

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

UWUCC USE Only
Number: 94-69
Submission Date: App-1/24/95
Action-Date: 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 483 **COURSE** Acting Studio
Suggested 20 character title

____ New Course* _____
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

New Number and/or Full New Title

XXX Course or Catalog Description Change TH 483 Acting Studio
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)

Sam Alach 10/14/94
Department Curriculum Committee

Annie Laurie Wheat 10/14/94
Department Chair

Shea
College Curriculum Committee

Maryann E. Arnett 10/17/94
College Dean

+ Director of Liberal Studies (where applicable)

*Provost (where applicable)

DESCRIPTION OF CURRICULUM CHANGE:**I. Catalog Description:**

TH 483 Acting Studio 3 credits
 3 class hours
 (3c-01-3sh)

Prerequisites: Minimum of TH 240, permission; individual foci have additional prerequisites

Advanced studio course offering scene practice with faculty direction, coaching, and criticism. Specific focus of scene work varies from semester to semester, including improvisation techniques, stage dialects, audition techniques and acting for the camera as alternating semester options. May be repeated with a different focus each time.

2. Old Listing:

TH 483 Acting Studio 3c-01-3sh

Prerequisites: TH 240, permission

Studio course offering scene practice with faculty direction, coaching, and criticism. Specific type of scene work varies from semester to semester. May be repeated.

New Listing:

TH 483 Acting Studio 3c-01-3sh

Prerequisites: Minimum of TH 240, permission; individual foci may have additional prerequisites

Advanced studio course offering scene practice with faculty direction, coaching, and criticism. Specific focus of scene work varies from semester to semester, including improvisation techniques, stage dialects, audition techniques and acting for the camera as alternating semester options. May be repeated with a different focus each time.

3. Justification/rational for the change:

The department feels that a better description of the types of classes that will be offered under TH 483 Acting Studio will help clarify this course for the students. These four topics: Improvisation Techniques, Stage Dialects, Audition Techniques and Acting for the Camera, are all classes that have been taught in the past and will continue to be offered. Other options will be available as needed.



94-69

SYLLABUS OF RECORD

I. Catalog Description

TH 483 Acting Studio: Improvisation Techniques (3c-3l-3sh)
Prerequisites: TH 131 and 240 (or permission)

Advanced studio course offering scene practice with faculty direction, coaching, and criticism in improvisational techniques.

II. Course Objectives

1. Students will demonstrate an understanding of the theory and foundation of improvisation.
2. Through the use of in-class excersises, students will demonstrate how to use improvisation and improvisational excersises as a performance skill and as a tool for creating character.
3. Students will demonstrate how to utilize improvisation as a tool for creating theatrical performances.
4. Students will demonstrate how to utilize improvisation as a rehearsal tool while working on a "traditional" dramatic scene.

III. Course Outline

- A. History of Improvisation (2 classes)
From "Commedia" to "Second City."
- B. Improvisation Theory (3 classes)
Improvisation as a tool for expression and self-exploration and an explanation of improvisation terminology .
- C. Improvisational Exercises: Orientation Exercises (3 classes)
Establishing a "problem solving" approach to improvisational work and creating an "ensemble."
- D. Improvisational Exersises: "Where" Exersises (6 classes)
Exercises directed at helping student to heighten their awareness of a scene's environment and it's effect on action.
- E. Improvisational Exersises: Acting with the whole body (6

classes.)

Exercises directed at illustrating to the student how the actor's whole body must be a vehicle for expression when acting.

F. Improvisational Exercises: Non-Directional Blocking (3 classes)

Exercises aimed at helping the actor experience the importance of creating natural, purposeful stage movement

G. Improvisational Exercises: Creating a Character (12 classes.)

Exercises aimed at providing the student with tools for developing a character.

H. Improvisation as a Rehearsal Tool (9 classes)

Utilizing improvisational exercises and techniques, students will rehearse and perform a scene from a "traditional" drama.

IV. Evaluation Methods

The final grade for this course will be determined as follows:

- 50% Productive participation in the daily work of the class - including participation as an actor in improvisational scenes and in the form of constructive criticism/feedback.
- 20% Participation in a Studio Theatre production of an "improvisational" performance.
- 20% Performance of a scene from a "traditional" drama rehearsed using improvisational techniques.
- 10% A final exam project.

V. Required textbooks, supplemental books, and readings

Supplemental: Sweet, Jeffrey. Something Wonderful Right Away

VI. Special resource requirements.

There are no special resources required for this course.

VII. Bibliography

Barker, Clive. Theatre Games: A New Approach to Drama Training.

Hodgson, John and Richards, Ernest. Improvisation.
Spolin, Viola. Improvisation for the Theater .

DESCRIPTION OF CURRICULUM CHANGE:

I. Catalog Description:

TH 483 Acting Studio 3 credits
 3 class hours
 (3c-01-3sh)

Prerequisites: Minimum of TH 240, permission

Advanced studio course offering scene practice with faculty direction, coaching, and criticism. Specific focus of scene work varies from semester to semester, including improvisation techniques, stage dialects, audition techniques and acting for the camera as alternating semester options. May be repeated with a different focus each time.

2. Old Listing:

TH 483 Acting Studio 3c-21-3sh

Prerequisites: TH 240, permission

Studio course offering scene practice with faculty direction, coaching, and criticism. Specific type of scene work varies from semester to semester. May be repeated.

New Listing:

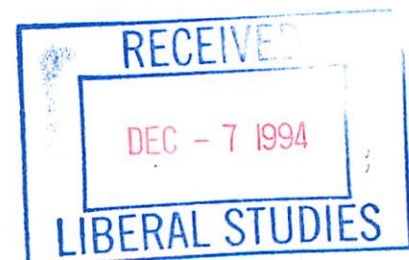
TH 483 Acting Studio 3c-01-3sh

Prerequisites: Minimum of TH 240, permission

Advanced studio course offering scene practice with faculty direction, coaching, and criticism. Specific focus of scene work varies from semester to semester, including improvisation techniques, stage dialects, audition techniques and acting for the camera as alternating semester options. May be repeated with a different focus each time.

3. Justification/rational for the change:

The department feels that a better description of the types of classes that will be offered under TH 483 Acting Studio will help clarify this course for the students. These four topics: Improvisation Techniques, Stage Dialects, Audition Techniques and Acting for the Camera, are all classes that have been taught in the past and will continue to be offered. Other options will be available as needed.



- vowels
- notation

WEEK # 2:

- Overview of methodology: differences between an accent and
 - differences between accents and dialects
 - stage versus actual accents/dialects
 - resources: major accents/dialects vs. alternatives

WEEK # 3:

- Introduction to first basic accent (chosen from Standard English, Irish or French)

WEEKS # 4-6:

- Scenework application of first basic accent

WEEK # 7:

- Introduction to first basic dialect (chosen from Southern, Brooklyn, or Cockney)

WEEKS # 8-10:

- Scenework application of first basic dialect

WEEKS # 11-13:

- Introduction and application in scenework of second basic accent (chosen from Standard English, Irish, French, Spanish, Italian, German, or Russian)

WEEKS # 14-16:

- Introduction and application in scenework of second basic dialect (chosen from Southern, Brooklyn, New England or Cockney)

IV. Evaluation Methods:

- 40% Class participation and preparation. This will include all assignments due, in-class exercises, group work, and in-class critiques.
- 40% Scene performances. This will include the final performance for each of the four required scenes. Written notation of all dialect/accents work will be submitted towards these grades.
- 20% Critiques of productions with accent/dialect work combined with periodic quizzes to cover individual dialect/accents processes and the IPA.

V. Required and Supplemental Texts:

Required Texts:

STAGE DIALECTS by Jerry Blunt
STAGE DIALECTS (Accompanying tapes) by Jerry Blunt
Supplemental Texts:
MORE STAGE DIALECTS by Jerry Blunt
ACTING WITH AN ACCENT Series by David A. Stern

VI. Special Resource Requirements:

1. Students will be required to have regular access to a cassette tape recorder in order to work with the taped exercises.
2. Students will be required to be available to work on scenes with assigned partners outside of scheduled class times.

VII. Bibliography

[GET APPLAUSE CATALOG TO FIND OUT NAMES OF ADDITIONAL TEXTS, SUCH AS AMERICAN DIALECTS.]

PLEASE NOTE: I STILL DON'T HAVE AN APPLAUSE CATALOG!
CAN ANYONE HELP ME OUT HERE?

DONA,
THIS SYLLABUS OF RECORD IS NOT COMPLETE UNTIL BOOKS
ARE LISTED HERE.

Syllabus of Record

I. Catalog Description

TH 483 A.S.: Acting for the Camera

3 credits
3 lecture hours
(3c-01-3sh)

Prerequisite: TH 240 or Permission

Introduces actors to the essential differences between stage acting and acting in television and film. Course centers on developing techniques that are unique to media acting through demonstration and practical exercises and scene work.

II. Course Objectives

1. Students will demonstrate an understanding of the different techniques used by actors in stage, film, and television.
2. Students will develop technical and artistic skills appropriate to media acting.
3. Students will gain experience in developing character through filmed scene work.
4. Students will demonstrate an understanding of the basic procedures of filmmaking from the perspective of the actor.

III. Course Outline

Weeks 1 - 3

PART ONE: Stage vs. Studio

This section is a study of the significant differences between stage and camera acting, through the use of writings, videos, and class demonstrations and discussion. Includes the audition process.

Introductory Session

Film: "Day for Night"Discussion: You, the Camera and the Crew: Who does what on the set.

Assign Activity 1: Audition/Interview

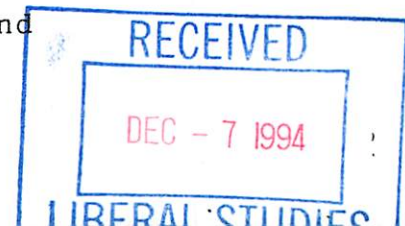
Film: "Hearts of Darkness: A Filmmaker's Apocalypse"Video and Discussion: "Acting in Film" (Michael Caine)

Assign Activity No. 4: Analysing the Work of a Film Actor

Activity No. 1: Interview/Audition

Weeks 4 - 7

PART TWO: The Actor's Best Friend



This section focuses on basic performance techniques relative to acting for the camera; including focus, hitting the mark, adjusting the physical level of performance, the importance of eye contact and vocal adjustment. Includes a screen test.

Assign Activity No. 2: The screen test

Camera Techniques: Video: Daytime Drama (Multiple camera technique)

Screen Tests (Video: "Making of 'Gone with the Wind'")

Activity No. 2: Screen Tests

Discussion: The Film Script

Assign Activity No. 3: Shooting a complete scene

Weeks 8 - 10

PART THREE: Shooting a Scene

~~Practical work in the shooting of a film scene.~~

Rehearsing the Master Shot

Shooting the Master Shot

"Breaking it Down" (Medium shots, close-ups, POV's)

"Breaking it Down" (Special shots, doubles, inserts)

Weeks 11-14

PART FOUR: Scene Work

Each student, working with one other person, performs in a fully photographed scene. Also includes the evaluation of an actor's film work.

Activity No. 3: Shooting a Complete Scene

Activity No. 4: Analyzing the work of an film actor

IV. Evaluation Methods

"Acting for the Camera" will involve some viewing, some doing and some discussion. The work in class centers around four activities: Auditioning, screen testing, scene work, and an oral/written evaluation of a filmed performance. Students will be graded on all four activities. In each case, they will be graded on preparation, understanding of basic concepts, professionalism, and personal growth. The value of each of the four activities is as follows:

15% Activity No. 1: Audition and Interview

20% Activity No. 2: Screen Test

30% Activity No. 3: Scene Work

20% Activity No. 4: Evaluation of a performance

15% Classroom participation **

** When not acting in a scene or screen test, students will be asked to serve as a member of the film crew (camera operator,

lens operator, assistant director, key grip, gaffer, best boy [person], continuity, etc.) By doing this, everyone is involved in all the scenes being worked on, so 15% of the final grade is allotted to this category. Unlike the stage, acting on film or video tape is not purely an actor's medium.

V. Required textbooks, supplemental books and readings

TEXTBOOK: Barr, Tony. Acting for the Camera. New York: Harper and Row (Perennial Library), 1982

Acting for the Camera. (Supplemental folio of material.)

Caine, Michael. Acting in Film. New York: Applause Books, 1990. (Recommended)

VI. Special resource requirements

None

VII. Bibliography

Albertson, Lillian. Motion Picture Acting. New York: Funk & Wagnalls, 1947.

Blum, Richard A. American Film Acting: The Stanislavsky Heritage. New York: Crown Publishers, 1984.

Bobker, Lee. Elements of Film. New York: Prentice-Hall, 1974.

Brooks, Louise. Lulu in Hollywood. New York: Alfred Knopf, 1982.

Cohen, Robert. Acting Professionally, Third Edition. Palo Alto: Mayfair Publishing, 1990.

Cole, Toby, ed. Actors Talk about Acting. New York: Avon Books, 1962.

Dmytryk, Edward, and Jean Porter Dmytryk. On Screen Acting. Boston: Focus Press, 1984.

Funke, Lewis, and John E. Booth, ed. Actors Talk About Acting. New York: Avon Books, 1961.

Gish, Lillian. The Movies, Mr. Griffith, and Me. New York: Avon Books, 1969.

Haver, Ron. David O. Selznick's Hollywood. New York: Alfred A. Knopf, 1980.

LIFE Goes to the Movies, by the Editors of LIFE Magazine:
New York: Time-Life Books, 1975.

Noose, Theodore. Hollywood Film Acting. Cranbury, N.J.:
Barnes, 1979.

Pate, Michael. The Film Actor. Cranbury, N.J.: Barnes,
1970.

Pudovkin, Vladimir. Film Acting. New York: Grove Press,
1960 (Reprint)

Smith, Marisa, and Amy Schewel. The Actor's Book of Movie
Monologues. New York: Penguin Books, 1986

SYLLABUS OF RECORD for TH 483 ACTING STUDIO: AUDITION TECHNIQUES

I. Catalog Description:

TH 483 Acting Studio: Audition Techniques 3c-01-3sh

Prerequisites: TH 240 and 340 (or permission)

Advanced studio course offering scene practice with faculty direction, coaching, and criticism in audition techniques. The primary focus of this particular course is to prepare advanced level acting students for competing in the actor market beyond IUP.

II. Course Objectives:

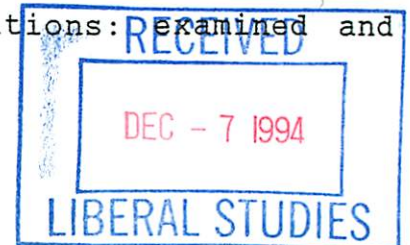
1. Students will be able to develop at least three-four competitive audition monologues.
2. Students will demonstrate an understanding of the audition preparation process for both cold and prepared readings.
3. Students will finalize a competitive professional resume and cover letter.
4. Students will have debated the positive and negative aspects of graduate school versus professional entry-level jobs.
5. Students will have debated the positive and negative aspects of entering the job market on the East or West Coast or in the regions.
6. Students will demonstrate an understanding of the business aspects of the profession: trade papers, agents, unions, interviews, portfolio and "the rounds."
7. Students will demonstrate an understanding of their "type" and the process for choosing audition monologues for that type.
8. Students will demonstrate an understanding of auditioning for different mediums: stage, film and television.

III. Detailed Course Outline:

Week 1: Choosing an audition piece

Week 2-3: Audition techniques: The Twelve Guideposts

Week 4-6: Prepared Auditions vs. Cold Auditions: examined and applied



Week 7: The actor's "package": pictures/resumes, portfolio, mailings, cover letters. Begin in-class work on Monologue # 1.

Week 8: Audition Monologue # 1 finalized.

Week 9: The actor's resources: the "trades," the "rounds," "interviews," agents, casting directors, managers, the "guides," and contracts; Actor "types" : which one is right?

Week 10: Commercial auditions; Begin in-class work on Monologue # 2.

Week 11: Audition Monologue # 2 finalized.

Week 12: The future: Training options; LA vs. NYC vs. the "Regions," the cost of being a professional actor

Week 13: Begin in-class work on Monologue # 3.

Week 14-15: Audition Monologue # 3 finalized. Begin and finish work on Monologue # 4.

IV. Evaluation Methods:

- 40% Class participation and preparation. Grade based upon prepared assignments, class exercises, group work, in-class critiques
- 40% Three-four audition monologues brought to performance and competitive levels
- 20% Class projects and additional performance pieces: resume, cover letter, cold readings, prepared scene readings, commercial auditions, etc.

V. Required Textbooks, Supplemental Books:

- Shurtleff, Michael. AUDITION. Walker Publishing Company: New York, 1978 (Required)
- Cohen, Robert. ACTING PROFESSIONALLY. Mayfield Publishing Company: Mountain View, California, 1990.
- or
- Henry, Mari Lyn & Rogers, Lynne. HOW TO BE A WORKING ACTOR. M. Evans And Co.: New York, 1989.
(One of the 2 listed above required)
- Charles, Jill. THE ACTOR'S PICTURE/RESUME BOOK. Theatre Directories: Dorset, Vermont, 1991. (Optional)

VI. Special Resource Requirements: None

VII. Bibliography:

- Acker, Iris Y. THE SECRETS TO AUDITIONING FOR COMMERCIALS.
Black, David. THE ACTOR'S AUDITION.
Friedman, Ginger H. CALLBACK: THE COMPLETE GUIDE TO PREPARING AND
PERFORMING THE AUDITION THAT WILL GET YOU THE PART!
Harmon, Renee. HOW TO AUDITION FOR MOVIES AND TV.

Hooks, Ed. THE AUDITION BOOK.
Hunt, Gordon. HOW TO AUDITION: ADVICE FROM A CASTING DIRECTOR.
Katz, Judith A. THE BUSINESS OF SHOW BUSINESS.
Laughlin, Haller T. SO YOU WANT TO BE A PROFESSIONAL ACTOR.
Matson, Katinka. THE WORKING ACTOR.
Nahas, Rebecca. YOUR ACTING CAREER: HOW TO BREAK INTO AND SURVIVE
IN THE THEATRE.
O'Neil, Brian. ACTING AS A BUSINESS: STRATEGIES FOR SUCCESS.
Poggi, Jack. THE MONOLOGUE WORKSHOP.
Searle, Judith. GETTING THE PART.
Silver, Fred. AUDITIONING FOR THE MUSICAL THEATRE.
Whelan, Jeremy. THE ABC'S OF ACTING: THE ART, BUSINESS AND CRAFT.