

ACADEMIC SENATE PROPOSAL TRACKING SHEET
(Document To Be Originated By the Academic Senate Secretary On Canary Color Paper)

Proposal # <u>16-11</u>	Title <u>Introduction to Acting I</u>
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(Proposal explanation, submitter and college dean signatures on attached program/degree or course revision form.)

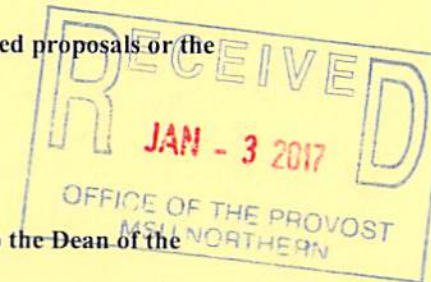
All proposals MUST have their originating college faculty body (Ex. Arts & Sciences, Education and Nursing; Technical Sciences) approval and must be signed by the submitter and the college dean before being submitted to the Academic Senate Secretary.

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms or General Education Inclusion form) to the Academic Senate Secretary. **NOTE: Level 1 or Level 2 forms must be submitted concurrent with this proposal where applicable. For Education proposals, PEU approval must be received prior to forwarding the proposal to the Senate.**
2. The Academic Senate Secretary logs and numbers items and forwards them to the appropriate Academic Senate subcommittee(s): General Education (if applicable), or Curriculum. A transmittal e-mail will be sent to the Recording Secretary of the receiving committee, cc Provost's Administrative Assistant, by the Academic Senate Secretary. A digital copy of the proposal will be linked on the Academic Senate Proposal page by the Academic Senate Secretary.
3. The Academic Senate subcommittee(s) consider(s) the proposal. If approved, the proposal is returned to the Academic Senate Secretary for forwarding to the next committee. If a committee disapproves the proposal, the originator may request that the item be forwarded to the next body for consideration. The committee will provide written rationale to the originator, via the Academic Senate, when a proposal is disapproved and the proposal is returned to the originator. Upon completion of committee action, the proposal will be returned to the Academic Senate Secretary, and a transmittal e-mail sent by the Committee Recorder to the Senate Secretary, cc Provost's Administrative Assistant.
4. The Academic Senate considers the proposal and recommends approval or disapproval. If approved, the proposal is forwarded to the Provost for consideration. If the Academic Senate disapproves the proposal, the originator may request that the item be forwarded to the Full Faculty for consideration, utilizing the procedures set forth in the Senate Bylaws. The Academic Senate will provide written rationale to the originator when proposals are disapproved and the proposal is returned to the originator.
5. Approved proposals will be forwarded to the Provost. The Provost approves or disapproves the proposal. If approved, the proposal is then forwarded to the Chancellor. From this point forward, the Provost's Administrative Assistant will update the Proposal page on the website by contacting the webmaster.
7. The Chancellor approves or disapproves the proposal.
8. The proposal will then either be implemented or referred to MSU for further action. The tracking page on the Provost site will be updated as required.

Subcommittee and Academic Senate college representatives will notify their respective colleges' of the progress of submitted proposals or the proposal may be tracked via the web page -- <http://www.msun.edu/admin/provost/senate/proposals.htm>

Documentation and forms for the curriculum process is also available on the web page:
<http://www.msun.edu/admin/provost/forms.htm>

***** (If a proposal is disapproved at any level, it is returned through the Academic Senate secretary and the Senate President, to the Dean of the submitting college who then notifies the originator.)



	Date	Action Taken	Signature	Date	Comments/Reason for Disapproval	Sent to	Date	Transmittal E-mail sent
*Abstract received by Senate Secretary		Copy to Senate President. Forward to Provost.						
*Provost		<input type="checkbox"/> Abstract Approved <input type="checkbox"/> Disapproved						
Received by Senate Secretary	4/22/16	Tracking form initiated	<i>[Signature]</i>	4/29/16	changed to Terri Nitebrand	GEP ED	9/22/16 9/1/16	handed
General Education Committee (if applicable)		<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved	J. Hildebrand	11/07/16	Please make corrections to Request page	Bryan Bohus	11/15/16	winner of office
Curriculum Committee (if applicable)	12/1/16	<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved	BC [Signature]	12/2/16		Sande	12/2/16	took to meeting
Academic Senate	12/13/16	<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved	Loren Hilbert	12/13/16				
Full Faculty (if necessary)		<input type="checkbox"/> Approved <input type="checkbox"/> Disapproved						
Provost	1-10-17	<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved	Wm. J. Ricoff	1-10-17		Chancellor	1-10-17	
Chancellor		<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved	Dwight D. Kegel	1-10-17				
MSU		<input type="checkbox"/> Approved <input type="checkbox"/> Disapproved	N/A					
BOR		<input type="checkbox"/> Approved <input type="checkbox"/> Disapproved	N/A					
NWCCU		<input type="checkbox"/> Approved <input type="checkbox"/> Disapproved	N/A					
Provost		Advise originating college and Academic Senate of status. Update Web page.						
Registrar		Catalog/Policy Manual Update						

NOTE: The secretary of the Academic Senate will update the Academic Senate Proposal web page from initial receipt until the proposal reaches the Provost. The Provost's Administrative Assistant will ensure that the current status of each proposal is maintained on the Academic Senate Proposal web page from that point forward. ***Abstract and pre-approval required for new programs ONLY.**

CEASN PROPOSAL TRACKING SHEET

(Document to Be Originated By CEASN Secretary)

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms) to the CEASN Administrative Assistant.
2. The CEASN Administrative Assistant forwards them to the appropriate CEASN Committee.

Proposal Number: 2015-2016 # 57	Title: Introduction to Acting I
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Date


Received by CEASN Administrative Assistant

4.26.16

Forwarded to CEASN College Meeting

4.27.16

Approved Disapproved



 Chair Date
 Signature

Returned to CEASN Administrative Assistant

4.29.16

Forwarded to Dean for Signatures

4.29.16



 Dean Date
 Signature

Returned to CEASN Administrative Assistant

4.29.16

Forwarded to Professional Education Unit

No

Approved Disapproved

 Signature Date

Returned to CEASN Administrative Assistant

4.29.16

Forwarded to ACAD Senate

Gen Ed. Committee

Request for Inclusion in the General Education Core

Add to Category	Gen Ed Category	Area Description	Credits Required
	Category I	Communication	6
	Category II	Mathematics	3
	Category III	Natural Sciences with lab	6
	Category IV	Social Sciences/History	6
	Category V	Cultural Diversity	3
XXXX	Category VI	Fine Arts/Humanities	6
	Category VII	Technology	3

Course submitted for consideration:


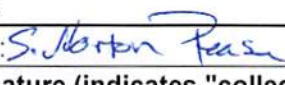
College	Subject	Number	Title	Credits
CEASN	THTR	120	Introduction to Acting I	3

Catalog Description:

Please see corrected sheet TAT 11/07/16

Provide a detailed explanation; show evidence, and rationale meeting 80% of the objectives as directly related to the appropriate category I through IX for the proposed course inclusion.

<p>1. Demonstrate skills in practice of a fine art such as visual art, performing art, or literary art.</p> <p>2. Describe the basic elements and practices of a fine art during the important eras of its development.</p> <p>3. Make informed judgments concerning the aesthetic, entertainment, and intellectual value of a work in an area of fine art.</p> <p>4. Recognize contributions of literature, music, theatre, or visual art in the development of insight into human capabilities, dilemmas, and aspirations.</p> <p>5. Develop an appreciation for the creative process in developing concepts in a fine art work.</p>	<p>1.)- show an increased knowledge of the relationship between the actor, artistic team and text</p> <p>2.) - show the critical and analytical skills needed for evaluating your own practice and the practice of others</p> <p>3.) - show the critical and analytical skills needed for evaluating your own practice and the practice of others</p> <p>- show evidence of implementation of skills required for a naturalistic performance</p> <p>4.) –scenes from historical plays are recognized as “contributions” made</p> <p>5.)- show the critical and analytical skills needed for evaluating your own practice and the practice of others</p>
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Print Name	Print Name	Carol A. Reifschneider
Submitter: 	Chair/Dean: 	Carol A. Reifschneider Date: 4-29-16
Signature	Signature (indicates "college" level approval)	



MONTANA STATE UNIVERSITY NORTHERN

Academic Senate Tracking Sheet Correction Form

Date: 10/3/2016

Proposal #: 16-11

Title: Introduction to Acting I

Page (s) # of the correction (s) that need to be made: (no #) pg 1

Brief description of the correction to be made: Incorrect Creative Arts outcomes listed. New outcomes must be listed & addressed.

Name of Person making the correction: N. Pease

Phone #: -3596

Date returned back to Senate Secretary: _____

Request for Inclusion in the General Education Core

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	Category II	Mathematics	3
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	Category V	Cultural Diversity	3
XXXX	Category VI	Fine Arts/Humanities	6
	Category VII	Technology	3

Course submitted for consideration:

College	Subject	Number	Title	Credits
CEASN	THTR	120	Introduction to Acting I	3

Catalog Description:

See Corrected Sheet 7/4 11/07/16

Provide a detailed explanation; show evidence, and rationale meeting 80% of the objectives as directly related to the appropriate category I through IX for the proposed course inclusion.

<p>Creative Arts sub-category:</p> <ol style="list-style-type: none"> 1.) Demonstrate skills in practice of a fine are, such as visual art, performing art, or literary art 2.) Describe the basic elements and practices of a fine art 3.) Demonstrate an appreciation for the creative process as it is express in master work of a fine art 	<ol style="list-style-type: none"> 1.)- show an increased knowledge of the relationship between the actor, artistic team and text 2.) - show the critical and analytical skills needed for evaluating your own practice and the practice of others 3.) - show the critical and analytical skills needed for evaluating your own practice and the practice of others <p>- show evidence of implementation of skills required for a naturalistic performance</p> <p>-scenes from historical plays are recognized as "contributions" made</p>
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Course submitted for consideration:

College	Subject	Number	Title	Credits
CEASN	THTR	120	Introduction to Acting I	3

Catalog Description:

Provide a detailed explanation; show evidence, and rationale meeting 80% of the objectives as directly related to the appropriate category I through IX for the proposed course inclusion.

<p>Creative Arts sub-category:</p> <p>1.) Demonstrate skills in ^{the} practice of a fine ^{art} are, such as visual art, performing art, or literary art</p> <p>2.) Describe the basic elements and practices of a fine art</p> <p>3.) Demonstrate an appreciation for the creative process as it is ^{expressed} in master works of a fine art</p>	<p>1.)- show an increased knowledge of the relationship between the actor, artistic team and text</p> <p>2.) - show the critical and analytical skills needed for evaluating your own practice and the practice of others</p> <p>3.) - show the critical and analytical skills needed for evaluating your own practice and the practice of others</p> <p>- show evidence of implementation of skills required for a naturalistic performance</p> <p>3) -scenes from historical plays are recognized as "contributions" made</p>
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MSU-Northern
THTR 120-101
Introduction to Acting I
MWF 10-10:50
3 credits
Fall 2015

Dr. Grant Olson
Office Hours by Appointment
Email: grant.olson@outlook.com
Phone: 406.945.2904

Required Texts:
The Complete Stanislavsky Toolkit – Bella Merlin
Theatrical script of chosen text – TBD

I. Course Description

Study of realistic approach to stage acting. Mastery of basic stage terminology.
Improvisation and scene work.

II. Course Objectives

Upon completion of the course you will be able to:

- show evidence of understandings of key stage terminology
- show an increased knowledge of the relationship between the actor, artistic team and text
- show the critical and analytical skills needed for evaluating your own practice and the practice of others
- show evidence of implementation of skills required for a naturalistic performance

Grading	76 – 73 – C
100 - 96 – A	72 – 70 – C-
95 – 90 – A –	69 – 67 – D+
89 – 87 – B+	66 – 63 – D
86 – 83 – B	62 – 60 – D-
82 – 80 – B-	59 and below F
79 – 77 – C+	

Evaluation

Attendance and Participation 30%
Production Attendance and Review 20%
Quizzes and Assignments 20%
Final Performance 30%

Attendance and Promptness

Attendance to this class is compulsory because the study of acting is participatory. There is no way to 'make up' your in-class work. Additionally, your scene partner(s) rely on your presence in order to participate in class. Therefore, a percentage of your grade is evaluated upon your attendance and participation in class. After two unexcused absences,

your grade will be lowered by one increment off the final mark and each subsequent absence will lower it by one increment.

Arriving late adversely affects your own learning and disrupts the learning process of your fellow students. Therefore, tardiness in excess of 10 minutes will be considered a complete absence, and every three instances of tardiness—of whatever duration—will equate to one absence. I also reserve the right to declare a “no lateness” policy, should the need arise. Briefly put, this means that if the door to the class is shut and you are not inside by the time class begins, you are absent. No exceptions. If you have excessive absences or lateness please speak to me.

Participation

You will perform daily and earn grades in the areas of process and product. This means you will be graded on both the rehearsal process and finished performance. Your process grade is not based on the natural talent you bring to the class; rather it is a reflection of your developed talent and the progress that you make over the course of the session. In addition to the class attendance policy stated earlier, for each class you will receive a grade for the day on a scale from zero to five.

5 The student was actively participating in class, obviously well prepared, and positively engaged with the material and fellow classmates.

4 The student was present, somewhat prepared, but not fully engaged

3-0 The student was unprepared, disruptive, disrespectful or absent

A solid work ethic is expected in this class so high marks should be the norm. Poor work will stand out. Students receiving low marks for participation should meet with the instructor to discuss the problem and how it will be resolved.

Performance Evaluation

The final examination for this course is a live performance of a scene chosen by you and your partners presented to the rest of the class. Particulars of the method of evaluation will be clearly explained in a subsequent handout detailing the project.

Movement Clothes

Please wear clothing to class that does not restrict movement. If you need, there are dressing rooms available. Optimally all students will wear loose fitting black clothing though this is not an absolute requirement.

Personal Comfort

The study of acting often requires the instructor or peers to touch each other or be in close proximity. We all have bad days when we do not want such contact. Feel free to bow out of a particular exercise if you are uncomfortable. However, frequent sitting out is a sign that you are having a difficult time with the class material.

Cell Phones

Please turn off your cell phone in class. My phone will be set to vibrate in case an emergency text message should be sent by the University. If your phone rings during class, please silence it as quickly as possible. Anyone caught texting in class will be immediately dismissed from class, resulting in an absence for the day.

Procedure/Policy

You are expected to abide by the following regulations.

- Your class meets in a working theatre – please do not touch any props or set piece without the explicit instruction of your professor.
- Eating, drinking, or gum chewing during the class are not permitted. Please let me know in writing if you have a medical exception to this policy. Water in a capped container is acceptable and advised.
- Absolutely no weapons, real or fake, are allowed in the classroom. In certain circumstances scene work will require prop weapons. In these cases I will check the items out to you and they must be under my supervision at all times.
- There is inherent risk involved in many theatre classes, as they are very physical in nature. Please proceed through class with caution. Always be mindful of your personal safety and the safety of others.

Due to safety considerations, at no point during a student's time spent in class should non-enrolled persons be guests of that student without my consent.

Special Needs

If you have documented special needs that require special accommodation, you must contact your professor and Ms. Ligia Arango of the Learning Success Center to identify yourself within the first two weeks of class so that special arrangements can be made. The Learning Success Center can be found on the first floor of the library, room 203A.

Plagiarism and other Student Conduct Policies

Please refer to the Student Handbook for campus policies concerning plagiarism and student conduct policies. Included in these policies are the procedures an instructor must follow for due process if enforcing the policies. Any question concerning these policies should be directed to the Dean of Students, Ms. Kim Watson (265-4113).

Key Dates

There are 41 scheduled meetings for this course.

Everyone must attend and write a review of the MAT production:

Everyone Loves Zombies – A Musical

By Martin Holt and Marg Holt

Directed by Martin Holt

October 16-17, 22-24, 29-31 – 8 p.m.

Week Three

Day 1 – Sept 7 NO CLASS

Week Twelve

Day 2 – Nov 11 – NO CLASS

Week Fourteen

Day 2 – Nov 25 – NO CLASS

Day 3 – Nov 27 – NO CLASS

Week Fifteen

Day 3 – Dec 4 – Final Performances

Finals

NO CLASS DURING FINALS WEEK

Name:

Major option:

1. Performance experience:

2. Describe the most memorable performance (preferably live) that you have seen or participated.

3. What is 'good' acting?

3. What is art?

4. What skills do you imagine this class will impart unto you?