

**WRITING ACROSS THE CURRICULUM  
REQUEST FOR APPROVAL TO USE W-DESIGNATION**

LSC # \_\_\_\_\_  
Action passed 1-24-91

**TYPE I. PROFESSOR COMMITMENT**

- () Professor BARBARA BLACKWOOD Phone X4450  
() Writing Workshop? (If not at IUP, where? when? \_\_\_\_\_)  
() Proposal for one W-course (see instructions below)  
() Agree to forward syllabus for subsequently offered W-courses?

**TYPE II. DEPARTMENTAL COURSES**

- ( ) Department Contact Person \_\_\_\_\_ Phone \_\_\_\_\_  
( ) Course Number/Title \_\_\_\_\_  
( ) Statement concerning departmental responsibility.  
( ) Proposal for this W-course (see instructions below)

**TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)**

- ( ) Professor(s) \_\_\_\_\_ Phone \_\_\_\_\_  
( ) Course Number/Title \_\_\_\_\_  
( ) Proposal for this W-course (see instructions below)

**SIGNATURES:**

Professor(s) Barbara Blackwood  
Department Chairperson Donald G. Eise  
College Dean \_\_\_\_\_  
Director of Liberal Studies Chad Cochran 1-24-91

**COMPONENTS OF A "WRITING SUMMARY"**

- (I) "Writing Summary" — one or two pages explaining how writing is used in the course. First, explain distinctive characteristics of the content or students which would help the Liberal Studies Committee understand the summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is expected to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.
- (II) A copy of the course syllabus.
- (III) Samples of assignment sheets, instructions, or criteria concerning writing that are given to students.

Provide 12 copies to the Liberal Studies Committee.

## WRITING SUMMARY:

This course will only be offered to Theatre majors although non-majors may be allowed into the course with the permission of the instructor. It is a basic level acting class aimed at students who are serious about this craft and who will need a far more intensive introductory level class with the understanding that these students will probably go on to take the department upper level performance classes. The primary point of this course is to offer an approach for in-depth analysis towards an actor's interpretation of a playwright's script. This approach develops analytic, creative and communicative skills in an actor and is greatly enhanced by the writing process.

There are four different writing processes explored in this class:

1. a journal of daily student responses to ideas in class, in their readings and in their acting exercises/scenes
2. production critiques of actor choices to communicate character and action based on scripted and/or production definitions
3. a semester paper with a detailed examination of at least five techniques studied in class over the semester
4. paperwork for three different scenes addressed in class over the semester

Students get regular feedback from the instructor on their writing, communication and analytic skills throughout the semester. The journals are reviewed by the instructor on a bi-weekly basis to encourage and develop their analytic skills. Students ~~have~~ are encouraged to turn in their critiques at an early date towards receiving detailed feedback from the instructor towards clarity of communication and effective writing as well as meeting the requirements of the assignment. The semester paper is addressed in deadline stages in the second half of the semester to help the students work more effectively towards this major writing assignment. The scene paperwork is worked on from week to week throughout the semester with weekly, if not daily assignments due for instructor feedback before a final assignment grade is given.

All of this paperwork except that required for the scene work is detailed in the attached syllabus. In addition, all references to written work in the class syllabus and daily schedule ~~are~~ marked with a star. While the journal and scene paperwork are more free form written expressions, the critiques and semester paper are expected to meet acceptable standards of written grammar and syntax as well as correct spelling and punctuation.

The paperwork written for each of the three scenes studied in the class involves the following:

1. **Given Circumstances:** a listing of all the facts actually found in the script that can affect a particular character's decisions in the play

2. **Biography:** a written biography of the character based on biographical given circumstances creating the life of the character under analysis away from the scripted dialogue and scenes

3. **Character Analysis:** the student's actual analysis of the character based on the list of Given Circumstances and the imagined biography

4. **Character Objectives:** an outline breakdown of the character's objectives for the whole play, for a particular scene in the play, and for changing actions within a scene

5. **Subtext:** a written definition of what thoughts the character might have in reaction to the actions/lines of other characters in a scene and leading to the character's own actions/lines

**SYLLABUS FOR ACTING I**  
**TH 240, SEC 001**  
**SPRING, 1990**

**Class Hours:** MWF (10:30-11:30)  
**Classroom:** Waller Studio Theatre

**Instructor:** Barb Blackledge  
Waller 206F  
X4450

**Office Hours:** MWF (1:00-2:15 PM)  
TR (11:30-12:15 PM)

Purpose of this course: To study and apply the primary elements of the Stanislavski system of character development, including text analysis and the development of physical action through a character's subtext, as well as motivational and improvisational techniques.

Texts: THE STANISLAVSKI SYSTEM by Sonia Moore  
A PRACTICAL HANDBOOK FOR THE ACTOR by Bruder (optional)  
AN ACTOR'S HANDBOOK by Stanislavski  
A MOON FOR THE MISBEGOTTEN by Eugene O'Neill  
THE REAL THING by Tom Stoppard

Requirements of the course:

1. Full participation in all class exercises and discussions. As this is a studio class, all students will be expected to regularly work within the class framework. Full participation will necessitate doing assigned out of class work.
- ★ 2. Attendance at the following production for ungraded critique work: GOOD WOMAN OF SETZUAN (10/11-20).
- ★ 3. Attendance at the following productions for graded critique work: ANOTHER ANTIGONE (11/8-10) and ROMEO AND JULIET (12/5).
- ★ 4. A written journal for daily entries of student's response to classes and assignments.
5. Reading three plays: MOON FOR THE MISBEGOTTEN by Eugene O'Neill, THE REAL THING by Tom Stoppard and a third play to be chosen by the class.
6. Responsibility to your scene partner for final class scene work both inside and outside of class framework.
7. Performance of both a monologue and a scene for graded class projects.
- ★ 8. A summary reaction paper of 5-7 pages.
7. Warming up vocally and physically prior to each class and wearing clothing in which you can easily move.

Final semester grade based on the following:

1. Daily class participation and effort (50%). As a vast bulk of your work in a studio class is in the classroom itself, all students will be expected to participate to the best of their abilities. This grade will be determined on the basis of the actual daily effort involved, the attitude towards trying each

exercise, the evidence of work done outside of the classroom (including the regular in-class check of your journals!), and your timely arrival to the class. Grades can be earned as follows on a daily basis:

- a. Full and active participation with evidence of growth = A
- b. Active participation with little evidence of growth = B
- c. Minimal participation and growth for whole class = C
- d. Only present for part of class and minimal activity = D
- e. Unexcused absence from class = F

Coming late to class will automatically lower that day's class grade by one letter grade. Excusable absences MUST be approved by the instructor PRIOR TO THE CLASS INVOLVED. As this is a class where there will be little to no opportunity to make up missed class work (due to the nature of a studio course), it is highly recommended that each student make every effort to attend all classes scheduled. If a student develops an attendance problem, s/he will be asked to drop the course as it will be nearly impossible to catch up to the class' level of training and therefore inappropriate to assign that student as a scene partner.

- ★ 2. Journal work combined with final writing assignment (10%): Each student will be required to keep a regular journal of their reactions to both the individual classes themselves and to any assignments or scene work done outside of class. This journal will serve as the basis for the semester review paper due November 26. See the attached handout for details of both assignments.
- ★ 3. Two 2-3 page typewritten critiques of the acting in ANOTHER ANTIGONE and ROMEO AND JULIET. (10%) See the attached handout for details.
- ★ 4. An audition monologue presented before the class at least twice: in an early stage of development and as a final performance audition piece (10%). Each student will choose their own monologue piece of 1-2 minutes duration. This choice must be made by Friday, 9/28. (WITH CORRESPONDING PAPERWORK)

*With  
corresponding  
Paragraph.*

\* 5. A five minute two-person scene presented before the class at least twice: in an early stage of development and as a final performance piece (10%). The class will choose a play from which everyone in the class will choose their final class scenes. It is recommended that the choice of this play be made from one of the following options as they are all modern, realistic dramas with young characters with enough available scripts to make access to the whole play easier:

- CRIMES OF THE HEART (more W)
- A STREETCAR NAMED DESIRE (more W or even)
- THE RAINMAKER (more M)
- TALLEY'S FOLLEY (even)
- LOOSE ENDS (all)
- THE FOX (more W)
- HEDDA GABLER (more W or even)
- CAT ON A HOT TIN ROOF (even)
- THE DINING ROOM (all)
- PICNIC (all)
- MISS JULIE (even)

The following titles we would have to order for the class as there are not many scripts available:

- THE WAGER (more M)
- SORROWS OF STEPHEN (more M or even)
- JOE EGG (even)
- THE TYPISTS & THE TIGER (even)
- THE PROMISE (even or more M)
- TWO FOR THE SEESAW (even)
- THE HOUSE OF BLUE LEAVES (all)
- THE SHADOW BOX (more M)
- FISHING (more M)

If any students can suggest any other modern realistic dramas with relatively young characters in a number of 2-person scenes, please feel free to bring them up in the first two weeks of class

6. Two to four quizzes on the reading assignments and plays (10%).

ACTING I SCHEDULE:

Please note: Assignments due for that day are listed in parenthesis on the date due.

- Wed. (9/5): Welcome! and explanation of syllabus?
- Fri. (9/7): Why Stanislavski anyway? (read Moore: pp. ix-16)
- Mon. (9/10): The Method of Physical Actions: a beginning  
(read Moore: pp. 17-24 and MOON FOR THE MISBEGOTTEN  
by Eugene O'Neill on reserve at the library for  
quiz today!)
- Wed. (9/12): The "Magic If" (read Moore: pp. 25-26)
- Fri. (9/14): Given Circumstances (read Moore: pp. 26-27)
- Mon. (9/17): Imagination and Subtext (read Moore: pp. 27-29  
and THE REAL THING for given  
circumstances of any one character)  
★ Note: "Given Circumstances" assignment due today!  
★ Group I journals due for review  
★ Quiz on THE REAL THING today
- Wed. (9/19): Imagination and Subtext, part II
- Fri. (9/21): Biography (Bring in "given circumstances" assignment  
again)  
Note: Your monologue choices are due by next Friday!
- Mon. (9/24): Concentration of Attention (read Moore: pp. 29-32)  
★ Note: Biographies of THE REAL THING character due  
★ Group II journals due for review
- Wed. (9/26): Truth and Belief and Communion  
(read Moore: pp. 32-37)  
★ Note: Character Analysis of REAL THING due today
- Fri. (9/28): Adaptation: so how do you do it?  
(read Moore: pp. 38-40)  
Note: Monologue selections are due today!
- Mon. (10/1): Tempo-Rhythm (read Moore: pp. 40-41)  
★ Note: Group I journals due for review  
★ Get your tickets for GOOD WOMAN!  
★ Given Circumstances for mono due today!
- Wed. (10/3): Emotion Memory or Sense Memory: what's the diff?  
(read Moore: pp. 41-45)
- Fri. (10/5): Super-objective and Throughline  
(read Moore: pp. 49-51)  
★ Note: Biography for Monologue due today  
★ Deadline for choosing class script for final  
project
- Mon. (10/8): Scoring the role: let's beat it!  
(read Moore: pp. 52-72)  
★ Note: Group II journals due for review  
★ Super-objective of play due for RT  
★ " " of character " "  
★ Character analysis of mono due today
- Wed. (10/10): Scoring the role: yes, you can do it!  
Note: Don't forget to go to GOOD WOMAN  
★ Any questions on how to do the critique?  
★ Initial score due for RT

- Fri. (10/12): Scoring the role: subtext!  
 ★ Note: Biographies due today for mono character  
 ★ Revised score due for RT
- Mon. (10/15): Monologues on their feet: Group 1  
 ★ Note: Group I journals due for review  
 ★ Initial score with Superobjectives of play and character, character scene objective and beats defined due today for monologue
- Wed. (10/17): Monologues on their feet: Group 2
- Fri. (10/19): Monologues improvised!  
 ★ Note: Initial subtexts due for monologues
- Mon. (10/22): Class critique of GOOD WOMAN  
 ★ Note: Critiques of GOOD WOMAN due today
- Wed. (10/24): Class feedback for monologues  
 ★ Note: Given Circumstances due for scene today
- Fri. (10/26): Monologue rehearsal feedback
- Mon. (10/29): Final class feedback for monologues  
 ★ Note: Biography of scene character due today  
 Don't forget to get tickets for ANTIGONE for the 11/8-10 performances!
- Wed. (10/31): Performance of monologues for directing class  
 ★ Note: Final paperwork due on monologues:  
 Given Circumstances of character  
 Biography  
 Character Analysis  
 Superobjective of play  
 Superobjective of character  
 Scene Score and Subtext
- Fri. (11/2): Semester paper preview  
 ★ Note: List of five topics selected for paper due  
 ★ Character analysis for scene due
- Mon. (11/5): Improvisational work: Who?  
 ★ Note: Superobjective of play and character due
- Wed. (11/7): In-class scene work  
 Note: Don't forget to see ANTIGONE before 11/10!
- Fri. (11/9): Improvisational work: Where?  
 ★ Note: Initial score with subtext of scene due
- Mon. (11/12): In-class scene work  
 ★ Note: ANOTHER ANTIGONE critiques due today
- Wed. (11/14): Improvisational work: What?  
 Note: ROMEO AND JULIET tickets go on sale today  
 ★ Summary outline due today
- Fri. (11/16): In-class scene work
- Mon. (11/19): Critique of acting in ANOTHER ANTIGONE  
 ★ Note: Final version of ANTIGONE critiques due

HAPPY THANKSGIVING!!!

- Mon. (11/26): Improvisational work: who, what & where?  
 ★ Note: Initial draft of semester paper due
- Wed. (11/28): Improvisational work: who, what & where complicated



Fri. (11/30):In-class scene work

Mon. (12/3): Improvisational work: gibberish

Wed. (12/5): GO TO ACTING COMPANY WORKSHOPS!!!  
Note: See ROMEO AND JULIET tonight

Fri. (12/7): Class critique of acting in ROMEO AND JULIET  
★ Note: ROMEO AND JULIET critiques due today in final  
form  
★ See THE CYCLOPS for extra credit critique  
option

Mon. (12/10):In-class scene work

★ Note: Final version of semester paper due

Wed. (12/12):In-class scene work

Fri. (12/14):Catch up day with scene work or paper work problems

Exam: ( ):Final scene performances

★ Note: All finalized scene paperwork due today  
Given Circumstances  
Biography  
Character Analysis  
Superobjective of play  
Superobjective of character  
Scene Score and Subtext

## Acting I: Writing Assignments

Purpose of the course: to develop actor improvisational skills; to train the students in actor text analysis techniques; and to introduce other Stanislavski processes for character development.

Goals of the writing assignments:

1. To re-enforce the learning process
2. To examine acting options
3. To encourage creativity
4. To encourage analysis of text
5. To encourage analysis of self
6. To examine applications of processes
7. To learn basic critical perspectives on acting

Definition of writing assignments:

### A. Journal of student perspectives

1. This is a written record of your reactions to both the work covered within the class itself and the work assigned outside of class.
  - a. Regular responses should be included after each class or assignment.
  - b. These responses should minimally cover the following:
    - A brief summary of the ideas explored in the class or assignment
    - An honest reaction to these ideas from your perspective
    - A considered offering of anticipated developments, or questions as a result of these ideas
    - Any other comments which you wish to offer
2. This journal should be kept in a bound, lined notebook, maintained only for this assignment.
  - a. Each entry should be at least one page in length.
  - b. Each entry should be dated.
  - c. The journals should be brought to every class for the instructor to sign.
  - d. The journals will be collected to be read every other Monday and returned to the students' mailboxes no later than the following Wednesday.
  - e. Since these journals will be read by the instructor, they should be legible!
3. The journal itself will not be graded but will affect your work in the course in the following ways:
  - a. As notes will not be able to be taken in many of the classes, it will serve as a primary means of defining the learning process for the course.
  - b. It will allow you to examine acting as it applies to you with any and all references to previous experiences (or lack thereof!) allowed.
  - c. It will encourage you to personalize your involvement with the learning process of developing a character.

- d. It will help you to distill the information from the class texts.
- e. It will serve as the basis for the semester paper described below.
- f. It will help to raise or lower your grade if the grade is at the edge of two different grades. (Regular and full use of the journal can possibly raise the grade, while irregular or limited use can possibly lower the grade.)
- g. It will help the instructor understand and address any difficulties which you may be having.

**B. Semester Paper: Analysis of the Acting Process**

- 1. This paper is due Monday, November 26. It will comprise 10% of your final grade for the course and should be from 5 to 7 typewritten pages in length. (Only typewritten papers will be accepted for grading.)
- 2. The purpose of the paper is for you to consider both the positive and/or the negative aspects of the processes for developing character explored in the course.
- 3. The paper will focus on a minimum of five processes of your choice. Each process will be defined by you and further explained with an example of how it might be applied. In defining each process, you can use class texts and/or other resources/texts, but must put the definition in your own words. In addition, each process will be examined from your point of view as to how well it worked (or didn't work) when you applied this process to exercises for the class.
- 4. The paper will be graded on the following:
  - a. Inclusion of a minimum number of processes (5)
  - b. Correctness and clarity of definitions
  - c. Aptness and clear application of examples
  - d. Clarity and defense of points of view
  - e. Timeliness of submission
- 5. Although you may determine others, some possible processes for discussion might be:
  - a. improvisation
  - b. the "magic if"
  - c. circles of attention
  - d. scoring units of action
  - e. scoring beats of action
  - f. the superobjective
  - g. throughline of action
  - h. subtext
  - i. sense memory
  - j. biography
  - k. obstacles
  - l. adjustments
  - m. given circumstances
  - n. method of physical action

6. Preliminary due dates for earlier work on the paper are:
  - a. Choice of processes: Friday, November 2.
  - b. Outline of content: Wed., November 14 (to include brief reference to examples and list of positive and/or negative aspects)

\* { 7. Paper must be clearly written in a good stylistic form with correct grammar, punctuation and spelling. Any paper with more than two errors in these areas will be returned for revision before being graded.

8. You are encouraged to seek feedback from the instructor if you are at all confused by the assignment.

#### C. Production Critiques

1. Two critiques are required this semester: ANOTHER ANTIGONE and ROMEO AND JULIET. These critiques can address either one of two options:

- a. To critique the effectiveness of the acting choices of four separate actors as to how clearly they communicated the character in a particular action

- b. To critique the effectiveness of the acting choices of only one actor in a number of different actions in the play with a sense of that character's throughline.

2. These critiques are each worth 5% of the final grade for the class and should be 2-3 pgs. in length. They are due as follows:

- a. ANOTHER ANTIGONE: Monday, November 12\*
- b. ROMEO AND JULIET: Friday, December 7

\*This means that all students must see the production during the first week of its run!

3. To help you understand what is required of these critiques, you will write an ungraded critiques of the production of GOOD WOMAN OF SETZUAN (10/11-20).

This critiques will be quite short as it will react to the effectiveness of the acting choices of only one of the actors playing only one of his/her actions. This critique will be due on Monday, October 22.

\* { 4. All critiques must be typewritten in order to be accepted for grading or instructor feedback. In addition, all critiques must be correctly written in terms of form, grammar, punctuation and spelling. Any paper with more than two errors in it will be returned for revision before being graded.

5. In the critique, you will be expected to first define the character analyzed. Then, choosing a very specific action in the production, analyze how effective the actor's choices were in communicating that character. Basically, you will be addressing the actor's physical choices of voice and body to communicate the character's subtext.