

Term Information

Effective Term Autumn 2024

General Information

Course Bulletin Listing/Subject Area Theatre
Fiscal Unit/Academic Org Theatre, Film and Media Arts - D0280
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 6815
Course Title Advanced Acting Studio V
Transcript Abbreviation Adv Acting 5
Course Description Advanced study of acting technique on linear and non-linear drama, spanning early modernism through contemporary work.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Laboratory
Grade Roster Component Laboratory
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Enrollment in the MFA in Theatre program or permission of instructor.
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0506
Subsidy Level Doctoral Course
Intended Rank Masters, Doctoral

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- To become acquainted with acting techniques influenced by, but different from, the Stanislavski Method.
- To understand the Gister Method and successfully apply all major principles.
- To develop the ability to reach and sustain the level of concentration necessary to engage both the creative and analytical mind simultaneously; to thoroughly investigate a scene without disengaging.

Content Topic List

- Theatre
- Acting
- Gister

Sought Concurrence

No

Attachments

- Theatre 6815 Syllabus.pdf: TH 6815 Syllabus

(Syllabus. Owner: Kelly, Logan Paige)

Comments

- This is one of several changes to the Advanced Acting course series for the MFA in Theatre (Acting), as outlined in the pending revision to the program. *(by Kelly, Logan Paige on 02/20/2023 12:42 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kelly, Logan Paige	02/21/2023 04:12 PM	Submitted for Approval
Approved	Westlake, Jane E	02/21/2023 09:04 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/02/2023 12:13 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	03/02/2023 12:13 PM	ASCCAO Approval



TH 6815: Advanced Acting Studio V
Spring 2020
Tuesday and Thursday 11:10-12:30
The Harbor Room

Mandy Fox
fox.393@osu.edu
Office hours: Drake room 1105
Tuesday and Thursday, 1:00-2:00
& by appointment

Course Description:

Advanced study of acting technique on linear and non-linear drama, spanning early modernism through contemporary work.

Course Objectives:

- To become acquainted with acting technique influenced by, but different from the Stanislavski Method.
- To understand the Gister Method and successfully apply all major principles.
- To develop the ability to reach and sustain the level of concentration necessary to engage both the creative and analytical mind simultaneously; to thoroughly investigate a scene without disengaging.

Texts and Supplies:

The Plays of Anton Chekhov, a new translation by Paul Schmidt (you will only need *Uncle Vanya*)

Notebook for recording observations and storing handouts

Projects and Expectations:

Scene Showings and Work Sessions

I will assign / approve all scene selections.

- Scene 1: *Uncle Vanya*
- Monologue 1: *Uncle Vanya* (from the same character you play in Scene 1)
- Scene 2: Non-linear / Post-modern
- Scene 3: Contemporary

*If the class should unanimously decide to add other projects, the new work will be averaged into the original grading scheme.

Character Questions and Paperwork

These are to be done by the first showing of each scene and amended as the scene develops. You must *legibly* handwrite or type at least one page for each question. You are expected to keep your scored script up to date accordingly. I expect you to be able to present your paperwork at every in-class showing. I may ask to see your written work at any point so make sure that you have your paperwork at every class meeting. If your written work is not available or not up to date, your grade will be lowered. I will collect your paperwork (Character Questions and scored script) at the time of your final showing. No late paperwork will be accepted.

Preparedness and Collaboration

- I expect you to work on your scene (alone) at least two hours each week and rehearse with your partner for at least one hour each week.
- I expect you to apply the concepts discussed in class to your rehearsals.
- I expect you to support your colleagues by watching attentively (or appearing to be, if need be) and providing feedback when appropriate. No eating after class begins.
- I expect you to learn the most from watching each other work.
- I expect you to push each other to be better - to work quicker and deeper.
- I expect you to pressure each other to rehearse.
- I expect you to be outrageously prepared: off book, well-read, choices to try.
- I expect you to find your curiosity and drive and go!

Attendance:

Two absences are allowed. After two absences, your final grade will be lowered one third of a letter. You are expected to be in the room and ready to begin on time. Two tardies equals one absence. See me if you expect scheduling challenges

Grades:

Scene Showings and Work Sessions (4 @ 10pts each)	40%
Character Questions and Paperwork (3 sets of questions@ 5pts each) (4 scored scripts @ 5pts each)	35%
Preparedness and Collaboration (fulfilling the expectations outlined above)	25%

EXTENUATING CIRCUMSTANCES: If you are feeling distressed or are unable to complete your coursework due to other personal issues or life events, please contact me as soon as possible for a consultation. I will abide by my policies

above, but I want to be in conversation with you about how to help you complete your work in order to keep up with the class. In truly extraordinary circumstances, I may be able to make an exception or give you an extension, but that will ALWAYS require documentation of some kind.

For this reason, I cannot recommend Student Advocacy (614.292.1111/advocacy.osu.edu) highly enough. As per their website, they are there to:

- Equip students with information on the university's regulations and policies that will put them on equal footing with those who already are familiar with the operation of the university;
- Offer alternative resolutions in consultation with other university offices where appropriate;
- Treat each student as an individual and encourages others in the university to do the same.

They can be there to help you through a crisis and to help refer you to other resources, such as:

- Counseling and Consultation Services (614.292.5766/ccs.osu.edu)
- Student Wellness(614.292.4527/swc.osu.edu)

Outside of these, here are some other resources you should be aware of:

- University Police (Emergency 911/Non-Emergency 614.292.2121/www.ps.ohio-state.edu)
- Campus Safety/Escort Service (614.292.3322)
- Suicide Prevention Services (614-221-5445, suicideprevention.osu.edu)
- SARNCO/Sexual Assault Response (614.267.7020/ohiohealth.com/sexualassaultresponsenetwork/)

ACADEMIC MISCONDUCT: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>)

The University strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss

options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Schedule (subject to change):

*Note that your homework is notated for the first two weeks to establish a pattern of working that will continue throughout the course. See Preparedness and Collaboration for more details regarding homework expectations.

Week One

1/7/20 How did we get here?
Homework: Read *Uncle Vanya*
1/9/20 Six Character Questions
Homework: Read *Uncle Vanya*

Week Two

1/14/20 Scene Assignments & first read-through
Homework: Re-read *Uncle Vanya* from character viewpoint, write
Character Questions
1/16/20 Action / How
Homework: Rehearse and score script

Week Three

1/21/20 Two *Uncle Vanya* Scenes (UVS)
1/23/20 Two UVS

Week Four

1/28/20 Two UVS
1/30/20 Two UVS

Week Five

2/04/20 Two UVS
2/06/20 UVS Showing and Discussion

Week Six

2/11/20 Two *Uncle Vanya* Monologues (UVM)
2/23/20 Two UVM

Week Seven

2/18/20 Two UVM
2/20/20 Two UVM

Week Eight

2/25/20 Two UVM

2/27/20 UVM Showing and Discussion

Week Nine

3/03/20 Two Non-linear / Post-modern Scenes (NL / PMS)

3/05/20 Two NL / PMS

Week Ten

3/09-3/15 Spring Break

Week Eleven

3/17/20 Two NL / PMS

3/19/20 Two NL / PMS

Week Twelve

3/24/20 Two NL / PMS

3/26/20 Rehearsal outside of class: Mandy at conference

Week Thirteen

3/31/20 NL / PMS Showing and Discussion

4/02/20 Two Contemporary Scenes (CS)

Week Fourteen

4/07/20 Two CS

4/09/20 Two CS

Week Fifteen

4/14/20 Two CS

4/16/20 Two CS

Exam Week

4/27/20 Final Showing (10:00 ! 11:45 or by arrangement)

Bibliography:

Alberti, Joe, and Earle R. Gister. *Acting: the Gister Method*. New York, Pearson, 2013.

Hobgood, Burnet M., ed. *Master Teachers of Theatre*. Carbondale and Edwardsville, Southern Illinois University Press, 1988.

Kaplan, David. *Five Approaches to Acting*. New York, West Broadway Press, 2001.

Wood, Andrew. "The Legacy of Earle Gister, or, How to Play an Action.#

<https://www.andrewwoodla.com/the-legacy-of-earle-gister-or-how-to-play-an-action/>

[date of publication unknown].