

**THAR 10A Course Outline as of Fall 1998****CATALOG INFORMATION**

Dept and Nbr: THAR 10A Title: INTRO ACTING TECH  
 Full Title: Introduction to Techniques of Acting  
 Last Reviewed: 5/14/2018

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	3.00	Lab Scheduled	3.00	17	Lab Scheduled	52.50
		Contact DHR	0		Contact DHR	0
		Contact Total	5.00		Contact Total	87.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

**Catalog Description:**

An intensive study of fundamental acting concepts as exhibited through improvisation, individual, and group performance.

**Prerequisites/Corequisites:****Recommended Preparation:**

Eligibility for ENGL 100 or ESL 100

**Limits on Enrollment:****Schedule of Classes Information:**

Description: Intro to basic acting skills; an intensive study of fundamental acting concepts as exhibited through improvisation, individual, and group performance. (Grade Only)

Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 100 or ESL 100

Limits on Enrollment:

Transfer Credit: CSU;UC. (CAN DRAM8)

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

**AS Degree:**      **Area**      Effective:      Inactive:  
**CSU GE:**      **Transfer Area**      Effective:      Inactive:

**IGETC:**      **Transfer Area**      Effective:      Inactive:

**CSU Transfer:** Transferable      Effective:      Spring 1988      Inactive:

**UC Transfer:** Transferable      Effective:      Spring 1988      Inactive:

### **CID:**

CID Descriptor: THTR 151      Acting I  
SRJC Equivalent Course(s):      THAR10A

### **Certificate/Major Applicable:**

Certificate Applicable Course

## **COURSE CONTENT**

### **Outcomes and Objectives:**

The students will:

1. Develop an understanding and demonstrate control of basic physical and vocal acting techniques.
2. Understand and demonstrate basic techniques of characterization.
3. Utilize the Stanislavski Approach to acting technique.
4. Develop and exhibit competence in ensemble acting.
5. Analyze, rehearse, and perform a scripted text from a modern or contemporary play.

### **Topics and Scope:**

The students will perform 5 exercises showing the following skills:

1. The Actor
  - A. The instrument (Body and Voice); Relaxation, Diaphragmatic Breathing, Physical and Vocal Flexibility, Speech, Stage Movement and Business.
  - B. Inner Resources: Concentraion, Sense Recall/Emotional Memory, Personalization, Imaging.
2. The Text
  - A. The Given Circumstances: Who? What? When? Where? Why?
  - B. Defining the Role: Character History, Character History, Character Personality, Character Behavior, Utilization of the Magic "If" from Stanislovski.
  - C. Defining the Action: Objective/Action; Beat
  - D. Playing the Action: Obstacle, Conflict.
3. The Rehearsal
  - A. Blocking, Stage Postitions, Acting Areas.
  - B. Working with the Director, the other Actors.
  - C. Procedures for Memorization.

#### 4. The Performance

- A. The Environment: Its Effect Upon the Actor as Character.
- B. The Props: Endowment of Objects with Real Significance.
- C. The Characters: Relationship between Actors as Characters.

#### Assignment:

1. Three Acting Exercises (1A, 1B, 2A above) ranging from 3 to 5 minutes in length.
2. One Monologue Performance from a modern or contemporary play, ranging from 1-2 minutes in length.
3. One Scene Performance from a Modern or Contemporary Play, ranging from 5-10 minutes in length.
4. One written Character Analysis (2A-2D above).
5. One play critique of a Theatre Arts Department production.
6. One in-class test from the text that will include acting vocabulary.

#### Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because skill demonstrations are more appropriate for this course.

Writing  
0 - 0%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving  
0 - 0%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances, Performance exams

Skill Demonstrations  
70 - 80%

**Exams:** All forms of formal testing, other than skill performance exams.

None

Exams  
0 - 0%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

ATTENDANCE AND PARTICIPATION

Other Category  
10 - 15%

#### Representative Textbooks and Materials:

ACTING, THE FIRST SIX LESSONS, Richard Boleslavsky, 1994, Theatre Arts Books

AN ACTOR PERFORMS by Mel Shapiro. 1997, Harcourt, Brace & Co  
THE STANISLAVSKI SYSTEM by Sonia Moore, 1984, 2Ed, Penguin Books  
AUDITION by Michael Shurtleff, 1980, Bantam/Doubleday  
THE BEGINNING ACTOR'S COMPANION by Donna Breed and Susan Pate, 1996, 3Ed  
Kendall Hunt  
ACTING WITH BOTH SIDES OF YOUR BRAIN, by Delgado, 1986, Harcourt, Brace  
ACTING IS BELIEVING by Charles McGaw, 1996, 7ED, Harcourt, Brace  
AN ACTOR PREPARES by Constantin Stanislavski, 1984, Theatre Arts Books  
ART AND FEAR by David Bayles and Ted Orland, 1993, Capra Press  
ACTOR'S BOOK OF SCENES FROM NEW PLAYS by Eric Lane & Nina Shengold, 1988  
Penguin Books  
PRACTICAL HANDBOOK FOR THE ACTOR by Millissa Bruder, Lee Michael Cohn,  
Madelaine Olneck, Nathaniel Pollack, Robert Previto, Scott Zigler, 1986  
Random House  
MULTICULTURAL SCENES FOR YOUNG ACTORS edited by Craig Slate and Jack  
Sharrar, 1995, Smith & Kraus