PART I – Course Information

**Course Type**
- [X] Existing/Restructured
- [ ] New Course Proposed Fall 2013

If new, have you submitted a Form B to the SHSU Curriculum Committee?  
- [ ] Yes  
- [X] No

**Course Prefix & Number:** THEA 1364

**Texas Common Course Number (TCCN Matrix):** 1364

**Course Title:** Beginning Acting

**Course Catalog Description** (Copy and paste from online catalog for existing courses):

THR 164 <THEA 1364> Acting I.

[DRAM 1351] A study of basic techniques in body, voice, characterization, and play analysis as they are applied to the performance of stage tasks by the actor. Credit 3.

**Course Prerequisites:** None

**Available Online?**
- [ ] Yes, currently developed in online delivery mode
- [ ] Anticipated development in online delivery mode (Semester, Year: )
- [X] No

**Number of Sections to be Offered per Academic Year:** Ten

**Estimated Enrollment per Section:** 20

**Course Level** (freshman, sophomore): All Levels

**Designated Contact Person** (for follow-up communication purposes): Penelope Hasekoester

**E-Mail Address:** hasekoester@shsu.edu

**Phone:** 936-294-1330

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**Approvals**

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<tr>
<th>Department Chair:</th>
<th>Signature</th>
<th>Date</th>
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<th>Academic Dean:</th>
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PART II – THECB Foundational Component Areas

See Appendix for full description of each component area.

Select Component Area: V. Creative Arts

In one paragraph, describe how the proposed course will fulfill the core and skill objectives of the component area: Students will be able to appreciate through exploration, analysis, research, and performance the complexity and artistry needed to bring a theatrical or cinematic script to life. The students will study scripts by established 20th and 21st century playwrights and create, through a variety of acting techniques, performances with characters that embody the description as set down by the playwright. The diversity found in the 20th and 21st century scripts available to students are such that students will be exposed to a variety of cultures, modes of thinking and reasoning, development of creative expression and universally experienced problems. All will prepare students for the experience of living in the 21st century and appreciating the function of theatre in society this century.

PART III – Course Objectives & Student Learning Outcomes (SLO)

Insert the applicable course objectives stated as student learning outcomes (e.g., Students completing the course will be able to...) that support the core component area objectives. Please reference the component rubric for additional information on core component area objectives.

Objective/SLO 1: Students completing this course will be able to appreciate, analyze, and create characters in scripts by assessing specific environmental components established by the playwright. These environmental components rely on elements of the character’s physical, emotional, spiritual and psychological geography.

How will the objective be addressed (including strategies and techniques)? The objective will be addressed through 1.) classroom discussion of the objective, 2.) the actors’ written analyses of characters (see attached form A), 3.) research and 4.) character journals and character collages. All will be discussed in class either prior to, during or after each monologue and scene. This activity will focus on these scripts and character creations as artistic artifacts of the human imagination. Students will be brought into the creative world of the playwright thus teaching a deep appreciation of creative works of the human imagination.

Students will also attend one performance of each of The Department of Theatre and Musical Theatre productions. The student will choose one actor from each production and will write a critique, analyzing the actor’s use of body, voice, physical elements and text analysis to explain how the actor created the character. There will be a classroom discussion in addition to a paper. This activity will teach students to explore aesthetic principles used to create the elements of theatrical creativity. The analysis will further students’ understanding of how these artistic creations are results of the human imagination.
Students will assess physical environment- Where does the character live (setting) and how is he/she affected by location (country, state, city, weather- hot, cold, sunny, raining, etc.), place and status of employment or lack there of.

Students will assess emotional environment based on what the character says, what others say about the character and what actions the character takes through the course of the script. How or why does the character change? What does the character DO?

Describe how the objective will be assessed: A rubric will be used. Assessment of this objective will take place through classroom observation and discussion of monologues and scene work presented in class. Students will respond to a character analysis form (see attachment A) which details items for consideration as established by the playwright. This objective will be assessed through the students performance and written projects. A successful project will include clear playing of an objective, the ability to show and discuss intent, obstacles, tactics and needs, completed analysis which is reflected in student performance and rework.

**Objective/SLO 2:** Students completing this course will be able to research characters in scripts by finding books, internet articles, magazines, video of previous production and review of previous production to begin an understanding of the maturations, wants and needs of these characters. The objective will teach students to synthesize and interpret artistic expression through works of the theatre. Students will make aesthetic judgments based on their research and the knowledge they gain through course material. Students will explore a variety of factors that influence their interpretation of art as exemplified in theatrical work.

How will the objective be addressed (including strategies and techniques)?
Students will research characters from specific scripts by using an analysis sheet (attachment B). Students will document their findings and provide copies of information discovered in the research.

Describe how the objective will be assessed: A rubric will be used. The objective will be assessed by the instructor reading the analysis sheet, perusing the research materials and a discussion with actors about their research and methods of research. A successful project will include a list of sources used to support ideas proposed on the analysis sheets. Written reports that clarify how research material of all types was used to support the text by the playwright. Appreciation and understanding of the text as a whole that has been enhanced by the knowledge required through research and expressed orally or in written form.

**Objective/SLO 3:**

How will the objective be addressed (including strategies and techniques)?

Describe how the objective will be assessed:

**Objective/SLO 4:**

How will the objective be addressed (including strategies and techniques)?

Describe how the objective will be assessed:
Objective/SLO 5:  

How will the objective be addressed (including strategies and techniques)?

Describe how the objective will be assessed:

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**PART IV – THECB Skill Objectives**

Address each of the THECB skill objectives required within the component area. Explain how the skill is addressed, including specific strategies to address the skill(s). **Address ALL skill objectives associated with the selected Component Area. (See Appendix)**

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1. **Critical Thinking Skills:** to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information

How will the skill be addressed (including specific strategies, activities, and techniques)?

Students will develop and use critical thinking skills as they read scripts and analyze character behavior based on information given by the playwright in the form of what the character says and does. Students will consider what other characters say about their character and how all characters react to one another. Students will consider and research the setting of the script, the time period, the age of the character, the emotional environment, the social class of the characters and the response to this question- "what would you do if you were this character in this given situation?" Student will be asked to allow their curiosity about the character to assist them in their research as they explore numerous options for character creation. There will be classroom discussion as well as character analyses, and character journals to assess critical thinking skills. All character analyses and character journals will be graded by the instructor.

2. **Communication Skills:** to include effective development, interpretation and expression of ideas through written, oral and visual communication

How will the skill be addressed (including specific strategies, activities, and techniques)?

Students will communicate character creation, understanding of theatre genres and analysis of actor character creation through performance, discussion, written analysis, and character collages. Students will respond to classroom as well as production performance and communicate verbally and in writing what they experienced. Students will create character collages for the character they create in the open genre scene. These collages will be a physical representation of the open genre character. Classroom discussion will clarify the abstraction of the collage.

Students will communicate about these works of art by writing character journals. (Journals written in the first person as the character they are creating.) Students will also write actor critiques over one character in each SHSU Department of Theatre and Musical Theatre performance. Students will analyze through the use of proven acting methods (Stanislavsky, Chekhov, Meisner, Boal, etc.) how the actor (he/she) selects, creates his or her character through use of body, voice, and textual analysis. Students will orally communicate about these
works of art through class discussions, large group which focus on the actors’ use of body, voice, research and use of imagination and creativity. Students will visually communicate details about their character analysis through the visual collage creation, which will be graded for its ability to communicate the arc of the character’s journey as represented by the visual images of the collage.

3. **Empirical and Quantitative Skills**: to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions

How will the skill be addressed (including specific strategies, activities, and techniques)?
Not applicable

4. **Teamwork**: to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal

How will the skill be addressed (including specific strategies, activities, and techniques)?
Students will work as partners in three scenes (comedy, drama, and open genre). They will also explore actor to actor relationships and character to character relationships in at least eight ensemble building exercises. These exercises are designed for each scene presented and are targeted to scene specific and action specific needs. For example, if an actor is uncomfortable with physical violence he/she will be assigned a scene which requires physical violence. Exercises would focus on correct use of stage combat, the intimacy of love and hate, and methods of physical production which explore use of tension during violence. The team (other students) will provide support, encouragement and personal experiences to assist the actor in his/her explanation.

In this process, students will learn to consider different points of view and will practice different roles on a team, including those of leadership and compromise.
5. **Personal Responsibility**: to include the ability to connect choices, actions and consequences to ethical decision-making

How will the skill be addressed (including specific strategies, activities, and techniques)?

n/a

6. **Social Responsibility**: to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

How will the skill be addressed (including specific strategies, activities, and techniques)?

Students will research the scripts presented, the playwright, the period in which the script was written, and the influence of specific cultural, political and spiritual movements which may have or did influence the playwright. All scenes plus the monologue must be chosen from 20th and 21st century scripts necessitating a working knowledge of the behaviors and belief systems of the time period and its relevance to actors today.

Through the process of their classwork and project activities, students will deepen their understanding of intercultural issues. Through their character explorations they will discuss and analyze the character’s actions within a community, thus interpreting civic responsibilities of the imaginary world and the transference of this understanding to their personal world. This understanding will help them engage in larger communities beyond their immediate one, thus fostering a deep sense of social responsibility.

Students will be assessed of this social responsibility through the required elements demonstrating this awareness in their acting choices, research, character journals, collages, written character analyses and classroom discussions.

Assessment will occur during classroom discussion and reworking of scene as well as during the reading of research, character journals, and character analysis.

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**PART V – SHSU Core Curriculum Committee Requirements**

1. **Using a 15-week class schedule, identify the topics to be covered during each week of the semester. Provide sufficient detail to allow readers to understand the scope and sequence of topics covered.**

<p>| Week 1 | Introduction of basic acting techniques - Stanislavsky, Michael Chekov, Augusto Boal, Sanford Meisner |
| Week 2 | Introduction of basic acting techniques strategies of monologue selection - character type |
| Week 3 | Performance and reworking monologue, discussion of character objective, &quot;wants&quot; and needs |
| Week 4 | Continued performance and rework of monologue. Discussion of character objective, &quot;wants&quot; and needs |
| Week 5 | Discussion of scripts for scene #1 (comedy) Partner assignments and ensemble building exercises |
| Week 6 | Explanation of comedy through classroom exercises/script analysis. Discussion of 1st set of productions (actor critiques) |
| Week 7 | Performance and rework of scene #1 (comedy). Discussion of character objective, &quot;wants&quot; and needs |</p>
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<thead>
<tr>
<th>Week 8</th>
<th>Continued performance and rework of scene #1 (comedy). Discussion of character objective, &quot;wants&quot; and needs.</th>
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<tr>
<td>Week 9</td>
<td>Discussion of script for scene #2 (drama). Character journals and character research discussed</td>
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<td>Week 10</td>
<td>Continued discussion of scripts, character, character journals, character research</td>
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<tr>
<td>Week 11</td>
<td>Performance and rework of scene #2. Discussion of character objective, &quot;wants&quot; and needs.</td>
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<tr>
<td>Week 12</td>
<td>Continued performance and rework of scene #2. Discussion of character objective, &quot;wants&quot; and needs.</td>
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<td>Week 13</td>
<td>Discussion of scripts for scene #3. Discussion of character collages. Discussion of 2nd set of productions (actor critiques)</td>
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<tr>
<td>Week 14</td>
<td>Exercise and rehearsals for scene #3. Discussion of character objective, &quot;wants&quot; and needs.</td>
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<tr>
<td>Week 15</td>
<td>Performance and critique of scene #3. Discussion of character objective, &quot;wants&quot; and needs.</td>
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2. Attachments (Syllabus Required)

Syllabus Attached?  ✔ Yes  ☐ No

Other Attached?  ✔ Yes  ☐ No  If yes, specify:

Attachment A- Character Analysis
Attachment B- Environment Analysis
Character Analysis

Type of Scene (ex: comedy, drama, open genre):

Name of Show:

Character(s) Played:

Actors' Name(s):

Character development (Were the objectives clear? What did you want? What tactics were used? What was at stake? Why now? What are you willing to do to get what you want? Connection with scene partner, clarity of focus):

Scene Understanding (Did you understand what was happening in the scene? Were you able to communicate that to the audience? How did the emotional, psychological, physical, financial and spiritual environment affect the scene?):

Clarity of action (Was the dramatic action clear?):

Vocal work (Effectiveness of diction, projection, accent, tone, use of language):

Physical work (Did the movement suit the character? Age, social class, time period, style of the script):

Overall response to scene:

Name:

Scene:

Analysis/Research/Collage:

Total:
1. What conditions surround and affect you?
2. In what country, state, and city do you live?
3. Where do you work?
4. What class of society are you a part of?
5. Why are you in this environment?
6. What rules of etiquette do you follow?
7. What are your religious beliefs?
8. What does a normal day consist of for you?
9. How do you get your bed and board?
10. What political system governs you?
11. What rules do you break?
12. How does the weather affect your life?
13. How do you measure time and money?
14. In what setting are you most at ease?
15. In what setting are you most uncomfortable?
16. Where do you eat, sleep, and keep your valuables?
17. What in your life troubles you most?
18. Where do you wish you were, and why?

Taken from Interactive Acting by Jeff Wirth