

# THA M02B: ACTING II

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**Originator**

jloprieno

**Co-Contributor(s)**
**Name(s)**

Fagan, Suzanne (sfagan)

**College**

Moorpark College

**Discipline (CB01A)**

THA - Theatre Arts

**Course Number (CB01B)**

M02B

**Course Title (CB02)**

Acting II

**Banner/Short Title**

Acting II

**Credit Type**

Credit

**Start Term**

Fall 2023

**Catalog Course Description**

Emphasizes intermediate level theories, techniques and skills in character analysis, monologue and scene presentation. Includes an introduction to classical material, performance in various styles and genres, and continues work in vocal projection and stage movement.

**Taxonomy of Programs (TOP) Code (CB03)**

1007.00 - Dramatic Arts

**Course Credit Status (CB04)**

D (Credit - Degree Applicable)

**Course Transfer Status (CB05) (select one only)**

A (Transferable to both UC and CSU)

**Course Basic Skills Status (CB08)**

N - The Course is Not a Basic Skills Course

**SAM Priority Code (CB09)**

E - Non-Occupational

**Course Cooperative Work Experience Education Status (CB10)**

N - Is Not Part of a Cooperative Work Experience Education Program

**Course Classification Status (CB11)**

Y - Credit Course

**Educational Assistance Class Instruction (Approved Special Class) (CB13)**

N - The Course is Not an Approved Special Class

**Course Prior to Transfer Level (CB21)**

Y - Not Applicable

**Course Noncredit Category (CB22)**

Y - Credit Course

**Funding Agency Category (CB23)**

Y - Not Applicable (Funding Not Used)

**Course Program Status (CB24)**

1 - Program Applicable

**General Education Status (CB25)**

Y - Not Applicable

**Support Course Status (CB26)**

N - Course is not a support course

**Field trips**

Will not be required

**Grading method**

(L) Letter Graded

**Alternate grading methods**

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

**Does this course require an instructional materials fee?**

No

**Repeatable for Credit**

No

**Is this course part of a family?**

No

**Units and Hours**

**Carnegie Unit Override**

No

**In-Class**

**Lecture**

**Minimum Contact/In-Class Lecture Hours**

35

**Maximum Contact/In-Class Lecture Hours**

35

**Activity**

**Laboratory**

**Minimum Contact/In-Class Laboratory Hours**

52.5

**Maximum Contact/In-Class Laboratory Hours**

52.5

**Total in-Class****Total in-Class****Total Minimum Contact/In-Class Hours**

87.5

**Total Maximum Contact/In-Class Hours**

87.5

**Outside-of-Class****Internship/Cooperative Work Experience**

Paid

Unpaid

**Total Outside-of-Class****Total Outside-of-Class****Minimum Outside-of-Class Hours**

70

**Maximum Outside-of-Class Hours**

70

**Total Student Learning****Total Student Learning****Total Minimum Student Learning Hours**

157.5

**Total Maximum Student Learning Hours**

157.5

**Minimum Units (CB07)**

3

**Maximum Units (CB06)**

3

**Prerequisites**

THA M02A

**Entrance Skills****Entrance Skills**

THA M02A

**Prerequisite Course Objectives**

THA M02A-interpret contemporary, realistic, diverse, dramatic literature through the performance monologues and scene work.

THA M02A-demonstrate a knowledge of basic acting theories, vocabulary and terminology including the ability to compare and analyze the same as related to the art of acting.

THA M02A-demonstrate in performance the ability to deliver realistic dialogue utilizing basic vocal and physical techniques.

THA M02A-compose a character analysis that explores the vocal, physical, environmental and psychological qualities of a character.

THA M02A-demonstrate basic acting skills in performance that utilize script analysis techniques, vocal and physical character development and exhibit collaborative, improvisational and emotional techniques.

THA M02A-demonstrate the ability to identify and acknowledge their personal strengths and weaknesses as actors, as well as the ability to articulate the strengths and weaknesses of peers in performances.

THA M02A-demonstrate an ability to observe, evaluate and analyze acting techniques and processes in live theatrical performances.

**Requisite Justification****Requisite Type**

Prerequisite

**Requisite**

THA M02A Acting I

**Requisite Description**

Course in a sequence

**Level of Scrutiny/Justification**

Closely related lecture/laboratory course

**Student Learning Outcomes (CSLOs)****Upon satisfactory completion of the course, students will be able to:**

- |   |  |
|---|--|
| 1 | demonstrate a basic understanding of classical literature and the specific performance requirements of classical material. |
| 2 | demonstrate the ability to perform scenes in a variety of theatrical styles from classical to contemporary comedy.         |
| 3 | demonstrate an intermediate level of script and performance analysis and be able to articulate character motivation.       |

**Course Objectives****Upon satisfactory completion of the course, students will be able to:**

- |   |  |
|---|--|
| 1 | demonstrate the ability to create believable characters using textual analysis of material written by diverse writers from various lifestyles and cultures.                  |
| 2 | evaluate scene work developed from published plays by diverse authors.   |
| 3 | physicalize a character's objectives through behavior and apply elements of effective acting techniques as a personal standard.  |
| 4 | create characters diverse in age, culture and type, demonstrating flexibility in group exercises with an expanded range of openness to the use of the imagination.           |
| 5 | demonstrate an understanding of various acting techniques through the practice of tapping inner and outer emotional resources and utilizing them in monologue and scenework. |
| 6 | demonstrate a basic understanding of how to analyze classical texts by performing a piece by Shakespeare.  |

**Course Content****Lecture/Course Content**

20.00%

Improvisation techniques that emphasize movement and non-verbal communication and cultural awareness

15.00%

Diverse theories of acting (Stanislavski, Strasberg, Hagan, Meisner)

- Intermediate vocal techniques
- Techniques in collaboration
- Comic timing and comedy as a style

20.00% Script analysis through examination of two to five characters from contemporary comedy or farce by playwrights from diverse backgrounds and experiences

15.00%

- Methodologies of creating the physical life of a character for monologue work, either comic or dramatic - Realism as an acting style

15.00%

- Classical text analysis - Classical monologue preparation for a piece two minutes in length

10.00%

Theatre terminology and vocabulary as it applies to contemporary and classical material

5.00%

Evaluation criteria for a live performance based on historical and cultural context

**Laboratory or Activity Content**

50.00% Analyze, memorize, and perform monologues and short contemporary comedic scenes written by culturally diverse playwrights

20.00% Classical script analysis and performance of a short piece of classical material

30.00% Ongoing classroom exercises in focus, concentration, movement, vocal production, and improvisation

**Methods of Evaluation**

**Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):**

Written expression  
Skills demonstrations

**Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):**

Essay exams  
Group projects  
Individual projects  
Journals  
Objective exams  
Oral analysis/critiques  
Oral presentations  
Performances  
Quizzes  
Reports/papers  
Role playing  
Simulations  
Skills demonstrations  
Written analyses  
Written creation (poem, screenplay, song)  
Other (specify)  
Classroom Discussion  
Projects  
Participation  
Reports/Papers/Journals

**Other**

Observation and critique of student performance and class exercises  
Written assignments and performance evaluations

**Instructional Methodology**

**Specify the methods of instruction that may be employed in this course**

Audio-visual presentations  
Class activities  
Class discussions  
Collaborative group work  
Demonstrations  
Distance Education  
Field trips  
Group discussions  
Guest speakers  
Instructor-guided interpretation and analysis  
Internet research  
Laboratory activities  
Lecture  
Observation  
One-on-one conference  
Readings  
Role-playing  
Small group activities  
Web-based presentations  
Other (specify)

**Specify other method of instruction**

Instructor-led exercises in focus and concentration and sense and emotional memory

Instructor direction on scenes and monologues

**Describe specific examples of the methods the instructor will use:**

Students will explore dramatic material from a variety of diverse cultures and lifestyles through instructor lecture, in-class reading, and/or audio/visual presentations and then perform material from those works in class as monologues and/or scenes with peers.

## Representative Course Assignments

### Writing Assignments

1. personal journal describing responses to class and psychological discoveries related to acting class.
2. written critiques of both college and professional theatre performances of plays from diverse playwrights from a variety of theatrical genres.
3. character analysis for comedic or classical characters from plays written by playwrights from diverse periods and cultures.

### Critical Thinking Assignments

1. interpret classical and contemporary material while applying emotional and sense memories from their own experiences and cultural backgrounds.
2. evaluate themselves and peers in performance of material by Shakespeare through the rubric provided by the instructor.
3. write a character analysis that establishes the basis for psychological motivations and justifications for characters from diverse periods and cultures.

### Reading Assignments

1. analyze scripts from a variety of theatrical styles, periods and cultures.
2. research the socioeconomic and historical backgrounds of characters from diverse cultures and periods.

### Skills Demonstrations

1. perform classical and contemporary scenes from a variety of theatrical styles, periods and cultures.
2. observe and analyze performances by peers, both in writing and orally, as they utilize classroom exercises and practices.

## Outside Assignments

### Representative Outside Assignments

1. participate in college performance opportunities for other classes and/or outreach.
2. attend professional live theatre productions from a variety of theatrical styles, periods and cultures that focuses on the performance techniques utilized in production.
3. attend live theatre productions on campus from a variety of theatrical styles, periods and cultures.

## Articulation

### C-ID Descriptor Number

THTR 152

### Status

Approved

### Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
CSU San Bernardino	TA 252	Acting II: Creating a Role	3
Cal Poly Pomona	TH 2530 & 2530L	Acting II	2 & 1
Cal Poly San Luis Obispo	TH 235	Acting II	4

### Comparable Courses within the VCCCD

THA V02B - Acting II

**Equivalent Courses at other CCCs**

<b>College</b>	<b>Course ID</b>	<b>Course Title</b>	<b>Units</b>
Sacramento City College	TA 351	Theory and Techniques of Acting II	3
Merced College	DRAM 13	Acting II	3
Santa Monica College	TH ART 42	Acting II	3

**District General Education****A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****Course is CSU transferable**

Yes

**CSU Baccalaureate List effective term:**

F1995

**CSU GE-Breadth****Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA**

UC TCA

Approved

## IGETC

**Area 1: English Communication**

**Area 2A: Mathematical Concepts & Quantitative Reasoning**

**Area 3: Arts and Humanities**

**Area 4: Social and Behavioral Sciences**

**Area 5: Physical and Biological Sciences**

**Area 6: Languages Other than English (LOTE)**

### Textbooks and Lab Manuals

#### Resource Type

Textbook

#### Description

Campo, Guiliano. *Acting the Essence. The Performer's Work on the Self*. Routledge, 2022.

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#### Resource Type

Textbook

#### Description

Cayouette, Laura. *Know Small Parts: An Actor's Guide to Turning Minutes into Moments and Moments into a Career*. Independently Published, 2020.

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#### Resource Type

Textbook

#### Description

Ispas, Alexa. *Memorization for Actors*. Word Bothy, 2021.

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#### Resource Type

Textbook

#### Description

Joseph, Bertram Leon. *Acting Shakespeare*. Routledge, 2016.

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#### Resource Type

Textbook

#### Description

Hagen, Uta. *Respect for Acting*. 2nd ed., Wiley, 2008.

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### Library Resources

#### Assignments requiring library resources

Research dramatic material using the Library's print and online resources.

#### Sufficient Library Resources exist

Yes



### Example of Assignments Requiring Library Resources

Students will research critiques of dramatic literature and use the Library's special Theatre Arts collection of scripts from diverse playwrights, styles, periods and cultures to locate scenes and monologues for performance in class.

## Distance Education Addendum

### Definitions

#### Distance Education Modalities

Hybrid (1%–50% online)  
Hybrid (51%–99% online)  
100% online

### Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

### Regular Effective/Substantive Contact

#### Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Theatre History Project Discussion Final Project Discussion
E-mail	Email, class announcements and tools such as "Message Students Who" and "Assignment Comments" in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
Other DE (e.g., recorded lectures)	Faculty will use a variety of tools and media integrated within the LMS to help students reach SLO such as: * Recorded Lectures, Narrated Slides, Screencasts * Instructor created content * MC Online Library Resources * Canvas Student Groups (Assignments, Discussions) * Websites and Blogs * Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Synchronous Dialog (e.g., online chat)	Online office hours & Online group discussions
Video Conferencing	Video tools such as ConferZoom can be used to provide live synchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.

**Hybrid (51%–99% online) Modality:**

<b>Method of Instruction</b>	<b>Document typical activities or assignments for each method of instruction</b>
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Theatre History Project Discussion Final Project Discussion
E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
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Video Conferencing	Video tools such as ConferZoom can be used to provide live synchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.

**100% online Modality:**

<b>Method of Instruction</b>	<b>Document typical activities or assignments for each method of instruction</b>
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Theatre History Project Discussion Final Project Discussion
E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
Other DE (e.g., recorded lectures)	Faculty will use a variety of tools and media integrated within the LMS to help students reach SLO such as: * Recorded Lectures, Narrated Slides, Screencasts * Instructor created content * MC Online Library Resources * Canvas Student Groups (Assignments, Discussions) * Websites and Blogs * Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Synchronous Dialog (e.g., online chat)	Online office hours & Online group discussions

**Video Conferencing**

Video tools such as ConferZoom can be used to provide live synchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.

**Examinations****Hybrid (1%–50% online) Modality**

On campus  
Online

**Hybrid (51%–99% online) Modality**

On campus  
Online

**Primary Minimum Qualification**

THEATER ARTS

**Additional Minimum Qualifications****Minimum Qualifications**

Drama/Theater Arts

**Review and Approval Dates****Department Chair**

10/18/2022

**Dean**

10/18/2022

**Technical Review**

11/17/2022

**Curriculum Committee**

12/06/2022

**DTRW-I**

MM/DD/YYYY

**Curriculum Committee**

MM/DD/YYYY

**Board**

MM/DD/YYYY

**CCCCO**

MM/DD/YYYY

**Control Number**

CCC000530175

**DOE/accreditation approval date**

MM/DD/YYYY