**THAR 10A Course Outline as of Spring 2019**

# CATALOG INFORMATION

Dept and Nbr: THAR 10A Title: INTRODUCTION TO ACTING
Full Title: Introduction to 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 | 14 | 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

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|---|---|
| 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 introduction to 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 productions is required.

**Prerequisites/Corequisites:**

**Recommended Preparation:**
Eligibility for ENGL 100 or ESL 100

**Limits on Enrollment:**

**Schedule of Classes Information:**
Description: An introduction to 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 productions is required. (Grade Only)
Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 100 or ESL 100
Limits on Enrollment:
Transfer Credit: CSU;UC.
Repeatability: Two Repeats if Grade was D, F, NC, or NP

## ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

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

**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. Upon successful completion of this course, the student will be able to analyze, rehearse, memorize, and perform characters from modern realistic plays in a variety of performance situations at a beginning acting level.

**Objectives:**
In order to achieve these learning outcomes, during the course the student will:
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, "alert restfulness," 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 pyschological 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:**

[Note: While all content listed below is introduced during this course, some subtopics may only be touched on briefly, whereas others will be covered in more depth. Instructors may change the chronological order of topics and subtopics, as well as determine degree of subtopic emphasis to suit student needs and his/her individual teaching style.]

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 "alert restfulness"
  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 (e.g. animal imagery, inanimate objects, etc.)

XI. Scene Work: The Rehearsal Process
A. Working with other actors
B. Relationship between actors as characters
C. The environment (floorplan and off-stage life)
D. Rehearsal tools (e.g. rehearsal clothes, props, etc.)
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 (e.g. laughter)
D. Pacing and performance energy
E. Leaving a performance behind
F. Evaluating a performance
1. Constructive evaluatuation techniques
2. Receiving criticism
3. Self-evaluation

XIII. Introduction to the Audition Process (brief)

A. Monologues
1. What makes 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 you might be asked to bring (resume, headshot, etc.)
2. What you might be asked to fill out at an audition
3. Basic audition protocol
4. What are callbacks and cold readings?

XIV. Being in a Production*
A. Working with a director
B. The role of a stage manager
C. Rehearsal processes (e.g. calltime, callboard, etc.)
D. Stages of a production process
E. Performing as members of an ensemble
F. Responsibilities of an actor in a production

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.]

Class Attendance and Participation - The student is expected to:
1. Arrive promptly and prepared for all class meetings.
2. Participate actively in a variety of acting exercises, theatre games, and improv pieces, as well as class discussions.

Homework and Assignments
This class requires approximately four hours per week of homework and out-of class rehearsal for performance assignments.

Reading Homework
The student will read approx. 5-20 pages per week.
A. Textbook, course reader, and/or other instructor prepared materials.
B. Two scripts - one for monologue assignment and one for scene assignment.

Performance Assignments

A. Prepare and perform 3-6 graded acting exercises, demonstrating various performance skills. Exercises range from 30 sec.-5 minutes in length.
Examples:
1. Tongue twister exercise (to access application of articulation skills)
2. Observation exercise (observing and performing someone else)
3. Public solitude exercise (concentration and focus on stage)
4. Given Circumstances exercise (applying given circumstances in order to motivate action)

5. Open scene exercise (working with transitive, active verbs)

B. Monologue: Prepare, memorize, rehearse, and perform a monologue from a stage play, presenting it in an audition format.
   1. Recommmended criteria for monologue selection:
      a. From a published play that the student can find and read
      b. Acting style of scene - realism
      c. From a modern/contemporary play, preferably written after 1940
      d. Length: 1- 1 1/2 minute
   2. Monologue selection:
      May be assigned by instructor, selected by student from a pre-approved collection or list, and/or selected by student from library and department collections with instructor assistance. (Students with prior performance experience may be allowed to find monologues independently with instructor approval.)
   3. Rehearsal process and evaluation:
      Each student will receive instructor coaching and observe the coaching sessions for other students. During the development process, the student's progress will be evaluated by the instructor a minimum of three times:
      a. On-book rehearsal
      b. Off-book rehearsal
      c. Final performance

C. Scene: Prepare, memorize, rehearse, and perform a partnered scene from a stage play.
   1. Recommmended criteria for scene selection:
      a. From a published stage play, which each actor must find and read.
      b. Acting style of scene - realism
      c. From a modern/contemporary play, preferably written after 1940
      d. Scene length determined by instructor, based on class enrollment
         Recommended length: 2-person scene: 3-5 minutes
                             3-person scene: 5-7 minutes
   2. Scene selection:
      May be assigned by instructor, selected by students from a pre-approved collection or list, and/or selected by students from library and department collections with instructor assistance. (Students with prior performance experience may be allowed to find scenes independently with instructor approval.)

   3. Rehearsal process and evaluation:
      Scene partners will receive instructor coaching during in-class group coaching sessions, as well as observe the coaching sessions for other scenes. During the scene development process, the student's progress will be evaluated by the instructor a minimum of four times:
      a. On-book rehearsal
      b. Off-book rehearsal
      c. Dress rehearsal or preview
      d. Final performance

Play Attendance as Homework:
Attend 1-3 Theatre Arts Department productions during the semester**. Participate in class discussion regarding the acting demands within each production and their

relationship to course content. (**In special cases, may be substituted for another pre-approved production by the instructor.) Students will:

a. Have multiple performance dates from which to choose.
b Provide their own transportation.
c. Receive one free ticket to each SRJC production during the semester they are enrolled in one or more Theatre Arts classes.

Written Assignments:

A. 250-500 words brief written exercises, usually part of preparation for performance exercises. Length: 1 paragraph-2 pgs. May be instructor-prepared forms.
B. 1 Production Critique, focusing on the acting in a SRJC production and using appropriate terminology. (1-2 pgs.)
C. 1-2 written Character Analysis assignments (for monologue and/or scene). (1-2 pgs. or instructor-prepared form)
D. 1-2 script scoring assignments (for monologue and/or scene).

Quizzes and Exam:

A. Approx. 4-8 quizzes on assigned reading to assess comprehension and application; may be in-class or take-home quizzes, or may take the form of a take-home reading assessment exercise.
B. In-class exam on acting terminology and concepts; exam may or may not be given as a final.

**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.

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| Character analysis; scoring; play critique; written exercises | Writing<br>10 - 20% |

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

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| None | Problem solving<br>0 - 0% |

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

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| Acting exercises; Monologue preparation and performance; Scene preparation and performance. | Skill Demonstrations<br>55 - 70% |

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

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| Terms and concepts exam; quizzes or reading assessment exercises | Exams<br>10 - 20% |

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

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| Attendance and participation | Other Category<br>10 - 15% |

**Representative Textbooks and Materials:**
Acting: Onstage and Off. 7th ed. Barton, Robert. Cengage. 2016

The Actor in You: Twelve Simple Steps to Understanding the Art of Acting. 6th ed. Benedetti, Robert. Pearson. 2014 (classic)

Scripts for selected monologue and scene

Instructor prepared material