

MAR 26 2007

OFFICE OF THE SENATE COUNCIL

APPLICATION FOR NEW COURSE

1. Submitted by College of Fine Arts Date 2.21.2007

Department/Division offering course Theatre

2. Proposed designation and Bulletin description of this course

a. Prefix and Number TA368 b. Title* Visual Storytelling

*NOTE: If the title is longer than 24 characters (including spaces), write A sensible title (not exceeding 24 characters) for use on transcripts

c. Lecture/Discussion hours per week 2 d. Laboratory hours per week

e. Studio hours per week 2 f. Credits 3

g. Course description

Explore communicating a story through non-text based means using the visual medium of puppet and mask theatre and its associated techniques.

h. Prerequisites (if any)

none

i. May be repeated to a maximum of 6 hours (if applicable)

4. To be cross-listed as

Prefix and Number

Signature, Chairman, cross-listing department

5. Effective Date (semester and year)

6. Course to be offered Fall Spring Summer

7. Will the course be offered each year? Yes No (Explain if not annually)

Every other year.

8. Why is this course needed?

To give students an opportunity to study cultures other than their own, to encourage them to think visually, and to gain experience performing before a live audience.

9. a. By whom will the course be taught? Existing Faculty

b. Are facilities for teaching the course now available? Yes No If not, what plans have been made for providing them?

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10. What enrollment may be reasonably anticipated? 20 are now enrolled in a TA 350 Topics class of the same type.

11. Will this course serve students in the Department primarily? Yes No

Will it be of service to a significant number of students outside the Department?
If so, explain. Yes No

When taught as TA 350, a number of Art Studio and Arts Administration students have participated.

Will the course serve as a University Studies Program course? Yes No

If yes, under what Area? _____

12. Check the category most applicable to this course

traditional; offered in corresponding departments elsewhere;

relatively new, now being widely established

not yet to be found in many (or any) other universities

13. Is this course applicable to the requirements for at least one degree or certificate at the University of Kentucky? Yes No

14. Is this course part of a proposed new program:
If yes, which? Yes No

15. Will adding this course change the degree requirements in one or more programs?
If yes, explain the change(s) below (NOTE - If "yes," a program change form must also be submitted.) Yes No

This course will be an elective in the BA in Theatre degree. This request is part of the overall redesign of the undergraduate curriculum for that degree program.

16. Attach a list of the major teaching objectives of the proposed course and outline and/or reference list to be used.

18. If the course is 400G or 500 level, include syllabi or course statement showing differentiation for undergraduate and graduate students in assignments, grading criteria, and grading scales. Check here if 400G-500.

19. Within the Department, who should be contacted for further information about the proposed course?


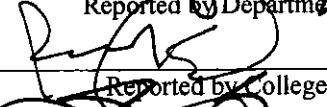
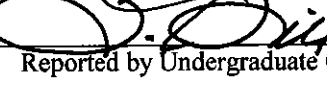
Name

John Holloway

Phone Extension 73297

APPLICATION FOR NEW COURSE

Signatures of Approval:

<u>10/1/2006</u> Date of Approval by Department Faculty	 Reported by Department Chair
<u>3/8/07</u> Date of Approval by College Faculty	 Reported by College Dean
<u>3/20/07</u> *Date of Approval by Undergraduate Council	 Reported by Undergraduate Council Chair
_____ *Date of Approval by Graduate Council	_____ Reported by Graduate Council Chair
_____ *Date of Approval by Health Care Colleges Council (HCCC)	_____ Reported by HCCC Chair
_____ *Date of Approval by Senate Council	_____ Reported by Senate Council Office
_____ *Date of Approval by University Senate	_____ Reported by Senate Council Office

*If applicable, as provided by the Rules of the University Senate

VISUAL STORYTELLING

The objective of *Visual Storytelling* is to explore communicating a story through non-text-based means, using the visual media of puppet and mask theatre, and its associated techniques. Participants will be directly involved in researching a topic's characters, environment, and plot; developing a story line; finding ways to tell that story with minimal text; designing the appropriate visual properties; and then performing their work before a live audience.

SYLLABUS FOR VISUAL STORYTELLING

Course Objectives:

The objective of *Visual Storytelling* is to explore communicating a story through non-text-based means, using the visual media of puppet and mask theatre, and its associated techniques. Participants will be directly involved in researching a topic's characters, environment, and plot; developing a story line; finding ways to tell that story with minimal text; designing the appropriate visual properties; and then performing their work before a live audience.

Every effort will be made to select a topic that explores an environment that is different from our familiar Western European based culture.

Class Structure:

The structure of the class will be similar to a seminar in that each participant will be given a unique area to study and report back to the rest of the class. The script will be formed by merging the individual research projects into a final product. An overall goal of the class will be to understand the process of developing a creative endeavor in a group setting.

Class Meetings:

The class will meet twice a week, two hours at a time. The beginning weeks of the semester will be given over to developing ideas for the project, and the middle to the design and creation of the visual properties, and the last few weeks will be devoted to preparing for the public performance. Lab work will be required. In addition to the regular class periods, and especially as time for the performance nears, it will be necessary to hold work/rehearsal calls. These will be made clear in the Class Schedule at the beginning of the class.

Grading:

Grading for the class will be based primarily on active participation as reflected by attendance, completion of each student's group research projects, and participation in the final performance.

Attendance:	30%
Shadow Puppet performance:	10%
Mythology presentation:	20%
Final performance:	40%

VISUAL STORYTELLING

CLASS SCHEDULE

Spring of 2007

January	10	Introduction to class, assignments, and general discussion of class goals.
January	15	MLK Day – no class
January	17	Work with creating shadow puppets for a storyline.
January	22	Class presentations.
January	24	Class presentations.
January	29	Discuss world of the play.
January	31	Work on script
February	5	Work on design ideas
February	7	Work on script
February	12	Work on design ideas
February	14	Work on script
February	19	Construction during class
February	21	Rehearsal/music lessons
February	26	Construction during class
February	28	Construction during class
March	5	Construction during class
March	7	Rehearsal
March	12	Spring Break
March	14	Spring Break
March	19	Construction during class
March	21	Construction during class
March	26	Construction/rehearsal during class
March	28	Construction/rehearsal during class
April	2	Rehearsal during class
April	3	Evening Rehearsal (Tuesday)
April	4	Rehearsal during class
April	5	Evening Rehearsal (Thursday)
April	6	Evening performance (Friday)
April	7	Evening performance (Saturday)
April	10	Wrap party.

The specific work to be done as reflected by this schedule is almost sure to change once we get into writing and designing. We will discuss that in class, and/or via email. Checking your email frequently will very important for this class, as it is not only a means of communicating changes, but also a tool for group work on the script, designs, etc.

Class attendance is mandatory. You cannot work in a collaborative setting unless you are there when it happens.

Notice that this class ends on April 10th. The main goal of the class are the performances on April 6th and 7th. There will be no final examination.

SYLLABUS FROM A PREVIOUS CLASS OF A SIMILAR NATURE

Syllabus for Animated Sculpture Rada, a Celebration of Haitian Vodou Culture

This objective of this class has morphed quite a bit since I first started talking about it last Spring. Although it will still make use of objects used in performance (i.e. puppets or puppetesque objects) we will also use masks, costumes, special effects, dance, music and scenery to tell the story(s) that we develop in class. I am incredibly excited about both the creative and collaborative aspects of theatre that will be stressed during the semester.

Vodou as a religion has been around for about 200+ years. It is closely related to other Caribbean religions like Santeria. For the most part, Vodou is a religion of healing rather than the Zombie filled horror portrayed in Hollywood movies. Although there can be a dark side to this religious practice, it is definitely not the norm. Vodou is mostly a joining of African Vodun rituals and Catholicism. You will find that Haitians tend to include influences from numerous cultures in their religion. Haitians believe that there is only one god, (Bondye) but he is really busy. So a number of spirits (lwa) are used on a daily basis as intermediaries. Most of the lwa have a direct connection to a Catholic saint, and are often called by either name. Of course the qualities of the lwa are skewed to better fit into Haitian culture.

We will spend quite a bit of time at the first part of the semester researching Haiti, Caribbean politics, the lwa, and related topics. This should give us a better frame of reference to use in developing a story that is closely related to, and shows an understanding of Vodou. We will all hunt down pictorial examples of the very vivid Haitian artistic style.

I am not asking you to convert to the Vodou religion, but I am asking you to understand it and learn to appreciate the parts of it that you see as worthwhile. **We will not be worshipping any devils.** We will not be creating Zombies. What I am asking you to do is to keep an open mind about the healing nature of Vodou as most people practice it and be able to recognize comparatively its relationship to other religions and philosophies. If you feel that **your own religious beliefs forbid you** to do that, you should not take the class.

In addition to the regular class times, we will have two performance dates in early December. There will be several nighttime rehearsals just before that. Check the schedule for exact dates. About mid-term, we will start having work calls on Fridays. These will be from 9am to noon, and from 1pm to 5pm. You will NOT need to work all of the Fridays, or all of the time on any particular day. We will decide as a group on exactly how much time should be an appropriate total involvement when it becomes clear how much work will be required. Class will end after the final performance. There will be no papers or exams, although there will be a number of reports, presentations, and design work. Most of our work at the first will be as a collective, but later on assignments will be made in accordance with individual skills and abilities.

Research.....Creation.....Rehearsal.....Construction.....Performance