New York City College of Technology, CUNY

CURRICULUM MODIFICATION PROPOSAL FORM

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Proposal_Classification_Chart.pdf) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

|  |  |  |
| --- | --- | --- |
| **Title of Proposal** | | **THE 1180: Development Through Drama** |
| **Date** | | **February 12th, 2015** |
| **Major or Minor** | | **Major** |
| **Proposer’s Name** | | **Victoria Lichterman, with contributions from Christopher Swift and Sarah Standing** |
| **Department** | | **Humanities Department** |
| **Date of Departmental Meeting in which proposal was approved** | | **February 5th, 2015** |
| **Department Chair Name** | | **Dr. Ann Delilkan** |
| **Department Chair Signature and Date** | | DelilkanSignature Feb 16th, 2015 |
| **Academic Dean Name** | | **Dr. Karl Botchway** |
| **Academic Dean Signature and Date** | | Feb 17th, 2015 |
| **Brief Description of Proposal**  (Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body. | | **New title: Development Through Drama, formerly: Drama Workshop**  **New prefix: THE, formerly PERF**  **New number: 1180, formerly 1120**  **New number of credits: 3, formerly 2**  **New Pre- or Co-reqs: ENG 1101 or COM 1330, formerly None**  **New category: Gen Ed Core Curriculum (Creative Expression), Writing-Intensive; formerly LAS elective.** |
| **Brief Rationale for Proposal**  (Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body). | | **3-credit acting courses (titled variously Basic, Beginning, or Introduction to:) are offered at the following CUNY schools: Baruch College, Borough of Manhattan Community College, Bronx Community College, Brooklyn College, Hunter College, John Jay Community College Lehman College, Kingsborough Community College and Queensborough Community College.**  **The demands of the modified course are more intellectually rigorous, with writing assignments weighted as heavily as performance assignments. The modified course will require significant out-of-class rehearsal as well as weekly reading and writing assignments. The demands of the course make the three-credit designation appropriate.**  **In its current two-credit format, PERF 1120: Drama Workshop almost without exception meets its enrollment cap.**  **All students can benefit from the approach to work required in acting training: A strong work ethic (discipline) exposure to constructive critique both written and oral, ensemble work (group), and insight into creative character development (empathy) as it parallels personal character development (self-knowledge).** |
| **Proposal History**  (Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list). | | **This is the first proposal for a Major Modification of PERF 1120.** |
| **Intent to Submit as Common Core**  If this course is intended to fulfill one of the requirements in the common core, then indicate which area. | **Yes. Creative Expression.**  **Proposal is modeled on ACTING 1 at Queensborough Community College, which was approved as a Writing Intensive course in the Creative Expression category in 2013 during the first round of Pathways.** | |
| **Intent to Submit as An Interdisciplinary Course** | N/A | |
| **Resources Needed** | **PERF 1120 has never had a workshop and rehearsal space adequate for the needs of the course. Instructors adapt to conduct the course successfully in available space at the college. After the opening of the new academic building, if enrollment merits, we would hope to secure space perhaps in Pearl.** **Ideally, the class should be taught in a room with wood floor (or any non-concrete floor), a mirrored wall as in a ballet studio, and adequate ventilation. Students will be required to sit or lie down on the floor at times. The room should be large enough to accommodate the free and unobstructed movement of twenty students with enough space to work on movement exercises and to arrange scenes. The space should have the means to videotape classwork and to display visual and audiovisual materials. The space would include a locked storage area for props, scripts, and visual media.** | |

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OVERVIEW

The theatre curriculum at City Tech is undergoing its first-ever Program Review. A primary aim of that process is to organize and expand theatre offerings in order to meet institutional goals, including NYC College of Technology’s Mission to foster “an appreciation for the aesthetic dimension of life and work;” the School of Liberal Arts and Sciences’ Mission “to provide access to fine arts and to an understanding of the motives and intents of artists,” and the Humanities Department’s goal to “provide a deeply enriching and ennobling influence” via both the artistic expression and the “developed ability to comprehend … [creative work]” (2014-2015 college catalogue). The current proposal contributes to these goals by introducing greater academic rigor into an existing course while increasing the General Education options available in theatre.

Current theatre offerings in the Humanities Department consist of three non-sequential academic courses (all classified as Common Core Creative Expression) and one 2-credit acting course carrying the prefix PERF. The proposed change regularizes the naming and numbering of all theatre courses, as shown below.

|  |  |
| --- | --- |
| Current Theatre Courses and Proposed Modifications | |
| PERF 1120 Drama Workshop  Changed to >>>>> | **THE 1180** – **DEVELOPMENT THROUGH DRAMA** |
| Current courses unchanged. | THE 2180 – INTRODUCTION TO THE THEATRE |
| THE 2280 – HISTORY OF THEATRE: STAGES & TECHNOLOGY |
| THE 2380 - PLAY ANALYSIS: TEXTS & CONTEXTS |
|  | |

**Chancellor’s Report**

**Section AV: Changes to Existing Courses**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** | 30614 |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course** | ~~PERF 1120 Drama Workshop~~ | **Course** | THE 1180 Development Through Drama |
| **Prerequisite** |  | **Prerequisite** |  |
| **Pre- or Co-requisite** | ~~None~~ |  | ENG 1101 or COM 1330 |
| **Hours** | ~~1 cl hr. 2 lab hrs.~~ | **Hours** | 3 cl hrs. |
| **Credits** | ~~2~~ | **Credits** | 3 |
| **Description** | ~~The techniques needed to convey character in various styles of acting are approached through self-exploration and a heightened awareness of senses and emotions. Techniques of analysis: training in the use of objective information that one receives from society and environment to make artistic statements; training the voice and body to make better use of the tools of the theatre.~~ | **Description** | Examines creative process that begins with written analysis of a script and includes learned skills required to convey character on paper and on stage. Techniques developed through self exploration and heightened awareness of senses and emotions. Culminates with a classroom performance of fully-developed characters. Attendance at theatre performances on and off campus. Use of character-building techniques in writing and performing to increase self-awareness and learn the role of deliberate intention in creating art and in building a successful life. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ X ] No | **Liberal Arts** | [ X ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive)** |  | **Course Attribute** | Writing Intensive |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ **X** ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | |
| **Effective Term** |  |  | **Spring 2016** |

**Rationale:** By increasing its academic components, the course satisfies Liberal Arts General Education standards and creates opportunities for students to utilize dramatic expression as a tool for personal growth while strengthening writing skills.

**Detailed Rationale for DEVELOPMENT THROUGH DRAMA**

**New title: Development Through Drama, formerly: Drama Workshop**

The new title reflects a shift in the focus of the course away from the craft of acting and toward the development of the self, as appropriate for a Gen Ed course for non-specialists.

**New prefix: THE, formerly PERF**

The PERF prefix reflects two assumptions that seem to have been made when this prefix was assigned: (1) that studio courses should be designated differently from other courses within the discipline, and (2) that additional studio courses would be created.

The first assumption is contrary to customary practice at the College where all courses within a given discipline carry the same designation, e.g., in the Radiologic Technology Department, Clinical Education 1 (13 clinical hrs. per week) and Radiation Protection and Applied Radiobiology (2 cl hrs.) both carry the RAD prefix. In the Architectural Technology Department, Architectural Drawing (1 cl. 3 lab hours) and History of Architectural Technology (2 cl hrs.) both carry the ARCH prefix. Caring for Clients with Common Alterations in Functional Needs (3 cl hr., 6 lab hrs.) and Geriatric Nursing (3 cl hrs.) both carry the NUR prefix. Chemistry courses are all designated as CHEM whether they include labs or not, and the same is true of the HMGT prefix in Hospitality Management.

Secondly, since its creation over a decade ago, PERF 1120 has been the only theatre course to carry this designation. While two music courses also carry the PERF designation, there is no overlap between the instructional responsibilities of music faculty and theatre faculty, i.e., no instructors of PERF 1120 have taught music courses and all instructors of PERF 1120 also teach theatre courses. Thus, the separation of this acting course from the theatre curriculum is wholly artificial and unnecessary.

**New number: 1180, formerly 1120**

The new number correlates with existing Gen Ed theatre courses (THE 2180, 2280, 2380), and signals its position within the curriculum.

**New number of credits: 3, formerly 2**

The increased academic rigor of the course (as described below) justifies the increase in credits.

**New Co- or Pre-req.: ENG 1101 or COM 1330; formerly: None**

The change in pre- and co-requisites reflects the changed emphasis of the course, from studio work to writing intensive combination of studio and academic work.

**New category: Gen Ed Core Curriculum (Creative Expression), Writing-Intensive; formerly LAS elective**

The inclusion of Queensborough Community College’s ACTING 1 (on which this proposal is modeled) as a Writing Intensive course within the Gen Ed Common Core demonstrated an acknowledgement of the literary and writing requirements of standard acting training. In the modified course, the reading and writing assignments included within PERF 1120 have been increased and formalized to meet Common Core standards.

# **Needs Assessment for DEVELOPMENT THROUGH DRAMA**

*Development Through Drama,* a major modification of Drama Workshop, is designed to meet the needs of students in specialized programs who seek personal growth through exposure to the arts, students who wish to explore career paths in the arts, and students with experience in high school productions and/or theatre courses. The course will also attract students who have developed a curiosity about drama through other courses offered by the Humanities Department (Introduction to the Theatre, Play Analysis, History of the Theatre, Introduction to Film), English Department Drama courses, African-American Studies’ Black Theater course, or courses in Entertainment Technology.

Public Speaking is a required course, taught by the Humanities Department. Public Speaking instructors consistently report student inquiries and requests regarding additional performance and presentation courses.

The value of drama study to non-specialized students was asserted in a February 11, 2015 *NY Times* op-ed by Frank Bruni who identified it as his “most transformative educational experience.”[[1]](#footnote-1) Although not “bound for a career on the stage,” Bruni found the course valuable because it “taught us how much weight a few syllables can carry, how powerful the muscle of language can be [and] demonstrated the rewards of close attention.” The columnist declared, “It has transformed me." *Development Through Drama* focuses on the skills and content that make such experiences possible.

*Development Through Drama* offers an important opportunity for those students who are engaged in specialized professional degrees that may not provide elements of philosophy, history, and literature that are germane to this course. New York City College of Technology is committed to fostering Interdisciplinary thinking to “contextualize traditional liberal arts subjects for career programs.”[[2]](#footnote-2) *Development Through Drama* fulfills that goal.

A significant portion of our student population comes from low-income backgrounds without the economic means to experience the visual and performing arts in multiple forms. This course will include visits to the theatre, where students will integrate classroom learning by participating and re4sponding as educated, appreciative audience members. Arguably, New York offers a greater breadth and depth of performance experiences than anywhere else in the United States.

Our current faculty is highly qualified to teach the modified course, possessing training and professional experience in acting, directing, stage management, and dramaturgy.

**Course Design for DEVELOPMENT THROUGH DRAMA**

*Development Through Drama* is designed as a General Education course to serve the needs of those in LAS and for those pursuing other majors. *Development Through Drama* will be a Writing Intensive course in the Humanities discipline and it will employ methodologies used in actor-training. These methods include written script analysis, written critique, and archival and library research for character development. In additional to informal writing assignments, a minimum of fifteen pages of formal writing will be required. Emphasis will be placed on rigorous work ethics and preparation skills that are demanded of disciplined artists. It is important to note that *Development Through Drama* is a collaborative, ensemble experience and that the skills required for success in this course are applicable to building teamwork skills in any field of endeavor.

The modified course will build on tenets used to create characters for performance. The required skill set for each project will be developed using class exercises, experience as audience members in both filmed and live performance, written and oral critique, and written play and character analyses. **At the heart of character development is the ability to derive meaning from experience and to gather information from observation**. Oral and written observation exercises will be based on the techniques of Constantine Stanislavsky. Learning to derive meaning from experience and the observation of experience results in illumination of the created character and creates a deeper awareness of the authentic self in the student.[[3]](#footnote-3) Observations and insights will be recorded in Journals.

The skills and techniques of **written play analysis and character development** will provide students with a prescribed method for the application of logic in the critical analysis required to understand human motivation. An understanding of human motivation is essential to an understanding of the “other.” Building a character is about finding the commonalities between actor and character. As the written and classroom exercises progress in tandem, students should show demonstrable growth in their ability to empathize with a character that is driven by needs much different from their own. The desired goal is to raise each student’s threshold of tolerance for others and to help students develop in preparation for life in a world of diversity.

Students will be required to enter writing assignments in journals. Required journal entries include class notes and the following exercises:

1. Record of professional theatre terms.

2. Responses to a twenty-five question character analysis, to be written in paragraph style.

3. Applications of theory and technique to performance, as requested in specific assignments.

4. Record of their experience at live theatre performances.

5. Critical analysis of the theatre productions attended.

5. Record their “Life Study” observations as they might appear in a short story.

6. Responses to “Comments” section on all handout sheets.

*Development through Drama* will teach knowledge, skills, and values.

Knowledge  *Development through Drama* requires knowledge of a range of disciplinary perspectives: literature, plays based on themes, narratives and prose style from literature, and historical or contemporary people or events. Part of training in dramatic arts includes learning the cultural habits and histories of human societies and exploring the conscious and unconscious motivations for human behavior. Reading and writing are crucial elements of dramatic training, particularly as they reveal the ways in which characters use language. By reading, analyzing, and dramatizing plays from different periods and different languages, students develop an appreciation for a wide range of writing styles. Through required research, students gather contextual information about the cultures (or subcultures) from which plays are generated and use this information to make interpretive choices in writing speaking, and behaving.

Skills This course will dispel the myth that the creative process depends solely on inspiration. It does not. There are prescribed methods and exercises designed to teach **focused listening, concentration, and observation**. These are learned skills that can be strengthened. Stanislavsky’s system is designed to help artists uncover the inner motivations, actions, and personal histories of characters from all walks of life. The course will offer techniques of focus, listening, improvisational problem-solving and other technical skills that are the groundwork for rehearsal of monologues and scenes. Students are taught various **improvisational techniques** that undergird spontaneous, creative exploration of the written text. Through repetition and guided practice, students will improve their skills in **oral and written communication,** including grammar, vocabulary, and sentence structure. Intensity of focus and listening skills are essential performance methods that help actors create compelling characters. Once acquired, these cognitive skills may be usefully applied to improve professional work in almost any field, as well as social interactions.

**Preparation** (character analysis and rehearsal) is a fundamental requirement of performance. Performance involves developing **memorization skills**. Students learn the importance of memorization, perseverance, discipline, and supportive behavior in rehearsal in order to build an ensemble. Progress through the stages of building a character will be recorded in journals.

Values Social relationships will be explored as they develop between characters and as they develop between students engaged in ensemble work. All drama involves conflict and this fact requires students to examine issues of ethics. Through class exercises, critique and discussion, students begin to understand the value of productive human interaction and about the negative outcomes that arise from unethical choices in drama. As audience members at live and prerecorded performance events, students will analyze the social dimensions of narratives in discussion and writing, fulfilling basic general education goals of developing critical thinking and methods of processing research materials and information.

Instructors of *Development Through Drama* will deliver precise, sensitive and constructive critique. Students learn to receive critique as a positive tool for growth and change. In addition to written critique, students receive ongoing feedback from peers and the instructor, and in the process learn the value of positive critique in addition to formulating critical language that supports the development of others in the ensemble.

In “Making The Case for Drama” educator John Somer writes that, “The Drama model is almost always constructed using the detail of human circumstance. It cannot work with generalities, but examines issues affecting specific people at a certain time in particular circumstances. In Drama we can always alter the model—the father is less sympathetic, the money stolen is much greater, the friend’s betrayal more serious.”[[4]](#footnote-4)

Through forms of writing and enactment, concepts of freedom of choice and personal development are revealed as opportunities for empowerment and change.

# **Course Outline for DEVELOPMENT THROUGH DRAMA**

NEW YORK CITY COLLEGE OF TECHNOLOGY

CITY UNIVERSITY OF NEW YORK

HUMANITIES DEPARTMENT

COURSE OUTLINE

**THE 1180 Development Through Drama** (3 class hours, 3 credits)

Pre- or Co-requisite: ENG 1101 or COM 1330.

Course Description:

Examines creative process that begins with written analysis of a script and includes learned skills required to convey character on paper and on stage. Techniques developed through self exploration and heightened awareness of senses and emotions. Culminates with a classroom performance of fully-developed characters. Attendance at theatre performances on and off campus. Use of character-building techniques in writing and performing to increase self-awareness and learn the role of deliberate intention in creating art and in building a successful life.

**Recommended Text:**

Robert Barton. *Acting Onstage And Off,* 6th ed. Wadsworth: Centage Learning, 2012.

**Scope of Assignments°**

This course requires fifteen pages of formal writing and the completion of all assigned performance activities. Written activities include three-five short paper assignments (from 2-3 pages), an essay exam, and a journal. Performance activities include weekly dramatic exercises and the performance of a rehearsed, memorized and polished monologue or scene as a culminating project. Student will also view live and filmed performances.

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°Theatre faculty are aware that the designated Learning Outcomes in this area may be achieved through a wide variety of methodologies. The list of assignments presented here is intended only as a sample.

**Teaching and Learning Methods**

Lectures, selected performances and screenings, and class discussion

Research-based and observation-based writing assignments.

In-class exercises.

**Course Structure**

The structure of the course is based on Stanislavsky’s steps for Creating a Character. Writing assignments and class exercises reinforce content. Students apply their learned skills to a culminating performance.

## **Sample Sequence of Weekly Topics** \*

1. Introduction to Discipline, Observation and Life-Study.
2. Stanislavsky 10 steps to Creating a Character
3. Given Circumstances,
4. “Magic If”
5. Super-Objective
6. Through-line” of actions
7. “Scoring a role”
8. Endowment
9. Give life to the inanimate
10. Emotional Recall
11. Images
12. External Adjustments
13. The Creative Mood
14. Student Performance & Critique
15. Student Performance & Critique

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\* There is no assumption that topics wills be covered in a specific sequence and faculty are not expected to rigidly adhere to this sample. The Theatre faculty recognize that there are many valid educational reasons why deviation from approximations would be ideal. These include but are not limited to student experiences as theatre spectators and/or practitioners.

### **Content Learning Outcomes/Assessment Methods\*\***

|  |  |
| --- | --- |
| LEARNING OUTCOMES | ASSESSMENT METHODS |
| Students learn the skills and techniques of building a believable character and achieving authenticity of self through techniques of sensory recall, emotional memory, concentration and relaxation. | ACTIVITY: The instructor will select, from the many exercises used in acting training, several designed to discover and sharpen Character Building skills. Students will engage in exercises that are designed for collaborative learning and assessment. Students take notes and provide oral and written feedback.  EVALUATION: The class will discuss the success or lack of success in using acting techniques. The criteria for evaluation is based on believability and compelling use of voice and body. Through ongoing oral analysis and written critique, the class articulates and evaluates the connections among learned techniques for creating a character and developing insight into human motivation and personal goals. Exams based on objective and subjective topics are given, as well as formal writing assignments. |
| Students will begin to study the means for expressing character in historical context and within a specific set of “given circumstances.” | ACTIVITY: Continuing the development of ensemble work, students perform exercises that center on a specific character in a specific historical context and within a set of given circumstances (material and social conditions).  Actors are assigned exercises that explore the given circumstances of the play and for individual characters. Students are given journal writing assignments to compare different types of given circumstances.  EVALUATION: The ensemble of students engages with the given circumstances of plays by writing “in character” in order to establish background information for building characters and performance. Students are expected to develop individual techniques for character building that can be applied to the acting process in the creation of any role. |
| Students will learn how to record blocking and director’s notes, in particular the process of recording, remembering, and repeating. | ACTIVITY: Students are given a precise set of blocking (movement) instructions to record and repeat for in rehearsals and performance.  EVALUATION: If a student is recording direction in a professional manner, that student will be able to repeat coordinated action and dialogue accurately. Note taking needs to be legible and precise. |
| Students will learn to score a script with precision. | ACTIVITY: Students will break scenes into “beats,” define the “intention of the character” and enter the logical subtext of each line when subtext is different from line. When complete, the script should be a record of blocking, subtext, intention, rehearsal notes (critique) and the actor’s personal insights.  EVALUATION: The scored script should integrate all of the above with the intention of realizing the notations in performance, when the actor/student no longer holds the script and notes in hand. |

### \*\*Students may be assessed in a variety of different ways including examinations with essay and short-answer questions; questions requiring subjective conclusions; oral presentations; formal and informal writing, and creative activities including acting, playwriting, and directing.

### **General Education Intended Learning Outcomes/Assessment Methods\*\***

|  |  |
| --- | --- |
| LEARNING OUTCOMES | ASSESSMENT METHODS |
| **KNOWLEDGE**  Students will learn that there are multiple solutions to many of life’s obstacles  Actors are able to brainstorm, to find innovative ideas to solve problems confronted when creating a character. Students exercise the creative imagination and apply it to problem-solving. | ACTIVITY; Students re-write a scene from a familiar script that they have seen in performance, applying logic to the given circumstances of the script. Research questions include, “What outcomes might have been different? How would changing the objectives, change the performance? How does the ability to adapt, serve the actor?”  EVALUATION: Student writing should demonstrate a clear analysis of the objectives of the character. This analysis is the foundation for freeing the creative imagination and altering objectives of the character as new obstacles confront them. The student learns the value of listening to advice and adjusting accordingly. |
| Students gain an increased awareness of the language of the body and how it may be read by observation and discernment. In addition, students increase their ability to regulate control over their own movement and non-verbal communication. | ACTIVITY: Students share learned body texts and vocal scores and demonstrate specific techniques in class, applied to specific moments.  EVALUATION: For the purpose of illustration, in a scene such as the balcony scene from *Romeo and Juliet*, students would be asked which body and vocal techniques would be appropriate?  ACTIVITY: Using the balcony scene from *Romeo and Juliet* assign the actors the job of playing the scene with only the body.  EVALUATION: Instructor and classmates ask: Was it believable? Was the language discernable? Was the language discernable? |
| **SKILLS**  Student actors apply techniques of relaxation to maintain focus regardless of anxiety and distraction. These techniques carry over into the academic life of the student. | ACTIVITY: Vocal, physical, and relaxation warm-ups become part of the daily class routine. These are followed by brief readings.  EVALUATION: The positive changes brought by warm-ups are immediately apparent in the major shifts in the students’ focus and willingness to collaborate and create. Students are able to relate the ways in which these exercises might work for stressful real-life occasions such as tests or social encounters. |
| Students gain increasing facility with written communication and standard grammatical structure as an expression of logical and creative thought. | ACTIVITY: Following stage directions, students move about the performance space (in character), as instructed in either oral or written communication by the director or the script.  EVAULATION: Students are able to motivate stage directions and support their choice of intention by combining both logical and creative that result in a believable characterization. |
| Students learn to set reasonable goals through a series of progressive steps. Students learn that obstacles are best taken one at a time and that, when taking time in life and art, some obstacles are surmountable. | ACTIVITY: For each simple objective of each character, actors develop and record a “through line” (Stanislavsky, *Building a Character)* including and recording all the obstacles to those objectives. Students will be asked to record a through line for a simple activity like getting to school.  EVAUATION: The written records should be precise and describe steps moment by moment. Students apply this process to overcoming obstacles; in acting tasks and life tasks often appear to be more achievable when they are broken down into small parts. |
| **VALUES**  Students develop self-awareness and empathy via techniques of observation. Students gain clarity through a methodical, ordered approach to character study used by actors in order to gain insight into an acting role. | ACTIVITY: Keen skills of observation are vital to the actor and many of Constantine Stanislavsky’s exercises are built on techniques of observation. Some of these exercises are done in class. For example, without warning a class member is asked to close their eyes and describe in detail what the instructor or another student is wearing. Students are assigned a “life study” in which they observe someone who is behaving in an unusual way and then enact this character, in detail, for the class.  EVALUATION Each student’s character portrayal is discussed by the class with regard to the following: (1) the “through line” of a character looking for motivation for behavior. Students use their creative imaginations to speculate about events in the past that have might have caused certain behaviors. The class discusses the effect major life events have on humans, and how resulting behavior affect others. (2) emotional reaction toward the character portrayed, engendered by the portrayal. The class discusses the behavior choices available to their character. Students are able to recognize and articulate a range of empathetic responses. Students read and discuss the written responses of their classmates. |
| Students increasing see the importance of self-discipline in acting and in life, which includes attitudes and actions of conviction, focus, and effort as the means for success. | ACTIVITY: Two students will present a scene that has been rehearsed by only one of the actors.  EVALUATION: Students enumerate and describe the responsibilities of the artist in a collaborative project. The class will create a list of the ways in which discipline is essential to success in the acting process. The list will be included in the journal. |

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SAMPLE SYLLABUS

**Development Through Drama**

**THE 1180**

Class meets

Instructor (Contact Information)

Office

Office Hours

This course is not designed for those wishing to become actors

*Education is concerned with individuals; drama is concerned with the individuality of the individual, with the uniqueness of each human essence. Brian Way, Development Through Drama.*

Course Description: Examines creative process that begins with written analysis of a script and includes learned skills required to convey character on paper and on stage. Techniques developed through self exploration and heightened awareness of senses and emotions. Culminates with a classroom performance of fully-developed characters. Attendance at theatre performances on and off campus. Use of character-building techniques in writing and performing to increase self-awareness and learn the role of deliberate intention in creating art and in building a successful life.

REQUIRED TEXT: **Robert Barton*. ACTING ONSTAGE AND OFF,* 6th Edition. Wadsworth: Centage Learning, 2012.**

**ATTENDANCE**: Students are not permitted to be absent from more than 10% of the class periods during the semester. Professionalism and punctuality determine a professional actor's success. Very often these markers are valued above talent. More than three absences will result in the lowering of the final grade by a full letter. Habitual or unusual tardiness will also result in a lower grade. The college policy indicates that three latenesses result in one absence. STUDENTS FOUND TEXTING IN CLASS WILL BE GIVEN ONE WARNING AND THEN MARKED ABSENT WITHOUT WARNING IF THERE ARE SUBSEQUENT INCIDENTS.

**ACADEMIC INTEGRITY**: Students and all others who work with information ideas, texts, images, music, invention and other intellectual property owe their audience and sources accuracy and honesty in using, crediting and citing sources. As a community of intellectual and professional workers, the college recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and is punishable by penalties, including failing grades, suspension and expulsion.

**Course Requirements:**

Written requirements:

5-part Journal

Essay Exam

3 500-word observation papers (2 drafts each)

2 750-word Performance Critiques (2 drafts each)

Script for Culminating Assignment

Performance Requirements:

Prepared, positive participation in class exercises.

Monologue (3-5 minutes), rehearsed and memorized.

Attendance:

Attend all scheduled class sessions.

Attend all plays presented on campus by the Humanities Department.

Attend 2 plays off campus.

**LEARNING METHODS**

Students are engaged with dramatic performance and literature through the cinema and live theatre. Both written an oral critiques are required on a regular basis. Other writing assignments include journal self-assessment, journal autobiography, written character analysis, fundamentals of script writing, and writing "in character.”

Ongoing class work employs acting methodologies developed by Viola Spolin, Constantine Stanislavsky, Uta Hagen and other teachers, practitioners, and theorists. These books are on reserve in the library. See bibliography.

Sight reading (cold reading), improvisation, reading from scripts, and presenting rehearsed scenes are essential activities in the course. It is expected that performed work will be memorized and rehearsed and that written work be typed, proofread, and revised.

GRADE BREAKDOWN

20% Attendance, promptness, participation & teamwork

25% Journal, five sections worth 5 points each

10% Essay Exam.

20% 2 Written Performance Critiques

15% Culminating Assignment: Performance

10% Culminating Assignment: Written script

100%

Extra credit is given for attending events beyond the required number.

**REQUIREMENTS**

**Attendance, promptness and participation**.

Discipline is the most important element to success in most professions; in the arts it is paramount. One might succeed without talent, but one will not succeed without discipline.

Attendance will be taken at the start of every class session. If you appear after roll call you are late. Three late arrivals will make an absence. Your Voluntary participation in classroom activities should be frequent and a reflection of a sincere effort to meet the requirements.

It is expected that the class will work together in an environment of support, remembering that critique and judgment are different forms of communication. Part of Development Through Drama is each student learning locate and to tap into the resources to be found in the “self.” Uniqueness will be honored in class just as it is in art. Great care will be taken to write and speak in class using precise and professional vocabulary.

**Written Assignments.**

**All written work required for this class must be typed. This would include assignments of one sentence. Why? I want considered, thoughtful responses to assignments and not something that was created in the hallway just prior to class.**

Written assignments must submitted on time. Late assignments will be downgraded one letter per day. For a page with 1 inch margins, 12-point Times New Roman font, and minimal spacing elements, a good rule of thumb is 500 words for a single spaced page and 250 words for a double spaced page. You will be told exactly how many words are expected for each assignment.

Autobiography

Your first assignment will be autobiographical. You will be given a set of questions that, you will see, later, are very much like those used by actors to create a character. I will be checking these pages during each class. This may be your first opportunity to impress me with your desire to express yourself on paper. We will work together over the semester to apply the techniques of the creative process to your **written work.**  You may discover that you are a critic or a playwright (think comedy *and* drama). If you find that you love the discoveries one makes through research, you may be a natural dramaturge.

Journal

YOU MUST BRING YOUR JOURNAL EACH DAY. HANDWRITTEN NOTES WILL BE ACCEPTABLE FOR ENTRIES MADE WHILE IN CLASS, ENTRIES CREATED OUT OF CLASS, WILL BE TYPED.

The Journal has Five Parts:

1. **Observations:** The actor’s greatest resource is the ability to observe life in detail. Written observations should be like fine line drawings in which the minutest detail in considered. In fact, sketches are welcome along with writing. Remember that words like “nice” and “good” are neither nice enough nor good enough for our purposes. You will create 3 observation papers, typed and double spaced. 2 pages (500 words) is the minimum.
2. **Life Study**: Write about an incident that you observe during the week in which someone was experiencing a heightened moment. Perhaps you overheard a phone call or someone in your family had an unexpected surprise. How did they look? What did they say? Could they have made a choice to react in a way different from the one they chose? The 500 word paper should be double spaced. 2 pages minimum.
3. **Life Reflected in Art:**  Dance, music, visual arts, oral interpretation of literature are related to drama because they are all creative, audible or visible and are designed by artists to express feeling. Venture beyond the familiar worlds of comic books, hip-hop and internet. Visit the departments in our school and venues in the city where art, music, graphic design, and literature are being created. Visits to museums, classes, concerts, plays, etc. must be accompanied by documentation. i.e., program, photograph, etc. Extra credit is awarded for each visit to a live performance. Rock concerts do not count. For credit, students must attach proof of attendance to a 2 p., double spaced paper
4. **Professional Vocabulary and Theatre Vernacular:** You will include all handout sheets distributed in class, glossary from text and additional terms recorded in class.
5. **Techniques of Acting:** Each journal should include handout sheets and examples of exercises used to develop the following techniques of: Concentration, Observation, Memory of Emotion, Sense Memory, the Magic If, creating the illusion of the first time, Listening, and Memorization. Journals should also record techniques for recording stage directions, sub-text and personal notations used to score a script. Class notes regarding listening and memorizing techniques should be included.

Performance Critiques

There will be two major written critiques. One for each live performance we see as a class. Handouts will explain exactly what is expected. There is a three-page minimum for each. Two drafts are required.

Essay Exam

There will be one written essay exam; students will be permitted to check spelling.

**Performance Assignments**

Class Exercises

Students are required to arrive prepared for every class (emotionally, physically, and materially) and to participate fully.

Monologue

Each student will perform for the class a three-five minute monologue, written and memorized by the student. This assignment has its roots in the first Observation paper. To be graded, each student must submit a typed manuscript that includes the words to be spoken, a character description, and stage directions.

**Audience Assignments**

Students are required to attend all plays presented on campus by the humanities department as well as 2 plays in other locations. Extra credit will be given for attending events beyond the requirement.

**ASSESSMENT**

These indicators demonstrate understanding and growth. Assignments, both written and performed, are designed and timed to give student-actors frequent opportunities to demonstrate progress.

* Students are on time and are able to stay focused and energized in class and scene work.
* Students exhibit knowledge of the creative process between actors or between actor and ensemble.
* Students accept critique and learn from the feedback they receive. Each exercise demonstrates ever-stronger powers of observation and concentration.
* Students follow the director's (instructor's) instructions and show an effort to execute directions.
* Students use professional vocabulary in class and in written work.
* Students show ever-increasing awareness of how to apply learned technique to natural talent.
* Students write and perform weekly assignments that demonstrate their ability to work at a consistently satisfactory pace.

**WEEKLY SCHEDULE**

|  |  |  |
| --- | --- | --- |
| **WEEK** | **ASSIGNMENT** | **IN-CLASS ACTIVITIES** |
|  | All written assignments, class notes and play critiques will be entered daily in each student’s journal. | All classes held in the classroom will begin with the following warm-up exercises: Physical, vocal and/or relaxation. |
| **1** | * Read Barton, pp.1-31: “An actor also has access to many life skills that elude other people. Studying acting can help you become skilled and resourceful in countless offstage encounters.”(22) * Type class notes for self-image (above) answering the autobiographical facts of the student’s life. In playwriting these are “given circumstance.” Enter into Journal under, *My Instrument-Myself.* * Begin work on student list of “Given Circumstances.” (place a check beside each circumstance that can be changed) “Personal Awareness” forms on pp. 86-87 in Barton. | * Warm Up * Individual Inventory Students begin compiling in writing a self-image paper including the ways in which others describe the student. “You always lie.” “You are always mannerly.” Each student reads lists of qualities written anonymously by other students. The student takes the list home, types it and adds to it over the semester. By semester’s end, the paper should be no less than 10 double-spaced pages. * Discuss “Given Circumstances” as a means of analyzing one’s self and one’s character. * Classroom instruction concerning stage directions (p. 235) and areas of the stage. Students are given scripts and respond to “blocking.” |
| **2** | Read Barton. pp.96-114 *“*Stanislavsky’s System” | * Warm Ups * Class is introduced to three of the ten steps of Stanislavsky’s reviewed (1. Given Circumstances, 2. “Magic If,” 3. Super-Objective) * Students will be asked to create a monologue that grows from an experience the student has had with a parent. Students will re-create exactly as possible what was said and how it was said. * Each student will take notes (to be typed into Journal) regarding the success of each presentation to create a complete character. |
| **3** | * Read Barton. pp. 61-9, “Individual Inventory.” * Type & date notes from class 2, adding remembered detail; enter in journal. 2-p. minimum. * Acquire a copy of the play you will see at the theatre. The play will be a revival and copies will be on reserve at the library. * Read the entire play. * Read and copy a least three reviews of the revival that have appeared in respected publications. * Conscientious students will rehearse assigned role * Find examples in the monologues from class 2 that illustrate: Given Circumstances, Super Objectives and possible use of the “Magic If” technique. Type written responses and hand in for class three. * Plan observation exercise of 3 to 5 min. Observe a stranger who is engaged in interesting behavior and/or dialogue. This observation will be presented to the class as a well-rehearsed short scene. | * Warm Up * Students will read and comment on critique. Students will discuss the vocabulary and imagery used to comment. * Students will continue the 10 Steps, moving on to “Through-line” of actions and “Scoring a role.” Students will be asked to write a full page describing, in detail, every physical, mental and emotional beat of getting to class on this day. In addition, students will be asked to describe each obstacle to that goal.” Type and include in journal. * Using the revival that the students will eventually see on stage, each student will be assigned a role to read in class when the class, as an ensemble, presents a “table read.” |
| **4** | Read Barton pp. 247-251, “The Performance Process.” Be prepared to discuss the issues surrounding both oral and written critique.  **A REMINDER THAT EACH STUDENT IS EXPECTED TO BE KEEPING UP WITH WEEKLY JOURNAL, INSERTING WRITTEN HOMEWORK AND INCLUDING OBSERVATIONS OF CLASS** | * Warm Up. * Working as a group, the class will read aloud the assigned script and they will discuss Step 5, “Scoring the Script.” * The class will begin to score the role they are reading, breaking the character’s behavior into a series of major and minor objectives, developing a personal short hand for making the script helpful and meaningful to the actor who owns it. Actors learn to use scoring as a way to record revisions, adjustments, and insights. |
| **5** | * Preparation for the Theatre Trip. * Research the period in which the play was written, the period in which it is set, and speculate as to the connection between what you know about the writer and the play that he/she has written. * Type notes taken in class with regard to Endowment and Recall. | * Warm-Up * Using the revival script to be seen in performance, move to Stanislavsky Step 7: Endowment. Exercising the imagination to create a reality for every prop in the play. Give life to the inanimate. Combining Endowment with Recall 8, analyze the script for all the possible occasions to apply the techniques of Observation, Sense Memory, Emotional Recall. Record these notes for the journal as part of preparation to see the play. * Eight, students will present their critiques for the class Continue to read professional critiques in class |
| **6** | * Read Barton. pp. 227-253,“Performance Process” * Attend a performance, in NYC of a revival. Read the script, analyze the character, and research the historical context and the life of the writer. Write a 500- word critique. | * Continue to read professional critiques in class. * The Harvey Weinstein film, “Shakespeare In Love” will be shown in class and/ or available for viewing in the media section of the library**.** |
| **7** | * Prepare for the Event * Be prepared to write a 500-word critique of event. * Bring in choices for culminating assignment, either a monologue or contract a class mate to present a final scene (5 min. limit). This monologue or scene must come from a complete play of any length. Lines must be committed to memory and performance should reflect serious rehearsal. Students will be encouraged to write original monologues, but these must be accompanied by a back story, character analysis, and typed script. Repetition and preparation. * Type, revise and refine, notes taken in class | * Warm Up * Students will discuss their experience at the theatre, taking notes for their journals about the reaction of other students that are different from their own. Students will discuss Step 8, Images. Students will discuss what images emerge from the play. The instructor will prepare a list of “issues” found in the performance and the students will create imagery and include it in their critique. Students will compare their expectations to their actual experience. * Assignment of material for culminating assignment. |
| **8** | * Read Barton p. 32, “Relaxed Readiness.” * Revise and refine reviewsfor final draft. | * Warm Up. * Class will read their reviews to the class. Class will apply critical thinking and logic to comments being made in reviews. Care will be taken to use the professional vocabulary they are learning in class. All will take their review home to revise and refine. |
| **9** | * Complete final review for first theatre trip, due today. * In preparation for seeing a premier production of a script in class 10, repeat the steps of preparation for seeing the revival play: Read and research. Record and annotate research in your journal for use in Critique 2 * Record in journal all professional vocabulary used in class and in text. * Discuss and prepare for second theatre trip. Read Barton Chapter 4, The Stanislavsky System * Students will repeat the process outlines for seeing the first play. Reading and research. Students should analyze the elements of the first review that kept it from being successful and the second review should reflect progress. | * Class exercises: Step 9: External Adjustments. Students will learn that changing voice, body, and character objectives will change the final characterization. * The final Step is 10: The Creative Mood. The assignment is to find a classic work of art that is a portrait of one subject and write a two-page description of an imagined character based on a combination of historical research and imagination. Prepare for theatre trip. |
| **10** | * Read Barton, “Stanislavsky Stretched,” Chapter 5. * Use this week to be sure all aspects of the journal are up to date. Make appointments to see instructor. | * See a premier production of a script that will provide a contrast of style to the revival. Be prepared to take notes. |
| **11** | * Read Barton “Improvisation” pp. 194, 195,196 & 222. * Prepare a reading from a play where author describes character, time and place * Art assignment due class 11. Accompanied by a clear image of the portrait. | * Discuss theatre event. Student will take notes to include in their critique of class reaction that supported or disagreed with their own. * Students will draw critique vocabulary from a stack of cards. Everyone must incorporate 3 of these words in their oral review of the play. A dictionary will be provided. * Present “Art” assignment. Followed by critique. Class will act “open scenes using contemporary dialect.” Instructor will block scene and discus the connection between motivation and blocking. Script must be accompanied by the writer’s description of time and place as well as a description of the character being portrayed. If this information is not available, provide if by using the creative imagination. |
| **12** | * Read Barton on Critique, pp. 246-255 * 500-word Critique of second play due today. | * Read author’s descriptions of character, time and place, assigned in class 11. |
| **13** | * Actors opting to write original monologues must hand in scripts today for pre-approval and extra help. * Read Barton pp.256. Is art for you? Are You For It? Prepare a two-page paper with your answer and your reasons for the answer you have elected. Due last day of class. | * EXAM: Stanislavsky’s Steps and Techniques, Benefit of Acting Study for Non-Actors, Professional Vocabulary. * Critiques returned for revision for next class. |
| **14** | * Rehearse Culminating Assignment | * Culminating Assignment * Rehearsed, memorized scenes, followed by oral critique. |
| **15** | * 2-Page paper due. “Is Art For You?” Writer may use quotes from text. Must cite references. | * Culminating Assignment * Rehearsed, memorized scenes, followed by oral critique. * All scenes will be taped and made available for viewing in the library by next semester. |

**SUPPLEMENTARY BIBLIOGRAPHY**

Adler, Stella. The Technique of Acting. Bantam, 1990.

Boleslavsky, Richard. *Acting: The First Six Lessons*. New York, Theatre Arts/Routledge, l987.

Chekhov, Michael. *On the Technique of Acting*, rev. ed, Mel Gordon. HarperCollins Publishers, Inc., 1991.

Hagen, Uta, with Haskel Frankel. *Respect for Acting*. Macmillan Publishing Co., Inc., 1975.

Meisner, Sanford, and Dennis Longwell. *On Acting. Vintage*, 1987.

Moore, Sonia. *The Stanislavsky System.*

Spolin, Viola. *Improvisation for the Theater*, 3rd ed. Northwestern University Press, 1999.

Stanislavski, Constantin. *An Actor Prepares,* translated by Elizabeth Reynolds Hapgood. Routledge, 1989.

— *Building a Character,* translated by Elizabeth Reynolds. Routledge, 1989.

— *Creating a Role*, translated by Elizabeth Reynolds

— *My Life in Ar*t, translated by J. J. Robbins. Routledge, 1996.

Shurtleff, Michael. *Audition: Everything an Actor Needs to Know to Get the Part*. Walker and Company, 2003.

**CUNY Common Core   
Course Submission Form**

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

|  |  |
| --- | --- |
| **College** | **NYCCT** |
| **Course Number** | **THE 1180** |
| **Course Title** | **DEVELOPMENT THROUGH DRAMA** |
| **Department(s)** | **HUMANITIES** |
| **Discipline** | **Theatre** |
| **Subject Area** | **Enter one Subject Area from the attached list.** |
| **Credits** | **3** |
| **Contact Hours** | **3** |
| **Pre- or Co-requisites** | **ENG 1101 OR COM 1330** |
| **Catalogue Description** | Examines creative process that begins with written analysis of a script and includes learned skills required to convey character on paper and on stage. Techniques developed through self exploration and heightened awareness of senses and emotions. Culminates with a classroom performance of fully-developed characters. Attendance at theatre performances on and off campus. Use of character-building techniques in writing and performing to increase self-awareness and learn the role of deliberate intention in creating art and in building a successful life. |
| **Syllabus** | **Syllabus must be included with submission, 5 pages max. ATTACHED** |

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| --- | --- |
| **C. Creative Expression** | |
| A Flexible Core course must meet the three learning outcomes in the right column. | |
| 1. Students will find and read production commentaries (professional reviews, scholarly criticism, artists’ memoirs, etc.). In class discussion students will assess and compare information from contrasting points of view. 2. Students gather evidence of the given circumstances, historical context, playwright’s biography and body of work. They add to this knowledge, information inside the play, such as that provided by other characters. Students evaluate the information gathered and use it to analyze the major characters of a play. This written analysis is shared in class discussion and in written critique (evaluation). The application of this information occurs during the rehearsal process. | * Gather, interpret, and assess information from a variety of sources and points of view. |
| 1. In both a written (on-going) journal and in script analysis, character justification and motivation are minutely examined. Students learn that justification and motivation are the keys to truth in acting and all evidence must support the actor’s artistic choices. Students are asked to build a case for their choices of characterization and to be prepared to defend those choices during post-performance discussion. 2. Students conduct preparatory reading and research prior to play attendance and afterward compares, learning that it is the creative imagination that bridges the research to the event itself. 3. Students will read and comment on the work of professional critics as a means of learning to evaluate evidence using precise language. | * Evaluate evidence and arguments critically or analytically. |
| 1. Students will be able to justify every action of their characters. Students learn to map on paper a “through line,” tracing the impetus for action to the final objective. Characterization is creative choice grounded in evidence. Students will be able to advocate for their character decisions orally and by presenting performances that are based on reason, logic, stylistic conventions and evidence they have found about the given circumstances (historical period, economic and social norms). 2. Students learn to develop well-reasoned written arguments through the drafting and revision process. In rehearsal, students hone their reasoning constant change and adaptation. Performance is the actors’ ‘conclusion.’ Students begin to adjust and layer their performances over time, as characters grow demonstrate more complex behaviors. Students will be asked to write the sub-text for each line a character speaks. Because characters do not always mean what they say, actors learn to find and evaluate weigh evidence in the script. 3. Students must first be able to articulate what they believe to be the writer’s vision. This is begun orally and continues later in writing. They must then learn to analyze the ways in which set, costume, lighting, and music support or fail to support the writer’s vision and the historical context of the vision. This will involve learning to break down the elements of production, script and performance in ways that make analysis manageable. | * Produce well-reasoned written or oral arguments using evidence to support conclusions. |
| A course in this area (II.C) must meet at least three of the additional learning outcomes in the right column. A student will: | |
| 1. In written assignments, improvisation, scene study, class discussion and critique, students will learn the very specific vocabulary of acting training, rehearsal, and performance. Acting vocabulary is applied to script “scoring” which is where all motivation, subtext, and stage directions are recorded. Students learn by experience that a creative endeavor is often enhanced by a methodical written process. 2. In an examination and through written critique and in class discussion, students will be given an opportunity to identify and apply techniques learned in class. Creative expression will be demonstrated in writing as students learn to express meaningful and productive critique because it has part of the quotidian pattern of an acting class. 3. Through writing, discussion, exercises, and observation reports, students demonstrate increased understanding of acting not just in relationship to the arts but also in connection with history, sociology, psychology (motivation ), philosophy, etc. | * Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater. |
| Through readings, lectures, class discussions, and written critiques, students begin to see themselves within the larger picture of an art from that has survived from earliest civilization to the present day. Through written analysis and discussion students will learn how styles of acting and writing have changed over time to reflect the era and culture in which they were first written. Students will develop increased ability to see themselves in relation to the world in which they live. | * Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them. |
| 1. Through reading assignments, group discussion, research and experience as audience members, students learn that the arts —dance, film, theatre, music, literature, sculpture, and painting —all provide the students with a context for understanding the self in relation to society as well as one’s personal history. Through, writing, acting, experience and discussion, students learn to understand the arts as a form of communication, dating back to earliest civilization. 2. Through discussion of images found during play analysis, students learn to use imagery to interpret and convey their feelings. | * Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed. |
| In creating a character through a meticulous process (from the rigorous written analysis through performance students) students are required to apply learned skills of focused listening, memorization techniques, self-discipline and critical analysis. Students may demonstrate their knowledge through the execution of traditional theatre exercises and methods. | * Demonstrate knowledge of the skills involved in the creative process. |
|  | * Use appropriate technologies to conduct research and to communicate. |

**LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION**

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new acquisitions; it will not affect curriculum proposals either positively or negatively.

Consult with library faculty subject selectors (<http://cityte.ch/dir>) **3 weeks in advance** when planning course proposals to ensure enough time to allocate budgets if materials need to be purchased.

**Course proposer:** please complete boxes 1-4. **Library faculty subject selector:** please complete box 5.

|  |  |  |
| --- | --- | --- |
| **1** | **Title of proposal**  THE 1180 Development Through Drama | **Department/Program**  HUMANITIES/Theatre |
|  | **Proposed by** (include email & phone)  Victoria Lichterman vlichterman@citytech.cuny.edu | **Expected date course(s) will be offered**  Every semester beginning Fall 2015  **# of students** 15-20 |

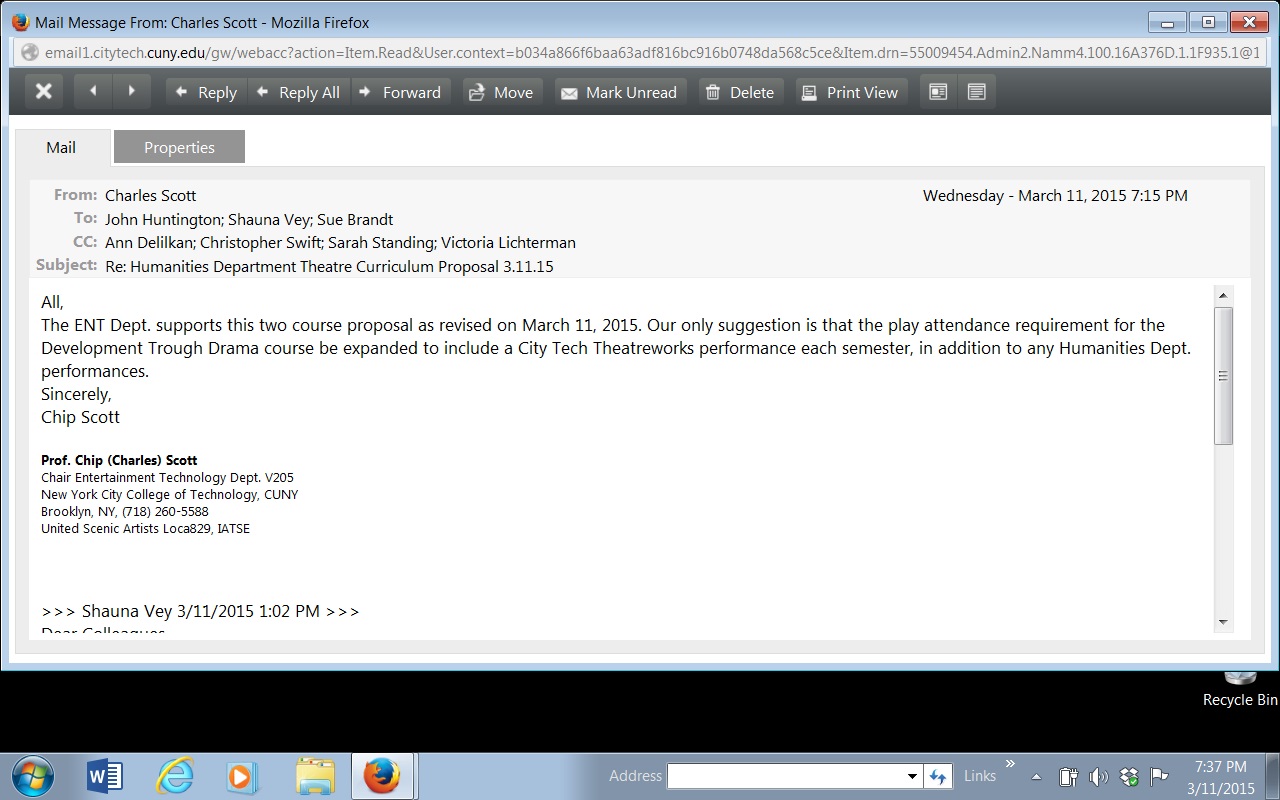
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| --- | --- |
| **2** | **Are City Tech library resources sufficient for course assignments? Please elaborate.**  Yes. Students use a variety of common plays. |

|  |  |
| --- | --- |
| **3** | **Are additional resources needed for course assignments? Please provide details about format of resources (e.g., ebooks, journals, DVDs, etc.), author, title, publisher, edition, date, and price.**  Not at this time. |

|  |  |
| --- | --- |
| **4** | **Library faculty focus on strengthening students' information literacy skills in finding, evaluating, and ethically using information. We can collaborate on developing assignments and offer customized information literacy instruction and research guides for your course.**  **Do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**  Not at this time. |

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| --- | --- |
| **5** | **Library Faculty Subject Selector\_\_Monica Berger\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Comments and Recommendations**  Requests from the Humanities Department for new materials related to this course would always be welcome. We have an extensive collection of online content relating to theater and plays and are considering a new license for the online Theatre in Video product for the overall college’s curricula.  **Date 2/6/15** |

**Message of Support from Affected Department: Entertainment Technology, Charles Scott, Chair**

****

**Message of Support from Affected Department: English, Bannett, Chair**

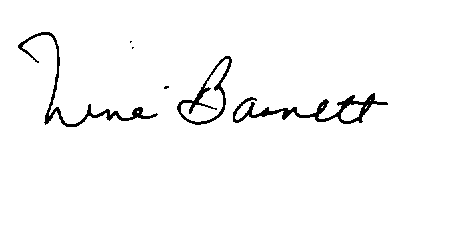
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March 12, 2016

Dear Shauna,

This is a letter of support for the Humanities Department’s proposed new course THE 2020, Performance Practicum, and the changes to what will become THE 1180, Development Through Drama. As the proposal indicates, students at City Tech may learn about drama through various courses, among them the English Department’s ENG 2002, Introduction to Drama. However, students do not gain a hands-on performance experience through our English course, and so I think THE 2020 would be an exciting opportunity for interested students. Likewise the proposal for THE 1180 seem reasonable and of benefit to interested students.

Sincerely,



Nina Bannett

Associate Professor and Department Chair,

English Department

1. “College’s Priceless Value: Higher Education, Liberal Arts, and Shakespeare,” 11 February 2015, *NYT* [http://nyti.ms/16QN1I7.](http://nyti.ms/16QN1I7.%20) [↑](#footnote-ref-1)
2. NYCCT Goals Academic Year 20014-15, <http://www.citytech.cuny.edu/aboutus/docs/goals14_15.pdf> [↑](#footnote-ref-2)
3. Stanislavsky, Constantin, and Elizabeth R. Hapgood, (trans.) *Building* *a Character*. NY: Routledge, 1989. [↑](#footnote-ref-3)
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