

# EASTERN ARIZONA COLLEGE

## Acting II

### Course Design

2017-2018

#### Course Information

<b>Division</b>	Fine Arts
<b>Course Number</b>	THC 111
<b>Title</b>	Acting II
<b>Credits</b>	3
<b>Developed by</b>	Steven Higginbotham
<b>Lecture/Lab Ratio</b>	3 Lecture/0 Lab

#### Transfer Status

ASU	NAU	UA
THP 202	TH 135	TAR 151

<b>Activity Course</b>	No
<b>CIP Code</b>	50.0500
<b>Assessment Mode</b>	Portfolio
<b>Semester Taught</b>	Spring
<b>GE Category</b>	None
<b>Separate Lab</b>	No
<b>Awareness Course</b>	No
<b>Intensive Writing Course</b>	No

#### Prerequisites

THC 110 or instructor approval

#### Educational Value

##### A. To General Education

As its primary focus, *Acting II* asks students to collaborate effectively with their acting partners in preparing theatrical scenes for performance. In doing so, students will develop their skills in working together with others, communicating conceptual and creative ideas clearly to an audience, and building personal empathy for dramatic characters facing relatable, realistic, and challenging circumstances. Additionally, students will perform a series of monologues in front of the class in an audition format, aiming for believability, honesty, grace, and finesse in self-presentation. By participating in these activities, students will develop confidence in speaking in front of others, clarity in communication, appreciation for the collaborative process, and inspired creativity; all of these learning objectives are universal and extend across disciplines, especially in engaging the student's critical thinking and problem solving abilities.

##### B. To Major/Program

For the continuing theatre major, *Acting II* serves as an advanced exploration of the Stanislavsky method of actor training and its application to the study and performance of theatrical scenes based in modern realism. Students will develop associated skills in line memorization, character analysis, establishing

strong and believable objectives, and synthesizing effective rehearsal practices which inspire polished performances. Concurrently, students will investigate the audition processes implemented in professional theatre settings, and they will prepare monologues and materials for use at such auditions. In all, this course should inspire student actors to master the requisite skills for successful rehearsals, performances, and auditions in the theatre profession.

### C. Other

In addition to this course's general education and associated program goals, *Acting II* fosters an increased appreciation for participation in theatre as both a performer and a spectator. Whether this future participation may be in professional theatre or may include performance as a leisure activity, students of this course will demonstrate an increased capacity for recognition of scene work that is visually, sensually, and intellectually interesting. By diagnostically critiquing scenes presented in class in a positive format, students will exhibit refined analytical skills, a deeper sense of confidence in their ability to work independently as actors, and a propensity for communicating well-supported aesthetic opinions with kindness and courtesy.

### **Description**

This course serves as further exploration of Stanislavsky's system of actor training. The actor will refine performance techniques through dedicated scene study of major plays within the realm of modern realism. In addition, students in this course will investigate and practice effective techniques for theatrical auditioning, résumé creation, monologue preparation, and the actor's self-presentation.

### **Supplies**

Proper shoes and rehearsal attire is expected of all students.

### **Competencies and Performance Standards**

#### **1. Identify and prepare the proper materials required for an audition submission in the theatre, including a professional résumé and a series of contrasting monologues.**

##### **Learning objectives**

*What you will learn as you master the competency:*

- a. Create and display a dynamic theatrical résumé which highlights the actor's skills, training, and performance credits.
- b. Research and present theatrical monologues which vary in style and content.
- c. Showcase an enriched personal repertoire of contrasting monologues for use in professional auditions.
- d. Hone skills in self-presentation, speaking in front of others, line memorization, creating well-developed dramatic characters, and delivering scripted material in front of an audience with poise and finesse.
- e. Exhibit increased confidence in audition situations and structures.

##### **Performance Standards**

*Competence will be demonstrated:*

- o in the development and submission of a comprehensive acting résumé
- o in the performance of a series of monologues in front of a peer audience

*Performance will be satisfactory when:*

- o the learner presents a well-written, well-organized, and compelling theatrical résumé
- o the learner begins each monologue performance with a genuine and confident slate,

- o followed by a clear and direct transition into a believable dramatic character
- o the learner has developed and showcased the ability to memorize scripted lines and deliver them effectively in performance
- o the learner clearly communicates the character's immediate and overarching objectives to the audience when delivering a monologue
- o the learner chooses a variety of contrasting monologues and demonstrates the ability to utilize effective acting techniques (which enhance each piece's unique style) in performance
- o the learner is able to perform all monologues from the semester in a comprehensive, repertory, audition-based format

**2. Develop a deeper understanding of the important acting concepts proposed by Konstantin Stanislavsky (including beats, objectives, tactics, and obstacles) through analysis and application.**

*What you will learn as you master the competency:*

- a. Develop increased understanding of the fundamental principles of Stanislavsky's method of actor training, including beats, objectives, obstacles, and tactics.
- b. Apply Stanislavsky's teachings to the effective rehearsal and performance of authored scenes and monologues.
- c. Utilize Stanislavsky's terminology, theories, and core concepts in discussions and responses to observed performances.

***Performance Standards***

*Competence will be demonstrated:*

- o in written responses to assigned readings
- o in group discussions
- o in performance of scripted scenes and monologues in class
- o in oral responses to observed performances by peers

*Performance will be satisfactory when:*

- o the learner can analyze assigned readings of Stanislavsky's theories of actor training and respond in a manner that is both personally and professionally beneficial
- o the learner demonstrates the ability to break down an assigned scene into a series of beats, objectives, and tactics in a written format and activate these ideas in performance
- o the learner discusses his or her progress in rehearsals and performances by making correlations to Stanislavsky's core concepts and utilizing Stanislavsky's unique terminology
- o the learner is able to rationalize personal opinions of observed performances by grounding them in Stanislavsky's theories of effective acting practices

**3. Workshop and perform authored scenes from major plays within the realm of modern realism with increased skill, technique, and craftsmanship.**

*What you will learn as you master the competency:*

- a. Demonstrate comprehension and mastery of the fundamental principles of Stanislavsky's method of actor training, including beats, objectives, obstacles, and tactics, and apply them in performance.
- b. Portray clearly-defined characters with nuance, honesty, and specificity, especially in the pursuit of the character's associated goals and objectives.

- c. Showcase an effective personal method of line memorization and the ability to collaborate creatively with scene partners.
- d. Perform with increased skill, craftsmanship, believability, and ease in front of a peer audience.

**Performance Standards**

*Competence will be demonstrated:*

- o in written assignments intended to prepare the actor for rehearsal, including composing a character biography for each assigned scene
- o in analysis of assigned scenes prior to performance
- o in workshop and final performances of scenes in front of the class

*Performance will be satisfactory when:*

- o the learner demonstrates the ability to break down an assigned scene into a series of beats, objectives, and tactics in a written format and activate these ideas in performance
- o the learner clearly communicates the given circumstances of a scene (the individual characters, their relationships, their associated objectives, and the setting) to the audience in performance
- o the learner has developed and showcased the ability to memorize scripted lines and deliver them effectively in performance
- o the learner demonstrates increased skill in performing realistic and believable characters with ease, sensitivity, and artistry in front of an audience.

**4. Display a broader knowledge of the work of major modern playwrights through analysis of the context, structure, and significance of their theatrical contributions.**

*What you will learn as you master the competency:*

- a. Pursue and present dramaturgical research to enhance the learner's understanding of each assigned play and its author.
- b. Analyze the style and structure of the scene assigned for performance, especially regarding its context and significance to the overall plotline of the play.
- c. Recognize the unique writing style of a particular playwright by investigating his or her patterns of dialogue, conventions in composition, integration of common themes or concepts, and use of language.
- d. Examine the similarities and differences between the writing styles of several different playwrights whose work is grounded in modern realism.

**Performance Standards**

*Competence will be demonstrated:*

- o in comprehensive classroom presentations created by the learners
- o in responding to the classroom presentations shared by peers
- o in discussion and performance of scripted scenes assigned by the instructor

*Performance will be satisfactory when:*

- o the learner collects, addresses, and transmits targeted information about a given play and its playwright (including the world in which the play was written, the biography and personal history of the associated playwright, and the themes and concepts integral to the playwright's work)
- o the learner actively participates in group discussions which make correlations and connections between several plays composed by the same playwright, especially in regard to the playwright's common themes and observed writing style

- the learner demonstrates the ability to compare and contrast the work of different modern playwrights (like Henrik Ibsen, Anton Chekhov, Tennessee Williams, etc.) and determine the key elements in successfully bringing each individual playwright's script to fruition, as intended
- the learner is able to activate conceptual ideas successfully in performance and work in a way which highlights and honestly portrays the playwright's story

5. **Analyze and diagnostically critique the performances by actors in scenes and monologues with refined perception and articulate communication.**

***Learning objectives***

*What you will learn as you master the competency:*

- a. Observe theatrical performances with increased awareness of how they are most effective and ways they can be improved.
- b. Activate and apply comprehension of Stanislavsky's basic concepts to the development and study of well-crafted monologues and scenes.
- c. Provide positive and constructive feedback to peers for further development of their scenes and monologues.
- d. Reflect on the actor's own work to promote ownership of successes and increased confidence in moving towards personal improvement.

***Performance Standards***

*Competence will be demonstrated:*

- in answering reflective questions after completing assigned performances
- in classroom discussions and oral responses to observed performances by peers

*Performance will be satisfactory when:*

- the learner demonstrates the ability to rationalize personal opinions of observed performances by grounding them in Stanislavsky's theories of effective acting practices
- the learner supports all opinions with logic, attention to detail, the use of specific examples, and positive, constructive wording
- the learner commits to reflective learning and the process of objectively evaluating one's own work in discussions and voluntary journaling assignments

***Types of Instruction***

Direct Instruction

Active/Discovery Learning (especially in supervised rehearsals and classroom activities)

Independent Study

Performance of Skills

Group Discussion/Critical Analysis

Individual Reflection/Self-Evaluation

**Grading Information**

**Grading Rationale**

45% of the student's grade will be based upon successful completion of performance projects, including scenes and monologues

45% of the student's grade will be based upon written assignments, responses to assigned readings, and completion of a research presentation

10% of the student's grade will be based upon attendance records and associated classroom participation

**Grading Scale**

A	100-90%
B	89-80%
C	79-70%
D	69-60%
F	59% and below