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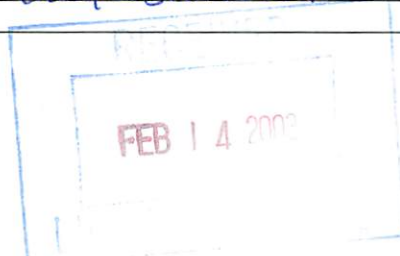
Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Barb Blackledge	Email Address bblackle@grove.iup.edu
Proposing Department/Unit Theater & Dance	Phone 7-4450

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply) <input type="checkbox"/> New Course <input type="checkbox"/> Course Prefix Change <input type="checkbox"/> Course Deletion <input checked="" type="checkbox"/> Course Revision <input type="checkbox"/> Course Number and/or Title Change <input checked="" type="checkbox"/> Catalog Description Change		
THTR 340 Acting II		
<i>Current Course prefix, number and full title</i>		<i>Proposed course prefix, number and full title, if changing</i>
2. Additional Course Designations: check if appropriate Course. <input type="checkbox"/> This course is also proposed as a Liberal Studies Other: (e.g., Women's Course. <input type="checkbox"/> This course is also proposed as an Honors College Studies, Pan-African)		
3. Program Proposals <input type="checkbox"/> New Degree Program Catalog Description Change Program Revision <input type="checkbox"/> New Minor Program Program Title Change Other <input type="checkbox"/> New Track		
<i>Current program name</i>		<i>Proposed program name, if changing</i>
4. Approvals		
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	12-5-02
Department Chair(s)	<i>[Signature]</i>	12-5-02
College Curriculum Committee Chair	<i>[Signature]</i>	2/4/03
College Dean	<i>[Signature]</i>	2/6/03
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail Sechrist</i>	4-3-03

* where applicable



Part II: THTR 340 Course Revision Description of the Curriculum Change
Section 1: Syllabus of Record

I. CATALOG DESCRIPTION

THTR 340: Acting II, 3 credits

3 lecture hours

0 lab hours

(3-01-3sh)

Prerequisites: THTR 240

A continuation of the study of the Stanislavski system, focusing on his primary texts, towards a development of individual student techniques. Emphasis will be on scene study through applying techniques to scene rehearsal and role problems, and exploring the relationships between psychological states, physical action and truth in acting.

II. COURSE OBJECTIVES:

1. To demonstrate an understanding of the major theories of the Stanislavski system as they evolved over a period of forty years.
2. To develop a repertoire of exercises, drawing from the work of Stanislavski, appropriate to the exploration and practice of his techniques.
3. To demonstrate the ability to apply the major techniques and related exercises of the system to a variety of acting problems, including realistic and non-realistic genres and styles.
4. To demonstrate the ability to link and integrate acting exercises and techniques to the analysis of text, building of character, rehearsal and performance as a single, continuous process.
5. To begin the development of a personal technique and process for approaching any role by relating psychological states to physical actions in search of Stanislavski's ideal of truth in acting, repeatable from performance to performance.
6. To develop vocabulary and insight adequate for the discussion, analysis, critiquing and future study of acting from a Stanislavskian approach.

III. DETAILED COURSE OUTLINE:

[Note that the process of exploring these techniques will involve a gradual work-through of the three primary texts of Stanislavski and the application of these techniques both in class exercises and in scenework with two scripts: one realistic script in the first half of the semester and one stylized script in the second half of the semester.]

A. Truth in action: Being versus Doing; the Sub-conscious through the Conscious (*An Actor Prepares*, Chapters 1-3) [1 week]

B. Imagination and concentration: Given Circumstances, the "Magic If", Biography, Circles of Attention, Public Solitude and Endowment (*An Actor Prepares*, Chapters 4-6) [1 week]

C. A focusing sense of truth: Beats and Objectives; Obstacles; Justification; Sense vs. Emotion Memory (*An Actor Prepares*, Chapters 7-9) [2 weeks]

D. Putting it all together: Superobjectives and Scene Objectives, Throughline, Communion, Adaptation/Adjustments, Ensemble, Score of a Role (*An Actor Prepares*, Chapters 10-16) [2 weeks]

E. Towards the physical characterization using costumes, props, sets, and the actor's body: Psychological Gesture, External vs. Internal Technique, Physical Actions, Subtext (*Building a Character*, Chapters 1-6) [2 weeks]

F. Towards the vocal characterization: Diction, Intonation & Pauses, Accentuation, Subtext (*Building a Character*, Chapters 7-9) [1 week]

G. Tempo/Rhythm: Physical and Vocal (*Building a Character*, Chapters 11-12) [1 week]

H. The "Actor's Paradox": Perspective and Ethics (*Building a Character*, Chapters 10, 13-16) [1 week]

I. Putting it all together again: the "System of Physical Actions" (*Creating a Role*: Parts I, II, or III) [4 weeks]

IV. EVALUATION METHODS

The FINAL GRADE will be determined through an average of grades given over the semester weighted by the percentages indicated below.

a. Class participation (50%) including scheduled and unscheduled quizzes on assigned readings and productions, class discussions, in-class and group work on exercises, timely submission of written documentation in support of class or group work, as well as presentation and critiquing of scenework in progress.

b. Performance level presentation of 3 roles created in semester (30%). These roles will involve the two in-class scenes as well as a role created either in a Mainstage or an Acorn Theater production or a monologue (that will be presented to the class when ready for performance).

c. Journal (10%). As the work on the monologue or third scene will be experienced outside of the purview of the class, a journal exploring the development of creating this third character will be required. This character journal should record what techniques were attempted and how, when and why they were used, as well as a response to the effectiveness of the technique in developing the character

d. Glossary (10%). Development and submission of personal glossary/ handbook of studied terms relating to the Stanislavski system.

V. REQUIRED TEXTBOOKS: In addition to two scripts needed for scenework: one in a realistic style, the other in a more theatrical style.

Stanislavski, Constantin. Translated by Elizabeth Hapgood. *An Actor Prepares*. Methuen: London, 1937.

_____. Translated by Elizabeth Hapgood. *Building a Character*.
Methuen: London, 1950.

_____. Translated by Elizabeth Hapgood. *Creating a Role*.
Methuen: London, 1981.

VI. SPECIAL RESOURCE REQUIREMENTS:

Classroom space that will allow scenework.

VII. BIBLIOGRAPHY:

Adler, Stella. The Technique of Acting. Foreword by Marlon Brando. New York: Bantam Books, 1988.

Benedetti, Jean. Stanislavski. London: Methuen, 1988.

_____. Stanislavski: An Introduction. New York: Theatre Arts Books, 1982.

Benedetti, Jean. Stanislavski and the Actor. New York: Routledge, 1998.

Benedetti, Robert. The Actor at Work. Boston: Allyn and Bacon, 1997.

Blum, Richard A. American Film Acting: The Stanislavski Heritage. Ann Arbor: UMI Research Press, 1984. 792.092 B6253a 78.

Boleslavsky, Richard. Acting: The First Six Lessons. New York: Theatre Arts Books, 1933.

Brestoff, Richard. Acting Under the Circumstances. Lyme, NH: Smith & Kraus, 1999.

Bruehl, Bill. The Technique of Inner Action. Portsmouth, NH: Heinemann, 1996.

Chekhov, Michael. Lessons for the Professional Actor. Edited by Diedre Hurst. New York: Performing Arts Journal Publications, 1985. 792.028 C4171.

_____. Michael Chekhov's To the Director and Playwright.
Compiled by Charles Leonard. New York: Limelight Editions, 1984. (Originally published 1963.)

_____. To the Actor: On the Technique of Acting. New York: Harper, Row, 1953.

Cole, Toby, compiler. Acting: A Handbook of the Stanislavski Method.
Introduction by Lee Strasberg. Revised edition. New York: Crown Publishers, 1955.

_____, and Helen Krich Chinoy. Actors on Acting. New York: Crown, 1949.

Clurman, Harold. The Fervent Years: The Story of the Group Theatre and the Thirties. New York: Knopf, 1957.

Easty, Dwight Edward. On Method Acting. Orlando, Florida: House of Collectibles, 1978.

Edwards, Christine. The Stanislavsky Heritage: Its Contributions to the Russian and American Theatre. New York: New York University Press, 1965.

Garfield, David. A Player's Place: The Story of the Actor's Studio. New York: Macmillan, 1980.

Gorchakov, Nikolai M. Stanislavsky Directs. Edited and translated by Virginia Stevens. New York: Limelight Editions, 1985.

_____. The Vakhtangov School of Stage Art. Translated by G. Ivanov-Mumjiev. Edited by Phyl Griffith. Moscow: Foreign Language Publishing House, 195?. 792.02 G65.

Gordon, Mel. The Stanislavski Technique: Russia. A Workbook for Actors. New York: Applause, 1987.

Hagen, Uta. A Challenge for the Actor. New York: Charles Scribner's Sons, 1991.

_____. Respect for Acting. New York: Macmillan, 1973.

Hirsch, Foster. A Method to Their Madness: A History of the Actor's Studio. New York: Da Capo Press, 1984.

Houghton, Norris. Moscow Rehearsals: An Account of the Methods of Production in the Soviet Theatre. New York: Octagon Books, 1985. (Originally published 1936.)

_____. Return Engagement: A Postscript to "Moscow Rehearsals." New York: Holt, Rinehart and Winston, 1962. 792.0947 H814r.

Hull, S. Loraine. Strasberg's Method as Taught by Lorrie Hull: A Practical Guide for Actors, Teachers and Directors. Woodbridge, Conn: Ox Bow Publications, 1985. 792.028 St82h.

Jones, David Richard. Great Directors at Work: Stanislavsky, Brecht, Kazan, Brook. Berkeley, University of California Press, 1986.

Lewis, Robert. Advice to the Players. New York: Harper, Row, 1980.

_____. Method or Madness? Introduction by Harold Clurman. New York: Samuel French, 1958.

Magarshack, David. Stanislavsky: A Life. Westport, Conn: Greenwood Press, 1975.

Mamet, David. True and False: Heresy and Common Sense for the Actor. New York: Vintage Books, 1997.

Manderino, Ned. All About Method Acting. Los Angeles: Manderino Books, 1985.

Meisner, Sanford and Dennis Longwell. Sanford Meisner on Acting. New York: Vintage Books, 1984.

Moore, Sonja. The Stanislavski System: The Professional Training of an Actor. Revised edition. New York: Viking Press, 1974.

_____. Stanislavski Today: Commentaries on K. S. Stanislavski. Compiled, edited and translated by Sonia Moore. New York: American Center for Stanislavski Theatre Art, 1973. 792.092 St24mr 78.

_____. Training an Actor: The Stanislavski System in Class. Revised edition. New York, Penguin Books, 1979.

Morgan, Joyce Vining. Stanislavski's Encounter with Shakespeare: The Evolution of a Method. Ann Arbor: UMI Research Press, 1984.

Nemirovitch-Dantchenko, Vladimir. My Life in the Russian Theatre. Translated by John Cournos. New York: Theatre Arts Books, 1936.

Parke, Lawrence. Since Stanislavski and Vakhtangov: The Method as a System for Today's Actor. Hollywood: Acting World Books, 1985.

Roberts, J. W. Richard Boleslavsky: His Life and Work in the Theatre. Ann Arbor: UMI Research Press, 1981. 792.0233 B637r 78.

Simonov, Ruben Nikolaevich. Stanislavsky's Protégé: Eugene Vakhtangov. Translated by Miriam Goldina. New York: DBS Publications, 1969. 792.092 V222s.

Stanislavsky, Constantin. An Actor Prepares. Translated by Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1936.

_____. An Actor's Handbook: An Alphabetical Arrangement of Concise Statements on Aspects of Acting. Edited and translated by Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1963.

_____. Building a Character. Translated by Elizabeth Hapgood Reynolds. New York: Theatre Arts Books, 1949.

_____. Creating a Role. Translated by Elizabeth Hapgood Reynolds. New York: Theatre Arts Books, 1961.

_____. My Life in Art. Translated by J. J. Robbins. New York: Theatre Arts Books, 1952.

_____. Stanislavski's Legacy. Edited and translated by Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1968.

_____. Stanislavsky on the Art of the Stage. Translated with an introductory essay on Stanislavsky's system by David Magarshack. London: Faber and Faber, 1950.

Strasberg, Lee. Strasberg at the Actor's Studio. Tape recorded sessions. Edited by Robert H. Hethmon. New York: Viking Press, 1965. 792.028 St82s.

Toporkov, Vasily Osipovich. Stanislavsky in Rehearsal: The Final Years. Translated by Christine Edwards. New York: Theatre Arts Books, 1979.

[Tulane Drama Review]. Stanislavski and America: An Anthology from the Tulane Drama Review. Edited by Erika Munk. New York: Hill and Wang, 1966. 792.02 St24t.

Vineberg, Steve. Method Actors: Three Generations of an American Acting Style. New York: Schirmer Books, 1991.

Section 2: Summary of Proposed Revisions:

1. A reworking of a course that previously tried to cover too much material in one semester
2. Re-focusing the course on the actor's developing a personal technique based on a study of the primary acting resource texts of Stanislavski

Section 3: Justification/Rationale for the revision:

This course was created and largely taught by only one professor until 1995. When that professor retired, it was passed on to another faculty to teach the course. After only one attempt, it became apparent that the syllabus of record involved far more content coverage than was possible in an acting studio course of one semester. Over the next few years, this professor re-tooled the course considerably necessitating the current formal course revision process. The course as now defined could be taught by any of our performance faculty.

Section 4: Old Syllabus of Record:

The syllabus of record from the last course revision of THTR 340 in 1994 is attached.

I. CONTACT

[REVISED 10/7/94]

Contact Person: Barbara Blackledge

Phone: 357-4450

Department: Theater

II. PROPOSAL TYPE

Course: Intermediate Acting

New Course: Th 340, Intermediate Acting

III. APPROVALS

Department Curriculum Committee

Department Chair

College Curriculum Committee

College Dean

Provost

SYLLABUS OF RECORD
TH 340, INTERMEDIATE ACTING

I. Catalog Description:

TH 340, Intermediate Acting

3 credits

3 hours

(3c-01-3sh)

Prerequisite: TH 240 (or permission of the instructor)

Study of the evolving Stanislavsky system and its American reinterpretations as applied to realism and other dramatic genres and styles. Emphases will be on developing a personal technique, applying technique to scene rehearsal and role problems, and exploring the relationships between psychological states, physical action and truth in acting.

II. Course Objectives:

1. To demonstrate an understanding of the major theories of the Stanislavsky system as they have evolved over a period of forty years and have been reinterpreted in the studios of his students and by major American disciples.
2. To develop a repertoire of exercises, drawing from the work of Stanislavsky's students and disciples, appropriate to the exploration and practice of his techniques.
3. To demonstrate the ability to apply the major techniques and related exercises of the system to a variety of acting problems, including realistic and non-realistic genres and styles.
4. To demonstrate the ability to link and integrate acting exercises and techniques to the analysis of text, building of character, rehearsal and performance as a single, continuous process.
5. To begin the development of a personal technique and process for approaching any role by relating psycho-logical states to physical actions in search of Stanislavsky's ideal of truth in acting, repeatable from performance to performance.
6. To become familiar with the work of major actors trained in Stanislavsky's system and with their choices in character and role building.
7. To develop vocabulary and insight adequate for the discussion, analysis, critiquing and future study of acting from a Stanislavskian approach.
8. To begin the creation of a personal bibliography of books and video resources for further study of Stanislavsky.

III. Course Outline:

I. Review and perspectives: The Stanislavsky System. (2 weeks)

A. Review of the fundamental elements of system covered
240, Introduction to Acting

in Th

1. Given circumstances and Pushkin's aphorism
2. Magic "if"
3. Concentration
4. Public solitude and circles of attention
5. Imagination
6. Truth and belief
7. Justification
8. Objectives and the superobjective
9. Throughline
10. Score of a role
11. Beats and units
12. Sense memory
13. Tempo-rhythm
14. Sub-text

B. Brief history of the evolution of the system

C. Preparation performance of monologue Assignment #1 --
Truth in Acting Realism

D. Analysis and critique of monologues to assess problems
further work

and

II. Sulerzhitsky and the First Studio. (1.5 weeks)

A. Readings and discussion of Sulerzhitsky's studio

B. Studio exploration of Sulerzhitsky's exercises

1. Relaxation
2. Concentration
3. Creative circle
4. Naivete
5. Imagination
6. Affective Memory
7. Communication
8. Rhythm

C. Linking and applying exercises to specific role work,
analysis, character building and scoring

text

Scene assignment #1 -- Exploring truth in acting farce

III. Vakhtangov's Reformulations of the System. (1.5 weeks)

A. Readings and discussion of Vakhtangov's studio

B. Studio exploration of Vakhtangov's exercises

1. Objects of attention
2. Relaxation
3. Concentration
4. Justification
5. Fantasy

6. Circles of attention
7. Affective memory
8. The task
9. Tempo
10. Communication
11. Public solitude
12. Rhythm

C. Linking and applying exercises to specific role work, analysis, character building and scoring

text

Developing scene #1 -- Exploring truth in acting farce

IV. Michael Chekhov and the Sixth Studio. (2 weeks)

- A. Readings and discussion of Chekhov's studio
- B. Studio exploration of Chekhov's exercises

1. Threshold/creative spirit
2. Feeling of ease
3. Psychophysical movement and eurythmics
4. Feeling the whole
5. Atmospheres
6. Characterization
7. Working with text
8. Archetypes
9. Higher ego
10. Atmospheres and qualities
11. Psychological gesture
12. The four brothers
13. Centers
14. Imaginary body
15. Objectives
16. Radiation
17. Ensemble

C. Linking and applying exercises to specific role work, analysis, character building and scoring

text

Final presentation of scene #1 -- Truth in farce
Final documentation of process for scene #1

V. Stanislavsky's Reformulation of Stanislavsky. (2 weeks)

- A. Readings and discussion of Stanislavsky's later work
- B. Studio exploration of Stanislavsky's later exercises
- C. Work around the table -- Exploring and scoring text
- D. Analyzing the "Plan of the Method of Physical Actions"
- E. Studio exploration of the later exercises

1. The objective

2. The action
3. Given Circumstances
4. Circumstances in action
5. Magic If
6. Concentration
7. Sense of truth
8. Emotion recall
9. Tempo-rhythm

F. Linking and applying exercises to specific role work, analysis, character building and scoring

text

Develop monologue #2 -- Truth in Shakespearean tragedy

VI. Strasberg, Adler, Lewis and the American Method. (3 weeks)

- A. The Stanislavski System and the American Method
- B. Readings and discussions: Lee Strasberg
- C. Readings and discussions: Stella Adler
- D. Readings and discussions: Robert Lewis
- E. The Actor's Studio and the Studio's Actors:

Observations and critiques of selected scenes

1. Marlon Brando -- "On The Waterfront"
2. Rod Steiger -- "The Pawnbroker"
3. Joanne Woodward -- "The Glass Menagerie"
4. James Dean -- "Rebel Without a Cause"
5. Meryl Streep -- "Sophie's Choice"
6. Dustin Hoffman -- "Midnight Cowboy" & "Rainman"
7. Robert Deniro -- "Raging Bull" & "Awakenings"

G. Linking and applying exercises to specific role work, analysis, character building and scoring

text

Final presentation of monologue #2 - Truth and tragedy
Final documentation of process for monologue #2

Initial work on scene #2 -- Truth and the facade of comedy of manners

VII. Synthesis: Through Process to Performance. (2 weeks)

- A. Synthesizing from the options to a personal technique
- B. Studio work and rehearsal of scene assignment #2

process

1. Application and documentation of technique and
2. Presentation of work in progress
3. Critiquing scenes in progress
4. Responding to and building from critiques
5. Using rehearsals for problem solving

- C. Final presentation of scene #2
- D. Final documentation of process for scene #2

VIII. Polishing the performance: Final exam assignment.

- A. Performance level presentation of monologue #1
- B. Oral critique and analysis of monologues
- C. Final documentation of process for monologue #1

IV. Evaluation Methods:

- 40% Class participation, including scheduled and unscheduled quizzes on assigned readings and class discussions, in-class work on exercises, timely submission of written documentation in support of class work, presentation and critiquing of work in progress
- 40% Presentation of 2 monologues and 2 scenes, including assigned documentation of process
- 20% Development and submission of personal glossary/ handbook of selected terms relating to the Stanislavsky system, including definitions, discussion and personal reflections, along with annotated bibliography of associated readings and materials

V. Required Texts:

- Adler, Stella. The Technique of Acting. Bantam.
Benedetti, Jean. Stanislavsky: An Introduction. Theatre Arts.
Gordon, Mel. The Stanislavsky Technique: Russia. Applause.
Lewis, Robert. Method or Madness. French.
Moore, Sonia. The Stanislavsky System: The Professional Training of an Actor.
Second Revised Edition. Penguin.
Stanislavsky, Konstantin. An Actor's Handbook. Theatre Arts.

VI. Special Resource Requirements:

None

VII. Bibliography

- Adler, Stella. The Technique of Acting. Foreword by Marlon Brando. New York: Bantam Books, 1988.
- Benedetti, Jean. Stanislavski. London: Methuen, 1988.
- _____. Stanislavski: An Introduction. New York: Theatre Arts Books, 1982.
- Blum, Richard A. American Film Acting: The Stanislavski Heritage. Ann Arbor: UMI Research Press, 1984. 792.092 B6253a 78.
- Boleslavsky, Richard. Acting: The First Six Lessons. New York: Theatre Arts Books, 1933.

- Chekhov, Michael. Lessons for the Professional Actor. Edited by Diedre Hurst. New York: Performing Arts Journal Publications, 1985. 792.028 C4171.
- _____. Michael Chekhov's To the Director and Playwright. Compiled by Charles Leonard. New York: Limelight Editions, 1984. (Originally published 1963.)
1953. _____. To the Actor: On the Technique of Acting. New York: Harper, Row,
- Cole, Toby, compiler. Acting: A Handbook of the Stanislavski Method. Introduction by Lee Strasberg. Revised edition. New York: Crown Publishers, 1955.
- _____, and Helen Krich Chinoy. Actors on Acting. New York: Crown, 1949.
- Clurman, Harold. The Fervent Years: The Story of the Group Theatre and the Thirties. New York: Knopf, 1957.
- Easty, Dwight Edward. On Method Acting. Orlando, Florida: House of Collectibles, 1978.
- Edwards, Christine. The Stanislavsky Heritage: Its Contributions to the Russian and American Theatre. New York: New York University Press, 1965.
- Garfield, David. A Player's Place: The Story of the Actor's Studio. New York: Macmillan, 1980.
- Gorchakov, Nikolai M. Stanislavsky Directs. Edited and translated by Virginia Stevens. New York: Limelight Editions, 1985.
- _____. The Vakhtangov School of Stage Art. Translated by G. Ivanov-Mumjiev. Edited by Phyl Griffith. Moscow: Foreign Language Publishing House, 195?. 792.02 G65.
- Gordon, Mel. The Stanislavski Technique: Russia. A Workbook for Actors. New York: Applause, 1987.
- Hagen, Uta. A Challenge for the Actor. New York: Charles Scribner's Sons, 1991.
- _____. Respect for Acting. New York: Macmillan, 1973.
- Hirsch, Foster. A Method to Their Madness: A History of the Actor's Studio. New York: Da Capo Press, 1984.
- Houghton, Norris. Moscow Rehearsals: An Account of the Methods of Production in the Soviet Theatre. New York: Octagon Books, 1985. (Originally published 1936.)
- _____. Return Engagement: A Postscript to "Moscow Rehearsals." New York: Holt, Rinehart and Winston, 1962. 792.0947 H814r.
- Hull, S. Loraine. Strasberg's Method as Taught by Lorrie Hull: A Practical Guide for Actors, Teachers and Directors. Woodbridge, Conn: Ox Bow Publications, 1985. 792.028 St82h.
- Jones, David Richard. Great Directors at Work: Stanislavsky, Brecht, Kazan, Brook. Berkeley, University of California Press, 1986.

- Lewis, Robert. Advice to the Players. New York: Harper, Row, 1980.
- _____. Method or Madness? Introduction by Harold Clurman. New York: Samuel French, 1958.
- Magarshack, David. Stanislavsky: A Life. Westport, Conn: Greenwood Press, 1975. 792.092 St24mg.
- Manderino, Ned. All About Method Acting. Los Angeles: Manderino Books, 1985.
- Meisner, Sanford and Dennis Longwell. Sanford Meisner on Acting. New York: Vintage Books, 1984.
- Moore, Sonja. The Stanislavski System: The Professional Training of an Actor. Revised edition. New York: Viking Press, 1974.
- _____. Stanislavski Today: Commentaries on K. S. Stanislavski. Compiled, edited and translated by Sonia Moore. New York: American Center for Stanislavski Theatre Art, 1973. 792.092 St24mr 78.
- _____. Training an Actor: The Stanislavski System in Class. Revised edition. New York, Penguin Books, 1979.
- Morgan, Joyce Vining. Stanislavski's Encounter with Shakespeare: The Evolution of a Method. Ann Arbor: UMI Research Press, 1984.
- Nemirovitch-Dantchenko, Vladimir. My Life in the Russian Theatre. Translated by John Cournos. New York: Theatre Arts Books, 1936.
- Parke, Lawrence. Since Stanislavski and Vakhtangov: The Method as a System for Today's Actor. Hollywood: Acting World Books, 1985.
- Roberts, J. W. Richard Boleslavsky: His Life and Work in the Theatre. Ann Arbor: UMI Research Press, 1981. 792.0233 B637r 78.
- Simonov, Ruben Nikolaevich. Stanislavsky's Protege: Eugene Vakhtangov. Translated by Miriam Goldina. New York: DBS Publications, 1969. 792.092 V222s.
- Stanislavsky, Constantin. An Actor Prepares. Translated by Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1936.
- _____. An Actor's Handbook: An Alphabetical Arrangement of Concise Statements on Aspects of Acting. Edited and translated by Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1963.
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- _____. My Life in Art. Translated by J. J. Robbins. New York: Theatre Arts

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_____. Stanislavsky on the Art of the Stage. Translated with an introductory essay on Stanislavsky's system by David Magarshack. London: Faber and Faber, 1950.

Strasberg, Lee. Strasberg at the Actor's Studio. Tape recorded sessions. Edited by Robert H. Hethmon. New York: Viking Press, 1965. 792.028 St82s.

Toporkov, Vasily Osipovich. Stanislavsky in Rehearsal: The Final Years. Translated by Christine Edwards. New York: Theatre Arts Books, 1979.

[Tulane Drama Review]. Stanislavski and America: An Anthology from the Tulane Drama Review. Edited by Erika Munk. New York: Hill and Wang, 1966. 792.02 St24t.

Vineberg, Steve. Method Actors: Three Generations of an American Acting Style. New York: Schirmer Books, 1991.

Course Analysis Questionnaire

Section A: Details of the Course

- A1 This course is an elective for theater majors and other interested students. It expands upon work developed in Th 240, Acting I, and is an appropriate basis for more advanced work in various of the advanced acting courses. The course is not intended for the liberal studies program.
- A2 This course does not require changes in any other sources or programs in the Theater Department.
- A3 This course has been offered twice previously (Spring, 1988 and Fall, 1992) under the title Th 483, Acting Studio: Stanislavsky. The formats and syllabi of the two offerings were similar to the one presented here.
- A4 This course is not intended to be a dual-level course.
- A5 This course may not be taken for variable credit.
- A6 The Stanislavsky system is conventional to most theater programs and similar courses will be found in numerous theater programs in institutions such as: Wilkes University, Villanova University, University of Pittsburgh, University of the Arts (Philadelphia), Temple University, Penn State University, Carnegie-Mellon University, Wright State University, University of Cincinnati, Case Western University, Ohio University, and Kent State University.
- A7 The content and the skills, of the proposed course are assumed in the standards for acting training of the National Association of Schools of Theatre. The existing course, Th 240, Acting I (changed in this curriculum proposal package to Introduction to Acting), is at an introductory level and deals with fundamental elements of the system. Th 340, Intermediate Acting builds upon this work and expands the students understanding and awareness of the evolution, development and variety of interpretations and understandings of the system, as well as Stanislavsky's own revisions of his system over a period of forty years.

Section B: Interdisciplinary Implications

- B1 This course will be taught by one instructor.
- B2 This course does not overlap with any other course taught at this university.
- B3 If students in Continuing Education have the prerequisites for this class, they will be admitted.

Section C: Implementation

- C1 Present faculty resources are adequate for the teaching of this course.
- C2 All resources necessary for the teaching of this course are currently available and adequate. The course has already been taught twice under another title.
- C3 No grant funds are associated with this course.
- C4 This course will be offered annually. There is no particular seasonal or calendar requirements

for the teaching of this class.

- C5 One section of this course will be in any single semester.
- C6 Like other acting courses in the program, this course is designed for a maximum of twelve students. This number is based on class time for presentation, critiquing of and individual attention to students' work in progress and final performances.
- C7 No professional society specifically recommends enrollment numbers for classes of this type.

Section D: Miscellaneous

None