

General Education Course Submission Form

Date of Submission: 6/10/2010

1. Check which area(s) this course applies to.

Inquiry – Arts & Creativity	<input checked="" type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

2. Provide Course and Department Information.

Department: Theatre

Course Prefix and Number: TA 120 Credit hours: 3

Course Title: Creativity and the Art of Acting

Expected Number of Students per Section: 30 Course Required for Majors in your Program? no

Prerequisite(s) for Course? none

This request is for (check one): A New Course An Existing Course

Departmental Contact Information


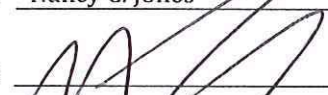
Name: Nancy C. Jones Email: Nancy.Jones@uky.edu

Office Address: 114 Fine Arts Building Phone: 7-3297

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair: Nancy C. Jones  Date: 6/10/2010
Dean:  Date: 10/1/10

College Deans: Submit all approved proposals electronically to:
Sharon Gill Sharon.Gill@uky.edu
Office of Undergraduate Education

APPLICATION FOR NEW COURSE

1. General Information.				
a.	Submitted by the College of: <u>Fine Arts</u>	Today's Date: <u>June 10, 2010</u>		
b.	Department/Division: <u>Theatre</u>			
c.	Contact person name: <u>Nancy C. Jones</u>	Email: <u>Nancy.Jones@uky.edu</u>	Phone: <u>7-3297</u>	
d.	Requested Effective Date: <input checked="" type="checkbox"/> Semester following approval	OR	<input type="checkbox"/> Specific Term/Year ¹ : _____	
2. Designation and Description of Proposed Course.				
a.	Prefix and Number: <u>TA 120</u>			
b.	Full Title: <u>Creativity and the Art of Acting</u>			
c.	Transcript Title (if full title is more than 40 characters): _____			
d.	To be Cross-Listed ² with (Prefix and Number): _____			
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours ³ for each meeting pattern type.			
	<u>3</u> Lecture	_____ Laboratory ¹	_____ Recitation	_____ Discussion
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____	
f.	Identify a grading system: <input checked="" type="checkbox"/> Letter (A, B, C, etc.)	<input type="checkbox"/> Pass/Fail		
g.	Number of credits: <u>3</u>			
h.	Is this course repeatable for additional credit?			YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
	If YES:	Maximum number of credit hours: _____		
	If YES:	Will this course allow multiple registrations during the same semester?	YES <input type="checkbox"/> NO <input type="checkbox"/>	
i.	Course Description for Bulletin:	<u>This course provides students with the tools to create their own, short, original works of theatre. Students will explore recent and current trends in theatre that allow performers to become creators of their own works. Students will examine the ways they can interpret language, literature, poetry, and dramatic texts to develop new ways to communicate their ideas in performance through the idiom of an ensemble.</u>		
j.	Prerequisites, if any: <u>none</u>			
k.	Will this course also be offered through Distance Learning?			YES ⁴ <input type="checkbox"/> NO <input checked="" type="checkbox"/>
l.	Supplementary teaching component, if any: <input type="checkbox"/> Community-Based Experience	<input type="checkbox"/> Service Learning	<input type="checkbox"/> Both	
3.	Will this course be taught off campus?			YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

APPLICATION FOR NEW COURSE

4. Frequency of Course Offering.			
a.	Course will be offered (check all that apply):	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer
b.	Will the course be offered every year?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If NO, explain:	_____	
5. Are facilities and personnel necessary for the proposed new course available?			
		YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If NO, explain:	<u>Theatre's General Education request included hiring a lecturer to teach this course and the position has been approved</u>	
6. What enrollment (per section per semester) may reasonably be expected?			
		<u>25-30</u>	
7. Anticipated Student Demand.			
a.	Will this course serve students primarily within the degree program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
b.	Will it be of interest to a significant number of students outside the degree pgm?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If YES, explain:	<u>Fulfills General Education Arts & Creativity course</u>	
8. Check the category most applicable to this course:			
	<input type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere		
	<input type="checkbox"/> Relatively New – Now Being Widely Established		
	<input checked="" type="checkbox"/> Not Yet Found in Many (or Any) Other Universities		
9. Course Relationship to Program(s).			
a.	Is this course part of a proposed new program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, name the proposed new program:	_____	
b.	Will this course be a new requirement ⁵ for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES ⁵ , list affected programs:	_____	
10. Information to be Placed on Syllabus.			
a.	Is the course 400G or 500?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, the <i>differentiation for undergraduate and graduate students must be included</i> in the information required in 10.b . You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)		
b.	<input checked="" type="checkbox"/> The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached.		

⁵ In order to change a program, a program change form must also be submitted.

TA 120 • Creativity and the Art of Acting
Required Narrative
Nancy C. Jones, Chair, Department of Theatre

“How the course addresses the learning outcomes of one of the four areas of General Education”:

This course will directly address the learning outcomes for Intellectual Inquiry – Arts & Creativity by allowing students to “personally perform and produce” a workshop performance that “demonstrates their engagement with the creative process” through the showing of the final group performance project.

This course will impact students who have an interest in and a passion for theatre, but may not have had an opportunity to explore cutting edge ideas about performance, or even their own personal creativity or power of expression. This course will also enhance students’ power to think and express their selves creatively, increase their self- confidence and capacity to communicate to an audience, and develop the ability to work collaboratively in an ensemble.

Course material will directly address the requirement in the Arts & Creativity definition to “explore the human need to experience, comprehend, and utilize processes that transcend the conventions of utility, whether that involves the mastery of rules or the decision to break them, the desire to identify and refine the expressible or to recognize and prize the ineffable”.

“How the course addresses the learning outcomes identified in the appropriate course template”

This course will explore various techniques and methodologies in the acting/performance process, by investigating and researching approaches from Stanislavski to Augusto Boal to Anne Bogart. Students will examine the ways they can interpret language through their bodies, voices and emotions and develop new ways to communicate their ideas in performance through the language of an ensemble. (I.I. Arts & Creativity Learning Outcome # 1)

Students will interpret texts including: dramatic literature (classical and contemporary); poetry; personal history; and original collaboratively written prose developed around pertinent social, political or community-based ideas. (I.I. Arts & Creativity Learning Outcome # 1)

Students in the course will then present their discoveries in a public performance workshop. (I.I. Arts & Creativity Learning Outcome # 2)

Students in the course will learn the “Liz Lehrman Critical Response” process and ways of utilizing these response tools to critically analyze their own work, as well as

the work of other members of the ensemble. (I.I. Arts & Creativity Learning Outcome #3)

Throughout the course of the semester students will journal their experiences and reflect on the outcomes of the performance and process (I.I. Arts & Creativity Learning Outcome # 4)

“Active Learning Activities for students and Course Assignments that can be used for Gen Ed course assessment”:

First, the course will be structured to give maximum opportunity for students to participate in an active, creative, artistic experience.

There will be a variety of participatory assignments and projects ranging from in-class exercises and improvisations, Journal, Research Reports, to the Final Creative Performance Project. (See Syllabus for a complete description of these assignments.)

**University of Kentucky
Department of Theatre**

<p style="text-align: center;">TA 120 CREATIVITY AND THE ART OF ACTING <i>The Actor as Creative Artist: Devising Works</i></p>
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Class Meetings: MWF • 50 minutes

Professor: Nancy C. Jones, Chair, Department of Theatre
Office: Room 114 Fine Arts Building
Email: Nancy.Jones@uky.edu
Phone: 859.257.3297

COURSE SUMMARY

This course provides students with the necessary methods and tools to create their own short, original works of theatre. Students will explore recent and current trends in theatre that allow performers to become, in addition to skilled interpreters of existing play scripts, creators of their own works. Students will work in small ensembles and devise original pieces that address topics ranging from personal experiences to campus issues to global concerns. In attempting to apply the methods and theories of a number of significant twentieth-century theatre practitioners, students will discern which creative techniques serve their purposes and where they need to develop their own solutions. Ultimately, the course aims to provide students with the ability to interpret the world around them in artistically and intellectually vibrant ways.

Students will explore various techniques and methodologies in the acting/performance process, by investigating and researching approaches from Stanislavski to Augusto Boal to Anne Bogart. Students will examine the ways they can interpret language, literature, poetry, and dramatic texts - through their acquired knowledge, imaginations, bodies, voices and emotions - to develop new ways to communicate their ideas in performance through the idiom of an ensemble.

LEARNING OUTCOMES

1. Students will interpret texts for use in performance including: dramatic literature (classical and contemporary), poetry; personal history, and original collaboratively written prose developed around pertinent social, political or community-based ideas.

The readings, videos, exercises and explorations will familiarize students with contemporary theatre methods and allow them to “define and distinguish different approaches (historical, theoretical, and methodological issues) to ‘creativity’ as appropriate to the practice of theatre.” (Learning Outcome #1)

2. Students will examine performance methodologies and practices of the following artists and practitioners: Anne Bogart, Stanislavski, Augusto Boal, Peter Brook, Jerzy Grotowski and Ariane Mnouchkine. Each student will write a short research paper on a

relevant contemporary theatre practitioner, and develop a group presentation about a stylistically significant theatre troupe.

By examining leading theoreticians and practitioners, students will better “evaluate results of their own creative endeavors, and using that evaluation, reassess and refine their work.” (Learning Outcome #4)

3. Students will present their discoveries in a public performance workshop at the culmination of the course. As a significant part of their comprehension and awareness of the artistic process, students will journal their experiences and reflect on the outcomes of the performance and process throughout the course of the semester.

Through the process of creating their original work, students must “apply the logic, laws, or constraints of the area of study.” (Learning Outcome # 2)

4. Students will learn the *Liz Lehrman Critical Response* process and ways of utilizing these response tools to critically analyze their own work, as well as the work of other member of the ensemble. *Liz Lerman's Critical Response Process* is a multi-step, group system for giving and receiving useful feedback on creative processes and artistic works-in-progress.

Through the process of analyzing the creative work, exercises, writing and improvisation of fellow class members, students will “demonstrate the ability to critically analyze work produced by other students...using appropriate tools. These analyses should utilize relevant information resources to incorporate historical, theoretical and /or cultural factors.” (Learning Outcome #3)

REQUIRED TEXTS

And Then You Act: Making Art in an Unpredictable World, Anne Bogart

An Actor Prepares, Constantin Stanislavski

Theatre of the Oppressed, Augusto Boal

The Open Door, Peter Brook

Towards a Poor Theatre, Jerzy Grotoski

Various Handouts

ATTENDANCE POLICY:

Class attendance is required. Three unexcused absences will lower a student’s grade one letter. Official University excused absences will be honored. All requests for excused absences must be in writing.

PERFORMANCE ATTENDANCE/FIELD TRIP

Students will attend a performance by Anne Bogart’s SITI Company at the Actor’s Theatre of Louisville, Humana Festival. Date TBA

GENERAL COURSE OUTLINE (Tentative)

Weeks 1-5

- Introduce various ensemble devising techniques
- Start building larger ensemble feel for the class and also break down into smaller groups for various improvisation exercises
- Begin course readings and discussion of those readings
- Begin group reports

Weeks 6-9

- Continue working with various ensemble devising techniques
- Continue course readings and discussion
- Continue Group reports
- Begin to assemble material for devised pieces (students will bring in items of interests: newspaper articles, poems, short stories, original writings, scenes from plays, pieces of music, etc.)

Weeks 10-15

Devising and Revision process: students will work on their small ensemble pieces. There could be a class 'dress rehearsal' a week or two before the final presentations so that students could formally evaluate each other's pieces, which would allow the groups to revise their works for the final showing.

Finals Week: Showcase of New Works

DETAILED COURSE OUTLINE (Tentative)

W	Introductions, Improvisations
F	PHYSICAL FOUNDATION • Introductions
M	ANNE BOGART'S VIEWPOINTS (Space)
W	VIEWPOINTS (Space)
F	Journals • VIEWPOINTS (Shape) Reading Assignment Due: Boal & Lehrman Critical Response
M	Videos: Bogart and Mnouchkine
W	VIEWPOINTS (Time, Emotion)
F	Journal Reflection • VIEWPOINTS (Movement, Story) Reading Assignment: Grotoski
M	Movement Map
W	POETRY PROJECT
F	Videos: Taymor, Grotoski Reading Assignment: Peter Brook
M	Boal Explorations and Improvisations
W	Culture Performance (Street Theatre)

F	Street Theatre Performances (Site Specific Performance)
M	Stanislavski Realism
W	Stanislavski Realism
F	Video: The Group Theatre (Adler, Meisner, Strasburg)
M	Influences of Global Theatre on Performance Art
W	Mask and Puppetry
F	Group Reports
M	Group Reports
W	Group Reports
F	Writing Workshop
M	Elements of Stage Design (Costume, Set, Lights, etc.)
W	Elements of Stage Design (Costume, Set, Lights, etc.)
F	Design from a Box In-class Project
M	Assign Final Project and Groups
W	Brainstorm Session • Final Projects
F	Work session Final Projects
M	Work session Final Projects
W	Work session Final Projects
F	Work session Final Projects
M	Work session Final Projects
W	Work session Final Projects
F	Work session Final Projects
M	Feedback session Final Projects
W	Feedback session Final Projects
F	Feedback session Final Projects
M	Final Rehearsal
W	Final Rehearsal
F	Final Rehearsal
M	Showcase
W	Showcase
F	Reflection session

ASSIGNMENTS

Research Paper	20%
Group Report on Contemporary Companies	5%
In Class Exercises and Projects	30%
Journal	5%
Final Performance	40%
Research	
Collaboration	
Production	
<i>TOTAL</i>	<i>100%</i>

FINAL CREATIVE PROJECT DESCRIPTION

Devised Theatre Project

Devised theatre, also called collaborative creation, is a form of theatre in which the script originates not from a writer or writers, but from collaborative, usually improvisatory, work by a group of people. It is similar to improvisational theatre but by the time a devised piece is presented to the public, it usually has a fixed form: the improvisation is confined to the creation process, and either a writer, a director, or the performers themselves, will have decided exactly what is to be included and the running sequence.

This project will require the class to be divided into small groups of 5-7 students. Students will be assigned a topic to research and explore based on a current world event that speaks to the group as vitally important and intriguing. Once the topic has been selected, students will begin to gather text from sources such as newspapers, magazines, internet sources, literature, music, poetry, etc. that is somehow related to the subject matter. After the material is gathered, the group will create a visual representation – a dramaturgical installation – of their combined research. This research will then evolve into a performance structure through the use of improvisation and utilization of the creative tools that have been garnered throughout the semester. Through a rigorous application of critical methodology, groups will refine and restructure their pieces. Eventually, at the end of the semester, a public showing of the performances will occur in Lexington and on the UK Campus. A more detailed description of this assignments will be provided in the class packet.

GRADING SCALE

100-90% = A, 89-80% = B, 79-70% = C, 69-60% = D, 59% and below = E

APPLICATION FOR NEW COURSE

Signature Routing Log

General Information:

Course Prefix and Number: TA 120

Proposal Contact Person Name: Nancy Jones

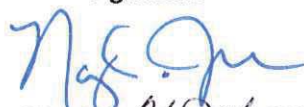
Phone: 7-3297

Email: Nancy.Jones@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Dept of Theatre Fine Arts Curriculum Committee	6/10/10	Nancy Jones 7-3297 / nancy.jones@uky.edu	
	10/1/10	Jane Johnson 7-1709 / jhjohn@email.uky.edu	Jane N Johnson
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	11/09/2010	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.