COURSE OUTLINE OF RECORD

Number: THEA G207  
TITLE: Acting 4

ORIGINATOR: Martha Ramm Engle  
EFF TERM: Spring 2012

FORMERLY KNOWN AS:  
DATE OF OUTLINE/REVIEW: 09-20-2011

CROSS LISTED COURSE:  
TOP NO: 1007.00

COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

1. analyze, memorize, rehearse and present a scene taken from classical theatrical literature from the 19th century to the present at an advanced level.

2. demonstrate script analysis and script scoring techniques with emphasis on specified theatrical literature from selected period.
COURSE OBJECTIVES:
1. Demonstrate advanced acting techniques in characterization, emotion, vocal projection, diction, and stage movement as it relates to theatrical literature from the late 19th century to the present.
2. Demonstrate scene study and script analysis with emphasis on classical and contemporary theatrical literature from the late 19th century to the present.
3. Research the historical period for scene preparation, stage conventions, props and unique character development.

COURSE CONTENT:

LECTURE CONTENT:

SEMESTER ONE
A. Acting for the Advanced Student
   1. Realism in acting
   2. Style
   3. Characterization
   4. Audition techniques
B. Scene Study
   1. Study of authors of the period including Henrik Ibsen, Anton Chekhov, George Bernard Shaw and Oscar Wilde
   2. Monologues and scenes chosen from theatrical literature of the period such as “A Doll’s House,” “The Cherry Orchard,” “Pygmalion,” and “The Importance of Being Earnest”
C. Techniques of scene work
   1. Comedy of manners
   2. Stage conventions
   3. Character development
   4. Political and social satire
   5. Stage movement and gestures
   6. Phrasing and rhythm
   7. Vocal projection
   8. Diction
   9. Accents and dialects
D. Critical Techniques
   1. Evaluating other actors in performance
   2. Self-evaluation
   3. Reworking

SEMESTER TWO
A. Acting for the Advanced Student
   1. Realism in acting
   2. Using the environment
   3. Style
   4. Characterization
   5. Audition techniques
B. Scene Study
   1. Study of authors of the period including Eugene O’Neill, Thornton Wilder and Lillian Hellman
   2. Monologues and scenes chosen from theatrical literature of the period such as “Long Day’s Journey into Night,” “Our Town,” and “The Children’s Hour”
C. Techniques of scene work
   1. Stage conventions
   2. Character development
   3. Stage business
   4. Symbolic props
5. Stage movement and gestures
6. Phrasing and rhythm
7. Vocal projection
8. Diction

D. Critical Techniques
1. Evaluating other actors in performance
2. Self-evaluation
3. Reworking

SEMESTER THREE
A. Acting for the Advanced Student
1. Emotional play
2. Realism in acting
3. Using the environment
4. Styles and genres
5. Characterization
6. Audition techniques

B. Scene Study
1. Study of authors of the period including Tennessee Williams and Arthur Miller
2. Monologues and scenes chosen from theatrical literature of the period such as “A Streetcar Named Desire,” “The Crucible,” and “Death of a Salesman”

C. Techniques of scene work
1. Subtext
2. Stage conventions
3. Character development
4. Stage business
5. Stage movement and gestures

D. Critical Techniques
1. Evaluating other actors in performance
2. Self-evaluation
3. Reworking

SEMESTER FOUR
A. Acting for the Advanced Student
1. Emotional play
2. Realism in acting
3. Using the environment
4. Styles and genres
5. Characterization
6. Audition techniques

B. Scene Study
1. Study of authors of the period including Edward Albee, August Wilson, Neil Simon, David Mamet, Sam Shepard and Christopher Durang
2. Monologues and scenes chosen from theatrical literature of the period such as “The Odd Couple,” “Who’s Afraid of Virginia Woolf,” “Fences,” “Glengarry Glen Ross,” “Buried Child,” and “Beyond Therapy”

C. Techniques of scene work
1. Subtext
2. Language
3. Character development
4. Stage business
5. Stage movement and gestures

D. Critical Techniques
1. Evaluating other actors in performance
2. Self-evaluation
3. Reworking
LABORATORY CONTENT:

Rehearsal and practice of assigned classical and contemporary scenes and monologues within particular performance parameters reflecting:

1. Specific advanced acting techniques
2. Character development of classical and contemporary characters
3. Advanced blocking, stage movement, stage business and voice techniques
4. Appropriate use of props

METHODS OF INSTRUCTION:

A. Lecture:
B. Lab:
C. Independent Study:

INSTRUCTIONAL TECHNIQUES:

COURSE ASSIGNMENTS:

Reading Assignments

Websites
Trade publications

Out-of-class Assignments

none listed

Writing Assignments

1. Written analysis of acting text
2. Homework assignments
3. Class exercises
4. Scene rehearsals
5. Written and oral critiques of acting scenes
6. Written critiques of theatrical productions
7. Analysis and critiques of visual materials (video, DVD)

METHODS OF STUDENT EVALUATION:

Midterm Exam
Final Exam
Short Quizzes
Written Assignments
Objective Examinations
Report
Projects (ind/group)
Problem Solving Exercises
Oral Presentations
Skills Demonstration

Demonstration of Critical Thinking:

Evaluation and discussion of class presentations
Demonstration in the use of classical acting skills
Critiques of scenes and theatrical productions

Required Writing, Problem Solving, Skills Demonstration:

1. Written analysis of acting text
2. Homework assignments
3. Class exercises
4. Scene rehearsals
5. Written and oral critiques of acting scenes
6. Written critiques of theatrical productions
7. Analysis and critiques of visual materials (video, DVD)

TEXTS, READINGS, AND RESOURCES:

TextBooks:

LIBRARY:
Adequate library resources include: Non-Print Materials

Comments:

Attachments:

Attached Files