

THTR 20C: ACTING III

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2021
Units:	4
Hours:	3 lecture, 3 laboratory per week (72 total per quarter)
Prerequisite:	THTR 20A.
Advisory:	THTR 20B or equivalent highly recommended; this course is included in the Acting family of activity courses; not open to students with credit in DRAM 20C.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- Upon completion of this course students will further develop the voice and body as an instrument of expression applicable in multiple public and interactive situations through the means of developing enhanced character embodiment incorporating in-depth and associated analysis from an empathetic platform. Additionally, students will gain confidence through the experience of interaction—applicable in both interpersonal and performance circumstances.
- Upon satisfactory completion of this course, through introduction of precise advanced theatre arts techniques targeting text analysis and performance content, students will be able to significantly employ character driven acting premises towards confident, embodied style or genre specific performance, with relation to other classifications of performance.

Description

Further development of concepts introduced in THTR 20A and 20B with focus on the performance of selected scenes from works of specific periods to acquaint students with the breadth of theatre performance genres.

Course Objectives

The student will be able to:

- Develop and practice additional skills in stage characterization as related to the studied period or style.
- Apply strategies of background research into character portrayal preparation.
- Empathize with multiple circumstances and cultural backgrounds (both pocket and expansive) as they relate to the respective paths of choice and action individuals take.
- Employ methods of physical character embodiment and theories as they apply to constructing an committed, embodied performance.
 - Marry all elements of psychological background research, interpretive imagination and physical embodiment into performance.

Course Content

- Embodying stage characterization for determined period style
 - Techniques of understanding and portraying character
 - Development of an individual acting technique and ability to defend it
- Analysis and application of individual strategies beneficial in expanding characterization possibilities (Lec)
 - Assessing multiple research sources with literal, pragmatic and imagination sparking potential as they relate to characterization specifics when preparing and portraying characters offering extraordinary actor demands beyond basic interaction
- Synthesizing the specific background research elements into tangible, embodied actor choices and the development thereof
 - Organizing information and discoveries for initiation of incorporation (Lec)
 - Guided self study (Lab)
 - Apply research outcomes to include multiple possible actor possibilities (Lab)
 - Personality traits
 - External influences
 - Environmental circumstances/universe of the character
 - Disability, malady, affliction or addiction of prescribed persons
- Analyze influences of multiple points of view from diverse sources in assessing the foundations by which human being shape values and perspectives of both self and world, leading to motivated choices as interpreted by text scrutiny (Lec)
 - Comprehensive unification of above described premises into prepared studio performance (Lab)

Lab Content

- Cooperative rehearsal of class assignments and projects.
- Individual and partner exploration and self-analysis of concepts and exercises introduced in class.

Special Facilities and/or Equipment

- Clothing suitable for rehearsal work.
- A flexible, open-space classroom.
- Rehearsal furniture and props.
- Video recording and playback equipment.
- Access to media ready room with internet connected computers capable of projection.
- Tutorial support for student scene work.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Evaluation of student scenes, improvisations and acting projects
 Demonstration of theory and techniques acquired, depth of dramatic characterization, consistency of vocal and bodily execution through prepared performance
 Assessed development of accepted standards of theatre discipline
 Written assignments, specifically demonstration by the student of involvement in the course material through written critiques by the student of projects and assignments, followed by the instructor's evaluation of both the project and the critique
 Organized oral presentation of assigned research topics

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture

1. Instructor presentation of relevant and applicable theories and premises

Discussion

1. Guided analysis and critical discussion of student performance projects

Cooperative learning exercises

1. Group rehearsal and performance presentation projects

Oral presentations

1. Presentation of individual research projects and/or rehearsal preparation process

Laboratory

1. Rehearsal preparation time
2. Partner group observation and coaching

Demonstration

1. Instructor demonstration of relevant and applicable theories and premises

Field trips

1. Field study comparison and association

Representative Text(s) and Other Materials

Cohen, Robert. Acting Power. The 21st Century Edition. 2013.

Although this text is older than the suggested "5 years or newer" standard, it promotes the best available representations of synchronizing with course content.

Playscripts, based on individual student needs, selected by the instructor.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

- A. Read assigned individual and/or class scripts for content, analysis and application.
- B. Write personal reflection journal.
- C. Write live performance critique.
- D. Preparation of oral presentation of prepared individual research project.

Discipline(s)

Theater Arts