mode of Instruction

☐ Course Content

☒ Course Learning Outcomes

☐ References

☒ GE

☒ Other Justification and Requirements

☐ Reactivate Course

**Justification:** The learning outcomes have been refined and updated so that they are more clearly assessable. The mode of instruction has been changed from two hours lecture and two hours activity to six hours activity in order to reflect the predominance of hands-on application of techniques in the course content and learning outcomes. The previous modification of this course erroneously indicated approval for both the A1 and C1 GEs, instead of only C1; that error has been fixed. The benchmark enrollment has been raised to 20 in order to align with the appropriate CSU Course Classification for "speech, drama & journalism activities." Minor changes to the justification and requirements bring the course in line with the latest PA program modification.

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

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.

**10/18/10**

Proposer(s) of Course Modification

Date

Type in name. Signatures will be collected after Curriculum approval.

Request for PATH 280: Acting I to be added to GE Category C1: Art.

Committee Response:

**Approved by committee on 10-27-2010**

Criteria and Justifications Submitted:

- *Develop students' ability to respond subjectively as well as objectively to experience*  
Students learn to expand their sensory understanding of the world, in order to fully realize a character on stage. 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 actors, they must do it objectively.
- *Cultivate and refine students' affective, cognitive, and physical faculties through studying great works of the human imagination*  
Students must become intimately familiar with multiple major plays of the twentieth century in preparing, performing, and critiquing their scenes and monologues, and those of the other students.
- *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 actor and theater artist.
- *Examine the interrelationship between the creative arts, the humanities, and self*  
Students must use their own experiences and selves to understand characters and commit fully to being present and active onstage. Arguably, every exercise in this class works toward achieving such skill.
- *Include an exposure to world cultures*  
The variety of plays selected exposes students to cultures and histories of the Americas and beyond.
- *Impart knowledge and appreciation of the visual and performing arts*  
One of the best ways to fully understand theater is to make it.
- *Promote students' ability to effectively analyze and respond to works of human imagination*  
Students are lead through a multiple step analysis of their major performance assignments, and practice both analytical and emotional response during class critiques.

# Approval Sheet

**Course:** PATH 280

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		
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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