

Coffeyville Community College

THTR-264

COURSE SYLLABUS

FOR

FUNDAMENTALS OF ACTING II

Mark Frank

Instructor

COURSE NUMBER: THTR-264 **COURSE TITLE:** Fundamentals of Acting II

CREDIT HOURS: 3

INSTRUCTOR: Mark Frank

OFFICE LOCATION: 170 Arts and Sciences Building

OFFICE HOURS: See schedule posted on office door

OFFICE PHONE: (620) 251-7700 ext. 2145

PREREQUISITE(S): None

REQUIRED TEXT AND MATERIALS: Allen, David. *Stanislavski For Beginners*. Writers & Readers Publishing. New York. 1999
Notebook

COURSE DESCRIPTION: This course is designed to further acting skills in several areas, including characterization, body movement, make-up, costuming, voice and stage techniques.

- EXPECTED LEARNER OUTCOMES:**
1. Recognize the more important characteristics of good acting.
 2. Understand theatre vocabulary.
 3. Determine the physical life of a character.
 4. Identify the use of action as the foundation of inner technique.
 5. Understand relaxation techniques and purposes.
 6. Understand concentration as a tool to control the attention of an audience.
 7. Discuss the technique of observation.
 8. Determine how to reveal the significance of a characters action.
 9. Identify controlled emotional reactions.
 10. Recognize and use total circumstances of a play.
 11. Determine the creation of a complete, well-rounded character.
 12. Understand a character's relation to the whole.
 13. Identify elements for effective interpretation.
 14. Understand dramatists means of effective dialogue.

15. Develop useful principles for auditioning.
16. Recognize the purposes and functions of rehearsal.

**LEARNING TASKS
& ACTIVITIES:**

Unit I Preliminaries
 Unit II The Actor Alone
 Unit III The Actor and the Play
 Unit IV The Actor and the Production

**ASSESSMENT OF
OUTCOMES:**

All assignments are expected to be complete by the date due. Work is never accepted late. All directions must be followed. Grading scale is as follows.

90-100 = A
 80- 89 = B
 70- 79 = C
 60- 69 = D
 0- 59 = F

Most assignments will be in-class activities and participation exercises. See Class Agenda/Points below.

If you miss class, these cannot be made up. Scene work will also be assigned which will require memorization.

The final grade will be based upon the following: quizzes, class participation, acting exercises, character analysis, an oral play report, acting resume, performance score and monologue performance.

**CLASS AGENDA/
POINTS:**

Scene 1—Comedy	100 points
Analysis/Who/Beat/Perf/Blocking	600 points
Scene 2—Dramatic	100 points
Script Analysis/Who/Beat/Perf/Blocking	600 points
Final Scene (1 of the above)	200 points
Three Chapter Quizzes	300 points
Final	200 points
Attendance	<u>100 points</u>
TOTAL	2200 points

**ATTENDANCE
POLICY:**

All students are expected to attend class each day. This is particularly important in a performance oriented class as you will

learn as much as an audience member as you will as a performer. Please be aware there is a strict attendance policy. **A maximum of three absences** is all that is allowed without jeopardizing your grade. A fourth unexcused absence will result in losing your 100 attendance points. Excused absences are reserved for school field trips and **must** be arranged in **advance**. Calling to let the instructor know you are absent does not constitute an EXCUSED absence. Failure to attend on the day you are scheduled to perform (with no advance written or formal explanation) will result in a zero for that assignment with no make-up assignment allowed. If you miss class, it is your responsibility to find out what was done, what was assigned, and to be prepared when you return to class.

The institution's attendance policy reads as follows:

"Students are expected to attend all classes. Regular class attendance is necessary for maximum success in college. It is the responsibility of students to make definite arrangements for all work before going on field trips or other college-sponsored trips. School-sponsored activities will be counted as excused absences providing students complete all necessary assignments as designated by the instructors and the activity sponsors notify the instructors at least three days prior to the day(s) the students will be absent. Excused absences are to include academic competition, judging team competition, music events, official athletic events, field trips, convocations, and other College-sponsored events as approved by the Vice President for Learning. A student may be withdrawn from any class for excessive absences. (See "Withdrawal from Classes for Non-Attendance.")"

**COURSE
SCHEDULE:**

Week 1

Stanislavski Chapter/Quiz #1
Discussion/Assign Play/Comic Scene-Beats/WHO
Assign Reading 2 Stanislavski
Assign Play Analysis/Report

Week 2

Read through scene
Work on Block /Script Analysis-Comic
Script Analysis/Report Due 200 points

Week 3

Comic Who/Beats Due
Review/Grade Blocking

Week 4

Stanislavski Discussion/Quiz #2
Discuss Exercises
Assign Reading #3 Stanislavski

Week 5

Memorization of Comic Scene Due
Run Scene Twice (Notes/Grade)

Week 6

Assign Play/Dramatic Scene
Assign Dramatic Beats/Who Sheet
Assign Script Analysis/Report

Week 7

Play Analysis/Report Due 200 points
Read Through Dramatic Scene
Block Dramatic Scene

Week 8

Review Blocking
Assign Memorization
Beats/Who Due Dramatic

Week 9

Discuss Stanislavski
Quiz #3
Assign Reading

Week 10

Memorization Due
Watch Scenes Twice Notes/Grade

Week 11

Assign Shakespeare Play/Scene
Assign Beat/Who Sheets/Transpose
Script Analysis/Report
Read Through Scenes

Week 12
Work Blocking
Shakespeare/English
Script Analysis/Report Due

Week 13
Beats Due/Who Due/Transpose Due
Review Blocking

Week 14
Memorization Due
Run Scenes Twice Notes/Grade

Week 15
Run all scenes (Comic/Dramatic/Shakespeare)

Week 16
Final-Stanislavski Reading
Work on Final Scene

Final
Final Scene Performance

**SYLLABUS
ADDITIONS:**

No work is accepted late. Work is due on the due date. Only a school sponsored activity, a college visit or a doctor's note will be accepted for an excused absence.

Plagiarism or cheating by a student in this class will result in the student receiving an "F" for the course.

Being late is regarded as an absence in this class.

All written papers must be typed, 12 point, Times New Roman font, and double spaced.

If a student is absent more than four times (unexcused) from this class they will be dropped.

Tests and quizzes may not be made up. If you miss a test/quiz due to an excused absence then arrangements must be made to take the test/quiz before the test/quiz is given.

Disruptive conduct in this class will result in one warning and then dismissal permanently from this class.

You must bring paper, writing utensil, and the correct text for the class every day or you may be asked to leave the class.

Talking during films or lectures will result in dismissal from the class.

COMPETENCIES:

UNIT I PRELIMINARIES

RECOGNIZE THE MORE IMPORTANT CHARACTERISTICS OF GOOD ACTING

1. List five characteristics of good acting. (Knowledge)
2. State the two "t's" that are essential qualities of a successful actor. (Knowledge)
3. Identify six areas of actor training. (Analysis)
4. Explain acting's self-exploration. (Comprehension)
5. Demonstrate continued development of the actor's instrument. (Demonstration)

UNDERSTAND THEATRE VOCABULARY

6. Identify basic stage directions. (Knowledge)
7. Label stage areas. (Knowledge)
8. Demonstrate eight body positions for stage. (Application)
9. Identify actors' positions in relation to one another and four basic stage movements. (Application)
10. Describe several terms that relate to properties, lines and dialogue. (Knowledge)

UNIT II THE ACTOR ALONE

DETERMINE THE PHYSICAL LIFE OF A CHARACTER

11. Identify and explain the four "w's" for which an actor must find specific answers. (Knowledge and Synthesis)
12. Explain the meaning of "believing your actions." (Comprehension)
13. Use improvisation to develop a character. (Application)

IDENTIFY THE USE OF ACTION AS THE FOUNDATION OF INNER TECHNIQUE

14. Explain how "why" provides a reason for physical action. (Comprehension)
15. Define "intention" as it relates to an actor's physical and mental being. (Knowledge)
16. Give the purpose of an "obstacle." (Comprehension)
17. Describe "transactions." (Knowledge)

UNDERSTAND RELAXATION TECHNIQUES AND PURPOSES

18. Describe the actor's need to learn elements of relaxation. (Knowledge)
19. Relate two objectives of body training. (Application)
20. Explain "social inhibitions." (Comprehension)
21. Demonstrate several exercises that reduce tension. (Application)

UNDERSTAND CONCENTRATION AS A TOOL TO CONTROL THE ATTENTION OF AN AUDIENCE

22. Relate the carrying out of physical or psychological actions as they contribute to concentration. (Analysis)
23. Define "character connection." (Knowledge)
24. Describe "interinfluence." (Knowledge)

DISCUSS THE TECHNIQUE OF OBSERVATION

25. Explain how observation is both intellectual and sensory. (Comprehension)
26. Explain how observation can help understanding. (Synthesis)
27. Use an exercise that develops a technique of observation. (Application)
28. Relate how observing people, plants, situations, animals, and inanimate objects help create a character. (Application)
29. Describe feeling as it is developed through association. (Knowledge)

DETERMINE HOW TO REVEAL THE SIGNIFICANCE OF A CHARACTER'S ACTION

30. Tell of the necessity of an actor to relate to his costume; scenery; properties. (Synthesis)
31. Prepare an exercise that relates to an object(s). (Application)
32. Demonstrate a sequence of actions that will make it necessary to relate to objects. (Application)
33. Explain "playing off of another actor." (Comprehension)
34. Define external stimuli. (Knowledge)

IDENTIFY CONTROLLED EMOTIONAL REACTIONS

35. Define internal stimuli. (Knowledge)
36. List & explain the steps of physical action memory. (Knowledge & Comprehension)
37. Describe the image technique. (Knowledge)
38. Point out the three stages of inner technique. (Analysis)

UNIT III THE ACTOR AND THE PLAY

RECOGNIZE AND USE TOTAL CIRCUMSTANCES OF A PLAY

39. Identify methods of discovering the dramatist's concept of the character. (Analysis)
40. Explain a motivating force. (Comprehension)
41. Identify sources for discovering a character's motivating force. (Knowledge)
42. Use a role from a one-act or full-length play to predict that character's motivating desire. (Application)

DETERMINE THE CREATION OF A COMPLETE, WELL-ROUNDED CHARACTER

43. Relate the actor's basic responsibility in preparing a role. (Application)
44. Define "units of action." (Knowledge)
45. Explain the "through-line" that guides an actor's performance. (Comprehension)
46. Select externals that will help you believe the motivating desire. (Analysis)
47. Relate the steps in developing a character. (Application and Synthesis)
48. Analyze and perform a variety of texts. (Analysis)

UNDERSTAND A CHARACTER'S RELATION TO THE WHOLE

49. Describe how one finds the dramatist's basic meaning. (Knowledge)
50. Explain the dual personality of the actor. (Comprehension)
51. Distinguish between representational and presentational theatre. (Analysis and Comprehension)
52. Prepare a list of a character's traits that are important to the total meaning. (Application)

IDENTIFY ELEMENTS FOR EFFECTIVE INTERPRETATION

53. Name five objectives of voice training. (Knowledge)
54. Identify three areas speech training should improve. (Knowledge)
55. Explain how an actor finds the under meaning of the lines. (Comprehension)
56. Discover several subtexts for the same line. (Application)
57. Explain verbal action. (Comprehension)
58. Identify the difference between content and form of lines. (Analysis & Knowledge)
59. Apply additional acting theories, approaches and styles. (Application)

UNDERSTAND DRAMATISTS MEANS OF EFFECTIVE DIALOGUE

60. Describe reasons for an actor to know what the words he is speaking mean. (Knowledge)
61. Explain looking forward and looking backward as it relates to dialogue. (Comprehension)
62. Distinguish between literal and figurative images. (Analysis)
63. Discover examples of imagery in a role. (Application)

UNIT IV THE ACTOR AND THE PRODUCTION

DEVELOP USEFUL PRINCIPLES FOR AUDITIONING

64. Give the purpose of auditions. (Comprehension)
65. Identify three to five helpful suggestions to remember while preparing for an audition. (Knowledge)
66. Prepare a sample résumé. (Application)
67. Describe several types of auditions. (Knowledge)

RECOGNIZE THE PURPOSES AND FUNCTIONS OF REHEARSAL

68. Identify and explain five principal phases that make up the rehearsal process. (Knowledge and Comprehension)
69. State the director's responsibilities of rehearsal. (Knowledge)
70. Explain the actor's duties during rehearsal. (Comprehension)
71. Explain why an actor must learn to handle criticism. (Evaluation)
72. Evaluate self and others' performances using oral and/or written critiques. (Evaluation)

This syllabus is subject to revision with prior notification to the student by the instructor.