# Course Form

**School of Theatre & Dance**

**Course: Studio Training for the Actor IV: Company**

**New course**

## Program Chair/Director:

- **Mark Dean**
  - mark.dean@umontana.edu

## Other affected programs:

**Dean:**

- **Dr. Stephen Kalm**
  - stephen.kalm@umontana.edu

### Are other departments/programs affected by this modification because of:

(a) required courses incl. prerequisites or corequisites,

(b) perceived overlap in content areas

(c) cross-listing of coursework

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**Common Course Numbering Review (Department Chair Must Initial):**

Does an equivalent course exist elsewhere in the MUS? Check all relevant disciplines if course is interdisciplinary. (http://mus.edu/transfer/CCN/ccn_default.asp)

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
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</table>

If YES: Do the proposed abbreviation, number, title and credits align with existing course(s)? Please indicate equivalent course/campus.

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**Exact entry to appear in the next catalog (Specify course abbreviation, level, number, title, credits, repeatability (if applicable), frequency of offering, prerequisites, and a brief description.)**

**C 529 Studio Training for the Actor IV: Company 3 cr.** Offered spring. Prereq., THTR 528. Extensive ensemble studio and scene work involving performance analysis and theory. Co-convenes with THTR 426.

**Justification:** How does the course fit with the existing curriculum? Why is it needed?

We are proposing this course to replace the need for MFA candidates to repeat THTR 523 during their second and third years in the program. By restructuring this course, students can experience different and specific in-depth training each of their six semesters in the program and that specific and varied training will be reflected in their transcripts. The course can also then follow Grad Council's requirements for a co-convening course. We are also adding a Professional Development Fee that is identical to the one attached to other courses in this sequence.

**Are there curricular adjustments to accommodate teaching this course?**

Yes.
U 426 Acting VIII: Company 3 cr. Offered spring. Prereq., THTR 425. Extensive studio and scene work involving performance analysis and theory.

New, increased fees are only approved on an annual basis by the Board of Trustees. The generation fee as authorized by Administration and Finance is due only for courses meeting specific conditions according to policy 12.1. (http://mus.edu/boaa/12.1.pdf). Please indicate whether this course will be considered for a fee.

If YES, what is the proposed amount of the fee?  $25

Justification: The fee is used to prepare audition materials, take field trips, and to provide other items to enhance the student's professional portfolio. Other courses in this area of training for the Theatre & Dance acting program are assessed an identical fee.

<table>
<thead>
<tr>
<th>Deletion</th>
<th>Course Number Change</th>
<th>Title</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>From:</td>
<td>Level U, UG, G Co-convened From:</td>
<td>Is there a fee associated with the course?</td>
</tr>
<tr>
<td></td>
<td>To:</td>
<td></td>
<td></td>
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</tbody>
</table>

1. Current course information at it appears in catalog (http://www.umn.edu/catalog)

2. Full and exact entry (as proposed)

3. If cross-listed course: secondary program & course number

4. If co-convened course: companion course number, title, and description (include syllabus of companion course in section V) See procedure 301.20 http://umn.edu/facultysenate/committees/grad_council/procedures/default.aspx

5. Is this a course with MUS Common Course Numbering? http://mus.edu/transfer/CCN/ccn_default.asp

   If yes, please explain below whether this change will eliminate the course's common course status.

   YES  NO

6. Graduate increment if level of course is changed to UG. Reference procedure 301.30 http://umn.edu/facultysenate/committees/grad_council/procedures/default.aspx

   (syllabus repeats title in section V)

7. Other programs affected by the change

   Have you reviewed the graduate increment guidelines? Please check (X) space provided.

   YES  NO
Studio Training IV: Company - THTR 529 01  
MWF 2:10-4 McGill 125

John DeBoer  
McGill 212A  
john.deboer@umontana.edu  
Office Hours: 11:30-1:00 TR  
Greg Johnson  
PARTV  
greg.johnson@umontana.edu

Objectives  
This is final studio acting course in the MFA program at the School of Theatre & Dance, building on the exploration of ensemble fostered throughout the graduate acting sequence. Students will engage in exercises designed to build ensemble while working on advanced scene study from all eras and genre of drama.

This course will provide a means of accessing actor training through performance art, devised material, and non-traditional texts.

Scene study this semester will attempt to answer the question posed by Theorist and Critic, Richard Schechner, in his recent essay in American Theatre Magazine, “Casting Without Limits.” What if theatres stopped using actors’ gender, age, race, and body type to assign roles? The culmination of the semester will be a sharing of where we are with the work and our colleagues as a company in whatever form we feel is appropriate at the time.

Each graduate student will coach students in THTR 426 on monologues, read additional texts, and participate in individual meetings with both professors. Students will also engage in additional cohort interactions, classroom presentations, and projects on their own.

Ensemble Work  
To foster an encouraging and productive environment for our work, we will treat the McGill 125 as a sacred space. Please remove your shoes and socks before entering the classroom and cease all conversation. Once you have stowed your belongings, begin to straighten the area, picking up any trash and returning any rehearsal furniture to the periphery. If you arrive early, use this time for silent reflection, meditation, or stretching. If you must speak, speak only of the work we will as a company. This does not mean we will not have the freedom to laugh and enjoy our ensemble, but we must remain focused on our tasks.

Policy  
As a graduate-level acting course there are no un-excused absences. Two absences drop the grade a letter and so on. Two tardy arrivals equal one absence.

Grades will be determined by attendance, involvement, intellectual and creative contribution to the process, engagement, and preparedness, contribution to the ensemble and a final reflection paper at the end of the course.
Grading
Attendance Process and Participation  75%
Reflection and Critique of Artistic Progress  25%
Coaching, Presentations/Readings,  
Outside Meetings  20%

Required Texts
This spring, all courses in the College of Visual and Performing Arts will be participating in a pilot trial of the new online course environment known as Moodle:

https://umonline.mrooms3.net/

There will be no required text this semester, although inspirational readings will be assigned and posted to Moodle on occasion.

Class structure
Scene work will be structured based on the following philosophy: “I want to, I’m going to, how will I?” You may choose any scene you like from the following topic areas, and you may be cast in any role, regardless of age, sex, race, body-type, etc.

Weeks 1-2  Assigned Scenes
Final Performance Date: February 4
Group Leaders: Greg and John

Weeks 3-5  Classics – Greeks to Jacobean Drama
Final Performance Date: February 25
Group Leaders: Hailey and Sarah

Weeks 6-8  The American Canon - Revisiting Acting 3
Final Performance Date: March 18
Group Leaders: Nichole and Katie

Weeks 9-11  The English – Oscar Wilde to Present
Final Performance Date: April 15
Group Leaders: Bridget and Sarah

Weeks 12 and On  Final Project – “Now What?” Devised Performance
Final Performance Date: May 11, 3:20-5:20 PM

Throughout our scene explorations, you will be assigned to groups, and will decide as a company what you would like to explore. For each scene, you will work with one of the instructors as your guide, and a student leader.

Studio time will use the following schedule (subject to change):

Mondays  2:10-3:05  Greg’s Group
  3:05-4:00  John’s Group

Wednesdays  2:10-3:05  John’s Group
  3:05-4:00  Greg’s Group

Fridays  3:10-4:00  Company Sharing, Feedback, and Reflection
Academic Misconduct and the Student Conduct Code
All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://life.umt.edu/vpsa/student_conduct.php.

School of Theatre and Dance Policies
All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance Student Handbook. The Handbook is available online at http://www.umt.edu/theatredance/about/handbook.

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Acting VIII: Company - THTR 426 01
MWF 2:10-4 McGill 125

John DeBoer
McGill 212A
john.deboer@umontana.edu
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Objectives
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Scene study this semester will attempt to answer the question posed by Theorist and Critic, Richard Schechner, in his recent essay in American Theatre Magazine, “Casting Without Limits.” What if theatres stopped using actors’ gender, age, race, and body type to assign roles? The culmination of the semester will be a sharing of where we are with the work and our colleagues as a company in whatever form we feel is appropriate at the time.

Ensemble Work
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Policy
As an upper-level acting course there are no un-excused absences. Two absences drop the grade a letter and so on. Two tardy arrivals equal one absence.
Grades will be determined by attendance, involvement, intellectual and creative contribution to the process, engagement, and preparedness, contribution to the ensemble and a final reflection paper at the end of the course.

**Grading**

- Attendance Process and Participation: 75%
- Reflection and Critique of Artistic Progress: 25%

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Revised 5-4-11