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(760) 921-5500

Course Control Number: CCC000604818		
Course Outline Approval Dates		
Modality	Curriculum Committee	Board of Trustees
Face-to-face	3/14/2019	4/16/2019
Correspondence Ed.		
Distance Ed.		

COURSE OUTLINE OF RECORD

Course Information

Course Initiator: Sioux Stoeckle			
CB01 - Subject and Course #: THA 152			
CB02 - Course Title: Acting II			
New Course: <input checked="" type="checkbox"/>		Non-Substantial: <input type="checkbox"/>	Substantial: <input type="checkbox"/>
Articulation Request: <input checked="" type="checkbox"/> UC	<input checked="" type="checkbox"/> CSU	<input checked="" type="checkbox"/> CSU-GE	<input checked="" type="checkbox"/> IGETC
Lecture Hours: 54		Laboratory Hours:	Clinical/Field Hours:
CB06/CB07: Course Units: 3.0			
Prerequisites: THA 151 (Acting I) or equivalent with a grade of "C" or higher			
Co-requisites:			
Advisories:			
CB03 - TOP Code:	1007.00 - Dramatic Arts		
CB04 - Credit Status:	D - Credit - Degree Applicable		
CB05 - Transfer Status:	B - Transferable to CSU only		
CB08 - Basic Skills Status:	N - Course is not a basic skills course		
CB09 - SAM Priority Code:	E - Non-Occupational		
CB10 - Cooperative Work:	N - Is not part of Cooperative Work Experience Education Program		
CB11 - Course Classification:	Y - Credit Course		
CB13 - Approved Special:	N - Course is not a special class		
CB21 - Prior Transfer Level:	Y - Not Applicable		
CB22 - Noncredit Category:	Y - Credit Course		
CB23 - Funding Agency:	Y - Not Applicable		
CB24- Program Status:	1 - Program Applicable		
Transfer Request:	A= UC and CSU		

Please select the appropriate box(s) of the modalities in which this course will be offered, and fill out the appropriate sections for that mode.

- Face-to-Face – Section B
- Correspondence Education – Section C
- Distance Education – Section D

JUSTIFICATION OF NEED:

THA 152 meets the requirements of the Transfer Model Curriculum (TMC) in Theatre and will be part of the Theatre Arts Associate Degree for Transfer.

CATALOG DESCRIPTION:

This course follows THA 151 (Acting I) and continues the exploration of theories and techniques used in preparation for the interpretation of drama through acting. The emphasis will be placed on deepening the understanding of the acting process through character analysis, monologues, and scenes. The characterization study will focus on psychological, physical, and vocal techniques, as exhibited through modern/contemporary scene work. The course focuses on Stanislavski-influenced theoretical methods and script analysis. Attendance at one or more live theatrical productions is required.

COURSE OBJECTIVES:

1. Demonstrate an understanding of the various techniques of acting in performance.
2. Develop an expanded range and flexibility as an actor.
3. Demonstrate the ability to create a character using textual analysis.
4. Evaluate scene work developed from published plays.
5. Apply elements of effective acting techniques as a personal standard.
6. Evaluate acting techniques in a live performance.

STUDENT LEARNING OUTCOMES:

1. The student will perform a 7-10 minute monologue or partner scene from a full-length play, fully demonstrating principles and techniques of performance and character analysis developed in class to the level of an intermediate acting student.
2. The student will complete a script analysis demonstrating an understanding of given circumstances and dramatic structure.
3. The student will identify and evaluate acting techniques as observed in live performance.

A. COURSE OUTLINE AND SCOPE

1. Outline of topics or content:

- I. Introduction
 - A. Making a first impression
 - B. Learning to multi-task (an essential skill for an actor)
 - C. Techniques for giving and receiving criticism
 - D. Maintaining an actor's notebook
 - E. What a focused study of acting requires
- II. 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 (musicals, etc.)
 - E. Audition etiquette and protocol
- III. 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
- IV. Developing the Actor's Instrument: The Mind
 - A. Mental warm-ups

- 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'
- V. 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, adaptations 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
 - D. Physical warmups - function and types of exercises
 - E. Types of physical training methods (e.g. Laban, Alexander, etc.)
- VI. 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, adaptations 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 (operative words, upward inflection, etc.)
 - D. Vocal health
 - E. Special vocal demands (e.g. screams, crying, etc.)
 - F. Vocal warmups - function and types of exercise
 - G. Types of vocal training and methods (e.g. Linklater, Berry, etc.)
- VII. Stanislavski-Based Character Development
 - A. Psychological character development techniques
 - B. Delving deeper into Stanislavski's system
 - 1. Relationships and status
 - 2. Objectives and obstacles

3. Strategies, tactics and units of action (beats)
4. Text, subtext and interior monologue
- C. Working with the ten system steps
 1. Given circumstances
 2. The "Magic If" and Super Objective
 3. Through-line of actions and scoring the role
 4. Endowment, recall, and images
 5. External adjustment and the creative mood
- D. Applying intention and motivation to an open scene script
- VIII. 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
- IX. Interpretive Techniques and Challenges
 - A. Internal vs 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
- X. Rehearsal Preparation and Process
 - A. Researching a role
 - B. Motivating 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
- XI. Expanding Your Rehearsal Process
 - A. Rehearsal improvisations, exercises, and development tools
 - B. Endowing props and working with costumes
 - C. Expanding characterization choices (physical, vocal)
 - D. Commitment - raising the stakes and getting past "the wall"
 - E. Types of creative character development projects (optional)
- XII. Brief Overview of Other Acting Theories and Methods
 - A. Offshoots of Stanislavski (e.g. "The Method", Michael Chekhov, Meisner, etc.)
 - B. New theories and methods (e.g. Viewpoints, Suzuki, etc.)
- XIII. Special Performance Skills and Situations (Optional Topics)
 - A. Working in thrust and arena spaces
 - B. Handling scenes requiring intimacy
 - C. Basic unarmed combat techniques
 - D. The differences between stage acting and acting for the camera
 - E. Other special performance skills and situations

2. If a course contains laboratory or clinical/field hours, list examples of activities or topics:

3. Examples of reading assignments:

In addition to weekly reading assignments from the course textbook, students will read several plays and scenes from contemporary theatrical pieces.

4. Examples of writing assignments:

Students will write character and scene analyses. They will also provide written critiques of acting they observe over the course of the semester, including an analysis of acting techniques observed in live performance(s) outside of class.

5. Appropriate assignments to be completed outside of class:

Students will rehearse and memorize lines outside of class in preparation for in-class presentation of scenes and monologues. Students will attend at least one live performance outside of class and write an analysis paper. Students will read scripts and engage in research in the process of analyzing scripts.

6. Appropriate assignments that demonstrate critical thinking:

Students will evaluate techniques for creating a character and will experiment with those techniques in order to formulate a well-rounded character on stage.

Students will also analyze works of literature and assemble details of a character's identity and personality by examining the given circumstances, objectives, and obstacles inherent in a dramatic text.

Students will engage in research for the purposes of character and situational analysis.

7. Other assignments (if applicable):

Check if Section B is not applicable

B. FACE-TO-FACE COURSE SECTIONS:

Face-to-face education

Is a mode of delivery in which instruction is delivered in a traditional classroom setting, with instructor and students located simultaneously in the same classroom facility.

1. Describe the methods of instruction:

Lecture, discussion, supervision and observation of individual and group exercises, individual critique of student performances.

2. Describe the methods of evaluating of student performance.

Observation and critique of student performance and class exercises
Journal, written assignments, and performance evaluations
Quizzes and exams

3. Describe how the confidentiality of the student's work and grades will be maintained.

Instructors shall make reasonable efforts to protect the confidentiality of students' grades and graded work consistent with practices described in the Family Education Rights and Privacy Act (FERPA).

4. If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.

NOTE: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.

Check if Section C is not applicable

C. CORRESPONDENCE EDUCATION COURSE SECTIONS (Correspondence, hybrid correspondence)

Correspondence education

is a mode of delivery in which instructional materials are delivered by mail, courier or electronic transmission to students who are separated from the instructor by distance. Contact between instructor and students is asynchronous.

Hybrid correspondence education

is the combination of correspondence and face-to-face interaction between instructor and student.

1. Describe the methods of instruction.

2. Describe the methods of evaluating student performance.

3. Describe how regular, effective contact between the instructor and a student is maintained.

4. Describe procedures that help verify the individual submitting class work is the same individual enrolled in the course section.

5. Describe procedures that evaluate the readiness of a student to succeed in a correspondence or hybrid correspondence course section.

6. Describe how the confidentiality of the student's work and grades will be maintained.

7. If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.

8. If the course requires specialized equipment, including computer and computer software or other equipment, identify the equipment, and describe how it is to be accessed by students.

Note: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.

Check if Section D is not applicable

D. DISTANCE EDUCATION COURSE SECTIONS (online, ITV, hybrid)

Online education

is a mode of delivery in which all instruction occurs online via the Internet. Student and instructor access to email and the Internet is required. Students are required to complete class work using email, chat rooms, discussion boards and other instructional online venues.

Interactive television (ITV)

is a mode of synchronous delivery in which instruction occurs via interactive television (closed circuit).

Hybrid instruction

is a combination of face-to-face instruction and online instruction.

1. Describe the methods of instruction.

2. Describe the methods of evaluating of student performance.

3. Describe how regular, effective contact between the instructor and a student is maintained.

4. Describe procedures that help verify the individual submitting class work is the same individual enrolled in the course section.

5. Describe procedures that evaluate the readiness of a student to succeed in an online, ITV or hybrid course section.

6. Describe how the confidentiality of the student's work and grades will be maintained.

7. If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.

8. If the course requires specialized equipment, including computer and computer software or other equipment, identify the equipment, and describe how it is to be accessed by students.

Note: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.

E. REPRESENTATIVE TEXTBOOKS AND OTHER READING AND STUDY MATERIALS:

List author, title, and current publication date of all representative materials.

- Acting: An Introduction to the Art and Craft of Playing. Kassel, Paul. Allyn & Bacon: 2006 (or current edition)
- Acting: Onstage and Off. Barton, Robert. 6th ed. Wadsworth Publishing: 2011 (or current edition)
- Respect for Acting. Hagen, Uta. 2nd ed. Wiley: 2008 (or current edition)
- Style for Actors. Barton, Robert. 2nd ed. Routledge: 2010 (or current edition)

SIGNATURES

COURSE INITIATOR: _____

DATE: _____

DIVISION CHAIR: _____

DATE: _____

LIBRARY: _____

DATE: _____

CHAIR OF CURRICULUM COMMITTEE: _____

DATE: _____

SUPERINTENDENT/PRESIDENT: _____

DATE: _____