THAR 10B Course Outline as of Fall 2025

CATALOG INFORMATION

Dept and Nbr: THAR 10B Title: SCENE STUDY & CHARACTER
Full Title: Scene Study and Characterization
Last Reviewed: 11/25/2024

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 complete an intensive acting study of characterization focusing on psychological, physical, and vocal techniques, as exhibited through modern/contemporary scene work. Students will learn Stanislavski-influenced theoretical methods and script analysis, and receive an introduction to the business of acting. Attendance at one or more SRJC Theatre Arts student productions is required.

Prerequisites/Corequisites:
Course Completion of THAR 10A

Recommended Preparation:

Limits on Enrollment:

Schedule of Classes Information:
Description: Students will complete an intensive acting study of characterization focusing on psychological, physical, and vocal techniques, as exhibited through modern/contemporary scene work. Students will learn Stanislavski-influenced theoretical methods and script analysis, and receive an introduction to the business of acting. Attendance at one or more SRJC Theatre Arts

student productions is required. (Grade Only)
Prerequisites/Corequisites: Course Completion of THAR 10A
Recommended:
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:

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

CID:
CID Descriptor: THTR 152 Acting II
SRJC Equivalent Course(s): THAR10B

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. Develop, rehearse, and perform a variety of roles in scenes and monologues from modern realistic plays, creating distinct and believable characterizations through the application of physical and vocal techniques, script analysis, research, and varied acting methodologies.

Objectives:
At the conclusion of this course, the student should be able to:
1. Effectively analyze and interpret a script, identifying and expanding upon a script's character details and given circumstances in the development and performance of a role.
2. Implement the major principles of Stanislavski-based acting theory in the analysis, rehearsal, and performance of a truthful and dynamic portrayal.
3. Perform a variety of characters from realistic plays; explore characters both within and outside type in order to stretch the student's ability to develop authentic characterizations.
4. Research a role and synthesize the research results in the development of a character.
5. Explore a variety of acting methods through the use of representative exercises and rehearsal tools.
6. Employ direct observation of a life model in the development of a role, embodying the person observed through physical and vocal adaptations.
7. Exhibit audition skills including the selection, preparation, and performance of a contrasting monologue package showcasing the actor's skills, range, and self-awareness of type.
8. Expand vocal and physical flexibility and control, including the ability to redirect physical hypertension into productive performance energy; utilize warm-ups as mental, physical, and vocal preparation for rehearsal and performance.

9. Develop and exhibit basic skills in psychological, physical, and vocal characterization.
10. Observe and objectively critique performances in writing, and class discussions distinguishing between truthful and mechanical, forced and/or self-conscious acting.
11. Accurately use theatre terminology and acting vocabulary in a variety of circumstances including: class discussions, analysis documentation, scene rehearsals, and critiques.
12. Stage partnered scenes applying a working knowledge of basic blocking concepts, and incorporating motivated movement and business within a floor plan.
13. Cultivate organizational skills as a beginning actor including rehearsing independently outside of class, and completing other responsibilities in the preparation of a role for performance.
14. Collaborate with one or more partners in the rehearsal, preparation, and performance of partnered scenes.
15. Demonstrate an introductory understanding of the business of acting including: recognition of key tools, unions, training paths, resources, and compiling an acting resume according to a professional format.

Topics and Scope:

I. Introduction
- A. Making a first impression
- B. Learning to multi-task
- C. Techniques for giving and receiving criticism
- D. Maintaining an actor's notebook
- E. What a focused study of acting requires

II. The Business of Acting*
- A. Self-marketing tools
  - 1. Acting resumes
  - 2. Headshots
- B. Actor resources
  - 1. Publications and websites
  - 2. Organizations
  - 3. Unions
  - 4. Agents and managers
  - 5. Casting directors
- C. The life of a working actor
- D. Training and education
- E. Alternative career paths for actors

III. Auditioning
- A. Monologues
  - 1. How to find audition monologues
  - 2. Selecting material that works for you
  - 3. Establishing a monologue morgue
  - 4. Staging and presenting a monologue in an audition
- B. Contrasting audition packages
  - 1. What makes a good contrasting package?
  - 2. Selecting material that works for you
  - 3. Staging and presenting a contrasting package
- C. Cold reading techniques
- D. Other types of auditions
- E. Audition etiquette and protocol

IV. What's My Type?
- A. Type casting and character types

- B. Identifying your type and your range
- C. Embracing your type and making it work for you

V. Developing the Actor's Instrument: The Mind
- A. Mental warmups
- B. Trust and risk
- C. Self-perceptions
- D. Enhancing inner resources
  1. Focus and concentration
  2. Awareness and self-awareness
  3. Sensory awareness, recall, and imagery
  4. Memory and emotional recall
  5. Personalizing and substitution
  6. Tapping into the imagination
  7. The mind/body connection
- E. Leaving the role 'at the office'

VI. Developing the Actor's Instrument: The Body
- A. The "physical recipe"
  1. Breathing
  2. Alignment and silhouette
  3. Balance
  4. Center - where we lead from
  5. Movement - tempo, rhythm, energy, directness, etc.
- B. Physical Awareness
  1. Analyzing one's habits, adaptions, and 'cultural binding'
  2. Diagnosing physical tension and self-consciousness
- C. Physical performance and characterization techniques
  1. Balance and centering
  2. Expanding flexibility and clarity of gesture
  3. Physical neutrality
  4. Psychological gesture
  5. Sustaining performance energy and 'relaxed readiness'
  6. Changing centers
  7. Using abstraction (e.g. animals, objectives, etc.) to develop character
  8. Direct observation
  9. Safety
- D. Physical warmups
  1. Function
  2. Types of exercises
- E. Types of physical training methods
  1. Laban
  2. Alexander
  3. Other

VII. Developing the Actor's Instrument: The Voice
- A. The "vocal recipe"
  1. Articulation
  2. Projection and volume
  3. Quality or tone
  4. Pitch or range
  5. Pronunciation
     a. Dialects and accents
     b. Speech impediments
  6. Tempo and rhythm; rate

7. Word choice and non-verbals
B. Vocal Awareness
1. Analyzing one's habits, adaptions, and "cultural binding"
2. Diagnosing vocal tension and self-consciousness
C. Vocal performance and characterization techniques
1. Expanding diaphragmatic breathing
2. Relationship of physical and vocal elements
3. Enhancing vocal variety
4. Working with text
a. Operative words
b. Upward inflection
D. Vocal health and safety
E. Special vocal demands
1. Screams
2. Crying
3. Other specialties
F. Vocal warmups
1. Function
2. Types of exercise
G. Types of vocal training and methods
1. Linklater
2. Berry
3. Other
VIII. Delving Deeper into Stanislavski-Based Character Development
A. Psychological character development techniques
B. Relationships
1. Status
2. Other aspects of relationships
C. Objectives
D. Obstacles
E. Strategies, tactics
F. Units of action (beats)
G. Text, subtext, and interior monologue
H. Working with the ten system steps
1. Given circumstances
2. The "Magic If"
3. Super Objective
4. Through-line of actions
5. Scoring the role
6. Endowment
7. Recall
8. Images
9. External adjustment
10. The creative mood
I. Applying intention and motivation to an open scene script
IX. Working With a Script
A. The world of the play
B. Research techniques for an actor
C. Analyzing a script
D. Preparing a rehearsal script
E. Scoring a script
X. Interpretive Techniques and Challenges

A. Internal versus external character development
B. Playing a character out of type
C. Playing a character very similar to you
D. When a character's values/beliefs are very different from your own
E. Balancing truth and technique
F. Believability - "performing a role" vs. being a role

XI. Rehearsal Preparation and Process
A. Researching a role
B. Motivated blocking and making dynamic staging choices
C. Developing business and bits
D. Memorizing and rehearsing lines
E. Working with a director, teacher, or coach
F. Working with a scene partner

XII. Expanding Your Rehearsal Process
A. Rehearsal improvisations, exercises, and development tools
B. Endowing props and working with costumes
C. Expanding characterization choices
D. Commitment - raising the stakes and getting past "the wall"
E. Types of creative character development projects (optional faculty choice)

XIII. Brief Overview of Other Acting Theories and Methods
A. Offshoots of Stanislavski
1. "The Method"
2. Michael Chekhov
3. Meisner
4. Other offshoots
B. New theories and methods
1. Viewpoints
2. Suzuki

XIV. Special Performance Skills and Situations (Optional faculty choice)
A. Working in varied performance spaces
B. Intimacy training
C. Basic unarmed combat techniques
D. The differences between stage and on-camera acting
E. Other special performance skills and situations

*Topics marked with asterisks are only covered in lecture.

Assignment:

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 related to performance assignments

2. Performance Assignments (4-6)
a. Partnered scene study assignments modern, contemporary realism post 1940 (3 minimum)
b. Instructor selected scene study from a play: modern, contemporary realism post 1940 (3-5 minute 2 person or 5-7 minute 3-person)
c. Contrasting Modern Contemporary (post 1940) Monologue Package (2 or more monologues 1-1.5 minutes each)
d. Additional Instructor Assigned Physical/Vocal Profiling Performance(s) (0 - 2)

3. Production Attendance as Homework:
   a. Attend 1 - 3 Theatre Arts Department student 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 (3-10)
   b. Exam on acting terminology and concepts
6. Class Attendance and Participation

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 exercises, Production critique, character analysis, script scoring	Writing 15 - 25%

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.

Performance assignments	Skill Demonstrations 60 - 75%

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

Quizzes and exam	Exams 5 - 15%

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

Attendance and participation; play attendance	Other Category 5 - 10%

Representative Textbooks and Materials:
Acting: Onstage and Off. 7th ed. Barton, Robert. Cengage. 2016. (classic).
Respect for Acting. 2nd ed. Hagen, Uta. Wiley. 2008. (classic).
Scripts for selected scenes
Instructor prepared materials