

Coffeyville Community College

#THTR-164

COURSE SYLLABUS

FOR

FUNDAMENTALS OF ACTING I

Mark Frank

Instructor

COURSE NUMBER: THTR-164 **COURSE TITLE:** Fundamentals of Acting I

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:** *Audition*, Michael Shurtleff

**COURSE
DESCRIPTION:** This course is a beginning acting class for majors and non majors in theatre. Students will learn and perform two contrasting monologues during the course of the class. It is designed to further acting skills in several areas, including characterization, body movement, make-up, costuming, voice and stage techniques. An acting recital will be held during finals and open to the public.

- 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, character analysis, a play report, performance score and monologue performance.

**CLASS AGENDA/
POINTS:**

Monologue—Comedy	100 points
Analysis/Who Sheets	300 points
Monologue—Drama	100 points
Analysis/Who Sheets	300 points
Play Reports @ 100 points each	200 points
Chapter Writings @ 10 points each on readings	200 points
Midterm Test	100 points
Final: Written/Performance	400 points
Original Monologue	100 points
Who Sheets	300 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. After your fourth absence, each additional absence will drop your grade one letter. Being late twice is considered an absence. 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 Dean of Academic Services. A student may be withdrawn from any class for excessive absences. (See "Withdrawal from Classes for Non-Attendance.")"

NOTE:

Monologues must be performed on the day assigned. If you are absent on performance day for your monologue, you forfeit your points. **NO EXCEPTIONS!**

Monologues must be found on your own. Please do not come to me to find you one. There are many monologue books in the library and many monologues on the Internet.

WEEKLY SCHEDULE:

Week 1

Introduction/Syllabus
Find Comic Monologue
Read Guidepost 1-2

Week 2

Write about Guidepost 1-2
Read Comic Monologue
Introduce WHO Sheets/Lecture
Read Guidepost 3-4

Week 3

Write on Guidepost 3-4
Run Comic Monologue off book
WHO sheets due
Read Guidepost 5-6

Week 4

Write about Guidepost 5-6
Run Comic Monologue-Notes
Work with class partner on monologue-SWITCH
Read Guidepost 7-8

Week 5

Write on Guidepost 7-8
First Dramatic Monologue
Run Comic for Grade
Read Guidepost 9-10

Week 6

Write on Guidepost 9-10
Read Dramatic
WHO sheets for Dramatic
Read Guidepost 11-12

Week 7

Write on Guidepost 11-12
Lecture on Guidepost 1-12
WHO sheets due
Read Audition section

Week 8

Write about Audition section
Run Dramatic off book
Work Dramatic with fellow actors-SWITCH
Read Chapters in Audition

Week 9

Run Dramatic
Midterm Test

Week 10

Transitions
Run Comic Monologue
Run Dramatic Monologue
Write Original Monologues
WHO sheets

Week 11

Finish Monologue run
Original Monologue due
Read through Original Monologue
Read Audition Chapter

Week 12

Write on Audition Chapter
Lecture on Audition
WHO sheets due-Original Monologue

Week 13

Perform Original Monologue Memorized
Switch-with acting students
Read Audition Chapter

Week 14

Write on Audition Chapter
Lecture Audition

Week 15

Run Original Monologue
Work on Final

Week 16

Work on Final run of Monologues
Written Final

Finals

Performance of Monologues

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)

UNDERSTAND THEATRE VOCABULARY

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

UNIT II THE ACTOR ALONE

DETERMINE THE PHYSICAL LIFE OF A CHARACTER

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

IDENTIFY THE USE OF ACTION AS THE FOUNDATION OF INNER TECHNIQUE

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

UNDERSTAND RELAXATION TECHNIQUES AND PURPOSES

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

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

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

DISCUSS THE TECHNIQUE OF OBSERVATION

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

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

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

IDENTIFY CONTROLLED EMOTIONAL REACTIONS

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

UNIT III THE ACTOR AND THE PLAY

RECOGNIZE AND USE TOTAL CIRCUMSTANCES OF A PLAY

38. Identify methods of discovering the dramatist's concept of the character. (Analysis)
39. Explain a motivating force. (Comprehension)
40. Identify sources for discovering a character's motivating force. (Knowledge)
41. 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

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

UNDERSTAND A CHARACTER'S RELATION TO THE WHOLE

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

IDENTIFY ELEMENTS FOR EFFECTIVE INTERPRETATION

51. Name five objectives of voice training. (Knowledge)
52. Identify three areas speech training should improve. (Knowledge)
53. Explain how an actor finds the undermeaning of the lines. (Comprehension)
54. Discover several subtexts for the same line. (Application)
55. Explain verbal action. (Comprehension)
56. Identify the difference between content and form of lines. (Analysis & Knowledge)

UNDERSTAND DRAMATISTS MEANS OF EFFECTIVE DIALOGUE

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

UNIT IV THE ACTOR AND THE PRODUCTION

DEVELOP USEFUL PRINCIPLES FOR AUDITIONING

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

RECOGNIZE THE PURPOSES AND FUNCTIONS OF REHEARSAL

65. Identify and explain five principal phases that make up the rehearsal process. (Knowledge and Comprehension)
66. State the director's responsibilities of rehearsal. (Knowledge)
67. Explain the actor's duties during rehearsal. (Comprehension)
68. Explain why an actor must learn to handle criticism. (Evaluation)

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