

THEA-1500: ACTING I

Cuyahoga Community College

Viewing: THEA-1500 : Acting I

Board of Trustees:

2017-11-30

Academic Term:

Spring 2021

Subject Code

THEA - Theatre Arts

Course Number:

1500

Title:

Acting I

Catalog Description:

Exploration of theory and practice of basic tools of acting: body movement, vocal production, and imagination. Introduction to character analysis, scene study and improvisation.

Credit Hour(s):

3

Lecture Hour(s):

2

Lab Hour(s):

2

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

None.

Outcomes

Course Outcome(s):

Build the ensemble through Trust exercises

Objective(s):

1. Display the collaborative nature of theatre.
2. Utilize the actor's tools.
3. Explain improvisation and theatre games and their importance to the creation of character and ensemble.
4. Explain the role of the imagination in the acting process and the techniques involved in stimulating the imagination.
5. Demonstrate effective scene analysis skills culminating in complete realization of character in imaginary circumstances of the play.
6. Explain the significance of trust when exploring group dynamics of an improvisation.

Course Outcome(s):

Utilize the actor's tools - voice

Essential Learning Outcome Mapping:

Oral Communication: Demonstrate effective verbal and nonverbal communication for an intended audience that is clear, organized, and delivered effectively following the standard conventions of that language.

Objective(s):

1. Demonstrate through proper breath control the mechanics of vocal projection through pitch, rate, resonance, articulation, and diction.
 2. Utilize the actor's tools.
 3. Demonstrate the mechanics and qualities of vocal production for the stage.
 4. Explain the anatomy of an actor's voice.
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Course Outcome(s):

Utilize the actor's tools - Movement and physicality

Objective(s):

1. Utilize the actor's tools.
 2. Demonstrate knowledge of the mechanics and qualities of movement for the stage through proper posture, gesture, balance, and conditioning.
 3. Demonstrate effective scene analysis skills culminating in complete realization of character in imaginary circumstances of the play.
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Course Outcome(s):

Utilize the actor's tools - imagination

Objective(s):

1. Display the collaborative nature of theatre.
 2. Demonstrate the actor's tools: making choices, improvisation, the magic "if," emotional substitution, and the reality of doing.
 3. Explain improvisation and theatre games and their importance to the creation of character and ensemble.
 4. Explain the role of the imagination in the acting process and the techniques involved in stimulating the imagination.
 5. Demonstrate effective scene analysis skills culminating in complete realization of character in imaginary circumstances of the play.
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Course Outcome(s):

Explain the importance of Improvisation

Objective(s):

1. Display the collaborative nature of theatre.
 2. Display an understanding of the actor's tools: role playing, spatial awareness, the given circumstances
 3. Explain improvisation and theatre games and their importance to the creation of character and ensemble.
 4. Explain the role of the imagination in the acting process and the techniques involved in stimulating the imagination.
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Course Outcome(s):

Explain the process of Character Analysis

Objective(s):

1. Display the collaborative nature of theatre.
 2. Analyze a character through textual interpretation to establish wants, tactics, and to identify choices.
 3. Explain the role of the imagination in the acting process and the techniques involved in stimulating the imagination.
 4. Demonstrate effective scene analysis skills culminating in complete realization of character in imaginary circumstances of the play.
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Course Outcome(s):

Demonstrate the process of Scene study

Objective(s):

1. Display the collaborative nature of theatre.
 2. Explain the given circumstances of character: who, what, where, why, and how?
 3. Explain "beat analysis" and the scoring of a performance text.
 4. Explain the role of the imagination in the acting process and the techniques involved in stimulating the imagination.
 5. Demonstrate effective scene analysis skills culminating in complete realization of character in imaginary circumstances of the play.
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Methods of Evaluation:

1. Specific problems and projects in vocal production, stage movement, and imagination
2. Performance of improvisational problems assigned by the instructor and evaluated on the basis of evidence of preparation, effectiveness, and clarity in performance
3. Performance of characterization projects demonstrating detailed analysis and creative interpretation
4. Performance of scene projects demonstrating effective script analysis resulting in believable portrayal
5. Student's written journal of daily class exercises, reactions, personal evaluation
6. Written reviews of acting performances displaying knowledge of the craft

Course Content Outline:

1. Building the ensemble
 - a. Trust exercises
 - b. Group dynamics
 - c. Elimination of approval/disapproval structures
 - d. Give and take
2. The actor's tools: voice, body, and imagination
 - a. Vocal production for the stage
 - i. anatomy
 - ii. mechanics
 1. theory
 2. execution
 - iii. projection
 - iv. vocal qualities
 1. pitch
 2. range
 3. rate
 4. resonance
 5. variety
 6. vocal emotion
 - v. breath control
 - vi. articulation and diction
 - b. Movement and physicality for the stage
 - i. posture
 - ii. gesture
 - iii. neutrality
 - iv. polarity
 - v. conditioning
 - vi. mass
 - vii. weight
 - viii. the body as mirror
 - c. The actor's imagination
 - i. making choices
 - ii. improvisation
 - iii. the magic "if"
 - iv. emotional substitution
 - v. living truthfully
 - vi. the reality of doing
3. Improvisation
 - a. The roles of games
 - b. Spatial awareness
 - c. Spatial reality
 - d. Behavior
 - e. Environment
 - f. Given circumstances
 - g. Creating a narrative structure
4. Character analysis
 - a. Textual interpretation
 - b. Establishing wants

- c. Establishing tactics
- d. Identifying choices
- 5. Scene study
 - a. The who? what? where?
 - b. Identifying objectives
 - c. Beat analysis
 - d. "Scoring" the text
 - e. Exploring choices

Resources

Beneditti, Robert. *The Actor at Work*. 10th. Pearson, 2008.

Bowski, Derek. *Acting: An Introduction*. St. Louis: Cemrel, 1975.

Cohen, Robert. *Acting One*. 5th. McGraw-Hill Higher Education, 2007.

Hooks, Ed. *The Ultimate Scene and Monologue Sourcebook*. New York: Backstage Books, 1994.

Jones, Chuck. *Make Your Voice Heard*. New York: Backstage Books, 1996.

Linklater, Kristin. *Freeing the Natural Voice*. New York: Drama Books, 1976.

John Perry. *Encyclopedia of acting Techniques*. Cincinnati: Betterway Books, 1997.

Spolin Viola. *Improvisation for the Theatre*. Chicago: Northwestern University Press, 1963.

Stanislavski, Constatine, Trans. Elizabeth Reynolds Hapgood. *An Actor Prepares*. Reprint. New York: Taylor Francis, 1989.

Stanislavski, Constantine. Trans. Elizabeth Reynolds. *Building a Character*. Reprint. New York: Taylor Francis, 1989.

Moore, Sonia, Gielgud, John and Logan, Joshua. *The Stanislavski System: The Professional Training of an Actor*. 2nd. Penguin Publishing Group, 1984.

James Calleri, Robert Cohen. *Acting Professionally*. 8th. Palgrave, 2017.

Rosary Hartel O'Neill. *The Actor's Checklist*. 4th. Cengage Learning, 2014.

Stilson, Kenneth L., Larry D. Clark and Charles McGaw. *Acting is Believing*. 12th ed. Cengage, 2015.

Barton, Robert. *Acting Onstage and Off*. 7th ed. Cengage, 2016.

Resources Other

- 1. A wide variety of selected scripts.

Instructional Services

OAN Number:

Transfer Assurance Guide OAH027

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