APPLICATION FOR NEW COURSE

1. Submitted by College of Fine Arts ____________________________ Date September 2001

Department/Division offering course Theatre

2. Proposed designation and Bulletin description of this course

a. Prefix and Number TA 725

b. Title* Special Problems in Acting: Sub-title

*NOTE: If the title is longer than 24 characters (including spaces), write a sensible title (not exceeding 24 characters) for use on transcripts Spec Prblms Acting

c. Lecture/Discussion hours per week 3

d. Laboratory hours per week 2

e. Studio hours per week 0

f. Credits 3

g. Course description

Advanced practice and research in acting theory and technique for the director or dramaturg. Sub-title required.

h. Prerequisites (if any)

Graduate Standing in Theatre.

i. May be repeated to a maximum of six credits when identified by a ___________ (if applicable)

4. To be cross-listed as n/a

Prefix and Number ____________________________ Signature, Chairman, cross-listing department
different sub-title.

5. Effective Date August 2003 (semester and year)

6. Course to be offered ☑ Fall ☐ Spring ☐ Summer

7. Will the course be offered each year? ☑ Yes ☐ No (Explain if not annually)

8. Why is this course needed?

Proposed Ph.D program in Theatre Practice. This advanced acting class is needed to provide instruction for young directors and dramaturgs with specific acting challenges

9. a. By whom will the course be taught? Graduate Acting Faculty

b. Are facilities for teaching the course now available? ☑ Yes ☐ No

If not, what plans have been made for providing them?
10. What enrollment may be reasonably anticipated? 8-12

11. Will this course serve students in the Department primarily?  
   [✓] Yes  [ ] No
   Will it be of service to a significant number of students outside the Department? 
   [ ] Yes  [✓] No
   If so, explain.

   Will the course serve as a University Studies Program course?  
   [ ] Yes  [✓] No
   If yes, under what Area?  

12. Check the category most applicable to this course
   [ ] traditional; offered in corresponding departments elsewhere;
   [ ] relatively new, now being widely established
   [✓] not yet to be found in many (or any) other universities

13. Is this course part of a proposed new program:  
   [✓] Yes  [ ] No
   If yes, which?
   Ph. D. Theatre Practice.

14. Will adding this course change the degree requirements in one or more programs?*  
   [ ] Yes  [✓] No
   If yes, explain the change(s) below

15. Attach a list of the major teaching objectives of the proposed course and outline and/or reference list to be used.

16. If the course is a 100-200 level course, please submit evidence (e.g., correspondence) that the Community College System has been consulted.

17. Within the Department, who should be contacted for further information about the proposed course?  
   Name Rhoda-Gale Pollack  Phone Extension 7-7018

*NOTE: Approval of this course will constitute approval of the program change unless other program modifications are proposed.
Signatures of Approval:

[Signatures]

Date of Notice to the Faculty:

*Undergraduate Council

Date

*University Studies

Date

*Graduate Council

Date

*Academic Council for the Medical Center

Date

*Senate Council (Chair)

Date of Notice to University Senate

*If applicable, as provided by the Rules of the University Senate

ACTION OTHER THAN APPROVAL
TA 725 Special Problems in Acting
Sub-title: 19th Century Realism: Stanislavsky, Chekov, Ibsen, Strindberg
Instructor – Russell Henderson

Other sub-titles will include
- Shakespearean Acting: Theory and Practice
- Moliere and the Commedia del’Arte
- Greek Theatre: The Declaratory Style and Ecstatic Religion
- Comedy: High Comedy, Comedy of Manners, Drawing Room Comedy, Farce

COURSE DESCRIPTION:
A detailed course of study designed to bring into alignment both the performance of historical and contemporary acting styles with theoretical writings and practices associated with these styles. The course will include theories advanced regarding actor training and the audience / actor relationship within the historical period as well as contemporary theories applied to classical work. The objective of the course is to expand the study of acting from it’s traditional pedagogy into the larger context of theoretical discourse.

LEARNING OUTCOMES:
As a result of this course the student will:
- Demonstrate a thorough knowledge of the Stanislasky system of acting
- Relate the works of the principle playwright’s of the late 19th century to the Stanislavsky system
- Understand the continuing relationship between the advancements of the Moscow Art Theatre and modern acting theory and technique as advanced by Lee Strasberg, Stella Adler, and Robert Lewis
- Articulate the influences this style has on contemporary performance and technique.

ACTIVITIES and REQUIREMENTS:
Coach young actors from the BFA Acting program in the works of
- Chekov: The Sea Gull, The Three Sisters
- Ibsen: A Dolls House, Rosmersholm, Hedda Gabler
- Strinberg: Miss Julie, The Father, The Stronger, Ghost Sonata

TEXTS:
- An Actor Prepares by Stanislavsky
- My Life in Art by Stanislavsky
- Method or Madness by Robert Lewis
- Creating the Character by Stanislavsky
- My Life in the Russian Theatre by Damtchenko
- To The Actor by Michael Chekov
- Collected Works by Anton Chekov
- Collected Works by Henrik Ibsen
- Collected Works by August Strindberg