

**I. CATALOG DESCRIPTION:**

- A. Department Information:  
Division: Humanities and Social Science  
Department: Speech and Performing Arts  
Course ID: THART 121  
Course Title: Acting Fundamentals II  
Units: 3  
Lecture: 2 Hours  
Lab: 3 Hours  
Prerequisite: THART 120
- B. Catalog and Schedule Description:  
A continuation of THART 120. Includes further practice in relaxation and concentration techniques; the development of character through script analysis with emphasis on physicalization; scene work; and the preparation of monologues.

**II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One**

**III. EXPECTED OUTCOMES FOR STUDENTS:**

- A. Demonstrate the ability to relax in a variety of increasingly stressful situations
- B. Compare and contrast contemporary, classical, and avant garde theatre
- C. Evaluate the nuances of a character in a classical or avant garde play
- D. Demonstrate the ability to accurately portray the character in a performance
- E. Develop the ability to both give and receive constructive criticism
- F. Create and perform a monologue or soliloquy
- G. Demonstrate the ability to construct and use actor's notes in improving performances
- H. Evaluate the performance of others through active observation

**IV. COURSE CONTENT:**

- A. Relaxation
  - 1. Trust
  - 2. Spine lengthening
  - 3. Exuberance
  - 4. A playful attitude
  - 5. Freedom
  - 6. Preparation
- B. Style
  - 1. Baby talk
  - 2. Baby moves
  - 3. Caveat
- C. Stylized exchanges
  - 1. Pig Latin
  - 2. Speaking in foreign tongues
  - 3. Contemporary greetings
  - 4. Elizabethan greetings
  - 5. Hamlet's greeting to the players
- D. Rhyme and verse
  - 1. Eye contact
  - 2. Looking elsewhere
  
  - 3. Thinking your character's thoughts
  - 4. Playing the play
- E. Playing a character

- F. Characterization
  - 1. Reciprocal characterization
  - 2. Intrinsic characterization
  - 3. Extensions and stereotypes
  - 4. Character postures and walks
  - 5. Finding your voices
  - 6. Playing out of character descriptions
  - 7. Animal imagery
  - 8. Character greetings
- G. Performance
  - 1. Performance aspects of dramatic scenes
  - 2. The audience in the theatre
  - 3. The performance context
- H. Rehearsing
  - 1. Undirected rehearsals
  - 2. Rehearsal alternatives
- I. Evaluation and improvement
  - 1. Helpful criticism
  - 2. Reworking
- J. Imagination and discipline
  - 1. Fantasy
  - 2. Self-exploration
- K. Creating a monologue
  - 1. Going it alone
  - 2. The monologue to someone else
  - 3. The soliloquy
  - 4. Playing a monologue or soliloquy
- L. Emotion and acting theory
- M. Greek tragedy
  - 1. Oedipus and Teiresias
  - 2. Oedipus and Jocasta
  - 3. Playing the scene
- N. The commedia
  - 1. Styles and scripts
  - 2. Renaissance ideals
  - 3. Direct address
  - 4. Lazzi
  - 5. Stock characters
- O. Shakespeare and the Elizabethan theatre
  - 1. Verse variations
  - 2. Playing the verse
  - 3. Rhetoric
  - 4. Playing the rhetoric
  - 5. The public environment
  - 6. Shakespeare and Commedia
- P. The theatre of Moliere
  - 1. Costume and deportment
  - 2. Playing translations
- Q. Restoration comedy
- R. The Belle Epoque
- S. Contemporary styles
- T. L'Envoi

**V. METHODS OF INSTRUCTION:**

- A. Lecture
- B. Small group discussion
- C. Small group projects
- D. Critical analysis of videotapes and films
- E. Field trips
- F. Observations
- G. Journaling

**VI. TYPICAL ASSIGNMENTS:**

- A. Analysis: Prepare a written analysis of the characterization for classical or avant garde play. Be sure to address the character's role and purpose in the play, the unique physical and emotional attributes of the character, and detail your plan for representing those attributes in your performance.
- B. Performance: After each performance in class, record the constructive feedback you receive from your instructor. During the next class period, you will be expected to attempt to incorporate that feedback into your performance. You will continue this pattern for the entirety of the semester. At the conclusion of the semester, use your journal to prepare a written analysis of your performance growth of the character.

**VII. EVALUATION(S):**

- A. Methods of evaluation:
  - 1. Objective and subjective examinations designed to test students' comprehension of course material. Sample test question: Compare and contrast the theatrical works of Moliere and Shakespeare.
  - 2. Subjective evaluation of student performance. Students are evaluated on their ability to apply course concepts to theatrical productions observed either in class, on video, or in the community.
- B. Frequency of evaluation:
  - 1. At least two examinations
  - 2. At least three performances
  - 3. At least five reviews of dramatic performances

**VIII. TYPICAL TEXT(S):**

- A. Cohen, Robert. Advanced acting. McGraw-Hill Higher Education, 2002.

**IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None**