

LSC Use Only
Number: _____
Submission Date: _____
Action-Date: _____

UWUCC USE Only
Number: 94-616
Submission Date: _____
Action-Date: App-1/24/95
Senate App-3/14/95

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Barbara Blackledge Phone 357-4450
Department Theater

II. PROPOSAL TYPE (Check All Appropriate Lines)

* TH 340 COURSE Acting II
Suggested 20 character title

XXX New Course* TH 340 Acting II
Course Number and Full Title

_____ Course Revision _____
Course Number and Full Title

_____ Liberal Studies Approval + _____
for new or existing course Course Number and Full Title

_____ Course Deletion _____
Course Number and Full Title

_____ Number and/or Title Change _____
Old Number and/or Full Old Title

* Old Course Number and Name, but
New Course content. _____
New Number and/or Full New Title

_____ Course or Catalog Description Change _____
Course Number and Full Title

_____ PROGRAM: _____ Major _____ Minor _____ Track

_____ New Program* _____
Program Name

_____ Program Revision* _____
Program Name

_____ Program Deletion* _____
Program Name

_____ Title Change _____
Old Program Name

_____ New Program Name

III. Approvals (signatures and date)

Barbara Blackledge 10/14/94
Department Curriculum Committee

Annie-Laune Whew 10/14/94
Department Chair

Shea
College Curriculum Committee

Therese Ernest 10/17/94
College Dean

+ Director of Liberal Studies (where applicable)

*Provost (where applicable)

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 (6 hours)

- A. Review of the fundamental elements of system covered in Th 240, Acting I
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. Emotion 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 and further work

II. Sulerzhitsky and the First Studio. (5 hours)

- 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, text analysis, character building and scoring
- Scene assignment #1 -- Exploring truth in acting farce

III. Vakhtangov's Reformulations of the System. (4 hours)

- 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, text analysis, character building and scoring

Developing scene #1 -- Exploring truth in acting farce

IV. Michael Chekhov and the Sixth Studio. (6 hours)

- 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, text analysis, character building and scoring

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

V. Stanislavky's Reformulation of Stanislavsky. (6 hours)

- 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, text analysis, character building and scoring

Develop monologue #2 -- Truth in Shakespearean tragedy

VI. Strasberg, Adler, Lewis and the American Method. (9 hours)

- 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, text analysis, character building and scoring

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. (6 hours)

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

A grade scale will be provided by the individual instructor.

V. Required Texts:

- Adler, Stella, The Technique of Acting, Bantam, 1988
- Benedetti, Jean, Stanislavsky: An Introduction, Theatre Arts, 1982
- Gordon, Mel, The Stanislavsky Technique: Russia, Applause, 1987
- Lewis, Robert, Method or Madness, French, 1986
- Moore, Sonia, The Stanislavsky System: The Professional

Training of an Actor, Second Revised Edition,
Penguin, 1984
Stanislavsky, Konstantin, An Actor's Handbook, Theatre Arts,
1963

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.)

_____. 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.

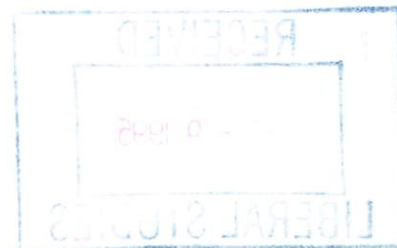
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- Garfield, David. A Player's Place: The Story of the Actor's Studio. New York: Macmillan, 1980.
- Gorchakov, Nikolai M. Stanislavsky Directs. Edited and translated by Virginia Stevens. New York: Limelight Editions, 1985.
- _____. The Vakhtangov School 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.

- _____. 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.



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 major programs similar in size and scope to IUP's?
- 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, is at an introductory level and deals with fundamental elements of the system. Th 340 Acting II 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 biannually. 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

The department wanted to develop a new course in a sequence that would better serve the needs of the performance students. Therefore, we would retain the name and number of TH 340 Acting II which would build on TH 240 Acting I. Then TH 341 Acting Styles (originally called TH 340 Acting II) becomes the third course in the sequence and not the second course.

The course number and name were not changed for this new course to clarify the sequence of acting classes for the performance students in the department.

TH 240 Acting I
 TH 340 Acting II
 TH 341 Acting Styles
 TH 342 Acting Shakespeare

The first two classes build on each other and the third class takes the student into styles of acting in different time periods. The fourth class focuses on acting in Shakespeare's plays.