

THAR 13 Course Outline as of Fall 1998**CATALOG INFORMATION**

Dept and Nbr: THAR 13 Title: ADV ACTING WORKSHOP

Full Title: Advanced Acting Workshop

Last Reviewed: 4/12/2021

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: 39 - Total 2 Times

Also Listed As:

Formerly:

Catalog Description:

Advanced theory and performance of non-realistic acting styles such as comedy of manners, farce, Shakespeare, etc.

Prerequisites/Corequisites:

Course Completion of THAR 10B

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

Description: Theory & performance with emphasis on auditions, in-depth scene work & production of full one-act plays. (Grade Only)

Prerequisites/Corequisites: Course Completion of THAR 10B

Recommended:

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Total 2 Times

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:	Fall 1981	Inactive:	
UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:	

CID:

Certificate/Major Applicable:

Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:

The students will:

1. Demonstrate advanced performance skills through a variety of non-realistic acting styles.
2. Demonstrate in-depth character analysis within the style of the non-realistic play.
3. Demonstrate critical analysis of performance.
4. Utilize the rehearsal process as a period of creative exploration.
5. Define individual acting obstacles and determine individual strengths.
6. Participate in a production intended for public performance.

Topics and Scope:

1. Introduction to non-realistic acting styles.
 - A. Shakespeare
 1. World of the play.
 2. Verse scansion.
 3. Status of the Character.
 4. Vocal demands of the style.
 5. Movement of the style.
 - B. Three Other Non-Realistic Styles (i.e: Greek, Kabuki, Commedia del l'Arte, Farce, Comedy of Manners, Absurdism, Brechtian, Post Moderism,etc.)
 1. World of the play.
 2. Demands of the text.
 3. Vocal demands of the style.
 4. Movement of the style.
2. Character Analysis from Non-Realistic Plays.
 - A. Shakespeare
 - B. Other Non-Realistic Plays (see 1B above)
3. Performance demonstrations in production.

Assignment:

1. Participation in group exercises during course of study.
 - A. Discussions of acting theory based on assigned readings.
 - B. Improvisations.
 - C. Vocal exercises for clarity, projection, dialect and style.
 - D. Physical exercises for relaxation, flexibility, and control.
2. Performance of three scenes, each demonstrating an understanding and competence in a different non-realistic style. Each scene will be 3-5 minutes in length.
3. Performance of a character from a Shakespearean play.
4. A written character study from a non-realistic play.
5. A written character study from a Shakespearean play.
6. Public performance of a published one-act play (or equivalent scenes) utilizing one non-realistic acting style (or inclusive of all styles studied during the semester). 45 minutes in length.
 - A. Attend all scheduled rehearsals.
 - B. Utilize a variety of rehearsal techniques.
 - C. Participate in a production intended for public performance.
7. A written critique of a Theatre Arts Departmental play production.

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.

Written homework, REQUIRES WRITTEN CRITIQUE OF PLAY PRODUCTION

Writing
10 - 20%

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, PROMPTNESS AND PREPARATION

Other Category
10 - 20%

Representative Textbooks and Materials:

ACTING WITH STYLE by John Harrop and Sabin Epstein, 1990, Prentice Hall

ACTING PROFESSIONALLY by Robert Cohen, 1990, Mayfield Publishing Co

TO THE ACTOR by Michael Chekhov, 1985, Harper & Row, Publishers

THE ACTOR AND HIS TEXT by Cicely Berry, 1987, C. Scribner & Sons

CREATING A ROLE by Constantin Stanislavski, 1961, Theatre Arts Books

SHAKESCENES (SHAKESPEARE FOR TWO) edited by John R. Brown, 1992, Applause

RESTORATION COMEDY IN PERFORMANCE by J.L. Styan, 1986, Cambridge

PLAYING SHAKESPEARE by John Barton, 1984, Methuen Inc

FREEING SHAKESPEARE'S VOICE by Kristin Linklater, 1992, Consortium

TRUTH IN COMEDY by Halpern, 1994, Merryweather Publishing Co