

THAR 10A Course Outline as of Fall 2025**CATALOG INFORMATION**

Dept and Nbr: THAR 10A Title: INTRODUCTION TO ACTING

Full Title: Introduction to Acting

Last Reviewed: 11/4/2024

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	6	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:

Students will learn fundamental acting techniques and concepts through exercises, theatre games, and improvisation, as well as lecture/demonstration. Designed for both majors and non-majors, this course includes individual and partnered performance assignments. Attendance at one or more SRJC Theatre Arts Department student productions is required.

Prerequisites/Corequisites:**Recommended Preparation:**

Eligibility for ENGL C1000 or EMLS 10 or equivalent or appropriate placement based on AB705 mandates.

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

Description: Students will learn fundamental acting techniques and concepts through exercises, theatre games, and improvisation, as well as lecture/demonstration. Designed for both majors and non-majors, this course includes individual and partnered performance assignments. Attendance at one or more SRJC Theatre Arts Department student productions is required.

(Grade Only)

Prerequisites/Corequisites:

Recommended: Eligibility for ENGL C1000 or EMLS 10 or equivalent or appropriate placement based on AB705 mandates.

Limits on Enrollment:

Transfer Credit: CSU;UC.

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:
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CSU Transfer: Transferable	Effective:	Spring 1988	Inactive:
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UC Transfer: Transferable	Effective:	Spring 1988	Inactive:
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CID:

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

Certificate/Major Applicable:

Both Certificate and Major Applicable

COURSE CONTENT

Student Learning Outcomes:

At the conclusion of this course, the student should be able to:

1. Analyze, rehearse, memorize, and perform characters from modern realistic plays in a variety of performance situations at a beginning acting level.

Objectives:

At the conclusion of this course, the student should be able to:

1. Apply and demonstrate control of basic vocal acting techniques, including projection, articulation, and breath support.
2. Apply and demonstrate control of basic physical acting techniques, including relaxation, "relaxed readiness", and motivated action.
3. Develop and demonstrate ability to concentrate and maintain focus, awareness, and spontaneity while acting.
4. Demonstrate basic techniques of physical and vocal characterization.
5. Use direct observation and basic research techniques in creating a character.
6. Analyze a script and document that analysis, applying basic principles and techniques of Stanislavski-based psychological realism to develop a character.
7. Work collaboratively within partnered and/or ensemble acting situations in the development of characters, whether scripted or improvised.
8. Apply basic improvisational acting techniques, including listening, responding, being in the moment, focusing, "saying yes," and respecting one another.
9. Memorize, retain, and accurately perform scripted text.
10. Assess and critique a performance from an observer's point of view, applying constructive

evaluation techniques in identifying the strengths and weaknesses of the acting within that performance.

11. Correctly use acting terminology and basic staging concepts during the rehearsal and performance process.

12. Rehearse, prepare, memorize, and perform a role in a partnered scene from a modern realistic play.

13. Rehearse, prepare, memorize, and perform a realistic monologue from a modern play following basic audition protocol and procedures.

Topics and Scope:

I. Introduction: What is Acting?

II. Ensemble Development

A. Trust and support

B. Give and take

C. Taking risks

D. Personal obstacles (e.g. inner critic)

III. Improvisation as an Acting Tool

A. Saying "yes"

B. Being in the moment

C. Impulses and stimuli

D. Listening and responding

E. Giving and receiving

F. Raising the stakes

G. Making your partner look good

H. Endowing objects and people

I. Avoiding indicating and anticipating

IV. The Actor's Instrument: Inner Resources

A. Concentration and focus

B. Sensory awareness, recall and imagery

C. Memory and emotional recall

D. Personalizing and substitution

E. Activating the imagination

F. Public solitude

V. The Actor's Instrument: The Body

A. Physical warmups

B. Breathing

C. Physical awareness

1. Tension and center

2. Spinal alignment and balance

D. Physical performance energy and "relaxed readiness"

E. Introduction to physical characterization

VI. The Actor's Instrument: The Voice

A. Vocal warmups

B. Diaphragmatic breathing

C. Supporting and rooting the sound

D. Vocal terminology and techniques

1. Articulation

2. Projection

3. Other vocal techniques (e.g. variation, tone, etc.)

E. Vocal performance energy

F. Introduction to vocal characterization

- G. Working with written dialogue
- VII. Stage Movement and Business
 - A. The areas of the stage
 - B. Stage positions
 - C. Basic blocking techniques and concepts
 - D. Motivating action
 - E. Creating and motivating business
 - F. Notating blocking in a script
- VIII. Stanislavski's Theoretical Approach to Acting
 - A. A brief history
 - B. An introduction to Stanislavski's system
 - 1. Truth, belief, and the "Magic If"
 - 2. Character, relationship, and status
 - 3. Objective, obstacles, and motivation
 - 4. Text, subtext, and interior monologue
 - 5. Strategy, tactics, evaluation, and beats (units)
 - 6. Importance of action over emotion
 - 7. Throughline and superobjective
- IX. Acting With a Script
 - A. Given circumstances
 - B. Analyzing a script for character clues and dramatic function
 - C. Defining the action
 - D. Playing the action
 - E. Scoring a script - basic techniques
 - F. Techniques for memorization
- X. Developing a Character
 - A. Character analysis - history, personality, behavior
 - B. Physical and vocal characterization
 - C. Direct observation - observing others for character inspiration
 - D. Basic character research
 - E. Abstraction
- XI. Scene Work: The Rehearsal Process
 - A. Working with other actors
 - B. Relationship between actors as characters
 - C. The environment
 - 1. Floorplan
 - 2. Offstage life
 - D. Rehearsal tools
 - 1. Rehearsal costumes
 - 2. Rehearsal props
 - E. Preparing and maintaining your script
 - F. Recording notes and thoughts
 - G. Staging and rehearsing a scene
- XII. The Performance
 - A. Working with props and costumes
 - B. Handling nerves
 - C. Dealing with audience responses
 - D. Pacing and performance energy
 - E. Leaving a performance behind
 - F. Evaluating a performance
 - 1. Constructive evaluation techniques
 - 2. Receiving criticism

- 3. Self-evaluation
- XIII. Introduction to the Audition Process
 - A. Monologues
 - 1. Qualities of a good audition monologue
 - 2. Preparing an audition monologue
 - 3. Presenting an audition monologue
 - a. Audition attire
 - b. Introducing and ending a monologue
 - B. Other aspects of auditions
 - 1. What to bring
 - 2. Audition forms
 - 3. Basic audition protocol
 - 4. Callbacks
 - 5. Cold readings
- XIV. Being in a Production*
 - A. Working with a director
 - B. The role of a stage manager
 - C. Rehearsal processes
 - D. Stages of a production process
 - E. Performing as members of an ensemble
 - F. Responsibilities of an actor

*All topics are covered in both lecture and lab portions of the course, except those sections marked by asterisks. Those marked topics are only covered in lecture.

Assignment:

All assignments below apply to both Lecture and Lab portions of the course.

Lecture- and Lab-Related Homework and Assignments:

1. Reading Homework (ungraded)

The student will read approx. 20-40 pages per week, including:

 - a. Textbook, course reader, and/or other instructor prepared materials
 - b. Three to five scripts (including 1 for Class scene, 1 for risk scene, and 1-2 for contrasting monologue package)
2. Performance Assignments (4-6)
 - a. Partnered scene study assignments (3 minimum)
 - b. Instructor selected scene study: modern, contemporary realism post 1940 (3-5 minute 2 person or 5-7 minute 3-person)
 - c. Contrasting Modern Contemporary (post 1940) 2-3 Minute Monologue Package (2 or more monologues, 1-1.5 minutes each)
 - d. Additional Instructor Assigned Physical/Vocal Profiling Performance(s) (0-2)
3. Play Attendance as Homework:
 - a. Attend 1-3 Theatre Arts Department production(s) during the semester
 - b. Participate in class discussion regarding the acting demands within each production and their relationship to course content
4. Written Assignments:
 - a. 250 - 500 word brief written exercises for performance preparation
 - b. Production Critique (1) 250-500 words
 - c. Written Character Analysis assignment(s) (1 - 2) for monologue and/or scene, 250-500 words
 - d. Script scoring assignment(s) for monologue and/or scene (1-2)

5. Quizzes and Exam:

- a. Quizzes on assigned reading to assess comprehension and application
- b. Exam on acting terminology and concepts

6. Class Attendance and Participation

- a. Arrive promptly and prepared for all class meetings
- b. Participate actively in a variety of acting exercises, theatre games, and improv pieces, as well as class discussions

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 assignments	Writing 10 - 20%
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Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None	Problem solving 0 - 0%
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Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Performance assignments	Skill Demonstrations 55 - 70%
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Exams: All forms of formal testing, other than skill performance exams.

Quiz(zes) and exam	Exams 10 - 20%
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Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation; play attendance	Other Category 10 - 15%
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Representative Textbooks and Materials:

Acting: Onstage and Off. 7th ed. Barton, Robert. Cengage. 2016. (classic).

The Actor in You: Twelve Simple Steps to Understanding the Art of Acting. 6th ed. Benedetti, Robert. Pearson. 2015. (classic).

Scripts for selected monologue and scene

Instructor prepared material