

# THA M02C: ACTING III

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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)**

M02C

**Course Title (CB02)**

Acting III

**Banner/Short Title**

Acting III

**Credit Type**

Credit

**Start Term**

Fall 2023

**Catalog Course Description**

Introduces the vocal and physical requirements utilized in classical acting techniques. Features exercises which will include psychological characterizations, use of props and costumes, and analysis of classical texts from various styles, periods and cultures.

**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 M02B

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

THA M02B

**Prerequisite Course Objectives**

THA M02B-demonstrate the ability to create believable characters using textual analysis of material written by diverse writers from various lifestyles and cultures.

THA M02B-evaluate scene work developed from published plays by diverse authors.

THA M02B-physicalize a character's objectives through behavior and apply elements of effective acting techniques as a personal standard.

THA M02B-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.

THA M02B-demonstrate an understanding of various acting techniques through the practice of tapping inner and outer emotional resources and utilizing them in monologue and scenework.

THA M02B-demonstrate a basic understanding of how to analyze classical texts by performing a piece by Shakespeare.

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

Prerequisite

**Requisite**

THA M02B

**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 ability to modulate performance based on physical space and theatrical style.                              |
| 2 | demonstrate the basic ability to articulate a critical analysis of peer and own performances.                                  |
| 3 | demonstrate the ability to perform scenes utilizing more advanced techniques including the uses of props and costumes.         |
| 4 | demonstrate an advanced level of script and performance analysis and be able to articulate detailed psychological motivations. |

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

- |   |                                                                                                                                                                                                               |
|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | analyze plays by classical playwrights, such as Moliere, Shakespeare, Sophocles, etc.                                                                                                                         |
| 2 | demonstrate memorized scenes, improvisations and further development of comic skills in performance.                                                                                                          |
| 3 | demonstrate the ability to adjust vocal projection to a specific venue.                                                                                                                                       |
| 4 | demonstrate physical characterization technique adjustments for various venues.                                                                                                                               |
| 5 | demonstrate the ability to effectively utilize costumes and props in the development of character.                                                                                                            |
| 6 | demonstrate the effective use of diverse acting theories for developing complex characters in monologues and scene work from a diverse selection of texts from various styles, periods and cultures.          |
| 7 | demonstrate an advanced ability to observe, identify and articulate personal strengths and weaknesses as an actor, as well as the strengths and weaknesses of their peers through oral and written critiques. |

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

25% - Improvisation techniques designed to:

- hone comic skills
- minimize physical and emotional inhibition - encourage confidence in collaboration, spontaneity, and risk-taking

20% - Vocal and physical techniques for classical material to:

- improve diction
- maximize vocal projection
- enhance stage movement

15% - Principles of character development for contemporary and/or classical material through the use of:

- costumes
- personal hand props
- scenic elements

20% - Various acting theories (Stanislavski, Strasberg, Meisner) as they apply to a two to five person comic or dramatic scene from a contemporary play for a large venue

20% - Script analysis for comic or dramatic scenes or monologues from a classical play from various styles, periods and cultures

**Laboratory or Activity Content**

40% - Perform scenes and monologues from classical plays requiring:

- memorization

- text interpretation
- physical and vocal performance techniques
- 30% - Ongoing exercises led by the instructor exploring:
  - physical techniques for classical material
  - vocal techniques for presenting classical material
- 30% - Perform scenes and monologues from contemporary plays requiring:
  - memorization
  - text interpretation from plays from various styles, periods and cultures
  - physical and vocal performance techniques

## 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):**

Film/video productions  
Group projects  
Individual projects  
Journals  
Monologues  
Objective exams  
Oral analysis/critiques  
Oral presentations  
Performances  
Problem-solving exams  
Quizzes  
Recitations  
Reports/papers  
Research papers  
Role playing  
Simulations  
Skills demonstrations  
Skills tests or practical examinations  
Written analyses  
Written compositions  
Written creation (poem, screenplay, song)  
Written homework  
Classroom Discussion  
Projects  
Participation  
Reports/Papers/Journals

## Instructional Methodology

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

Audio-visual presentations  
Class activities  
Class discussions  
Collaborative group work  
Computer-aided presentations  
Demonstrations  
Distance Education  
Field trips  
Group discussions  
Guest speakers  
Instructor-guided interpretation and analysis  
Internet research  
Laboratory activities  
Lecture  
Observation  
One-on-one conference  
Oral Drills  
Readings

Role-playing  
 Small group activities  
 Web-based presentations

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

Students will explore classical 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. written critiques of college and/or professional classical theatre performances.
2. exams, quizzes or papers that illustrate depth of research for performance.
3. personal journal describing responses to class and psychological discoveries related to acting class.
4. character backgrounds for characters from classical plays.

### Critical Thinking Assignments

1. manage the use of period costumes and props in the presentation of scenes and monologues.
2. modulate performances techniques for performance in main stage and studio theatre venues.
3. apply information learned through research of a particular theatrical style to an in-class performance.
4. paraphrase Shakespearean dialogue into contemporary language.

### 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.
3. research archaic words/language/references from classical plays.

### Skills Demonstrations

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

## Outside Assignments

### Representative Outside Assignments

1. attend live theatre productions on campus.
2. participate in college performance opportunities for other classes or outreach.
3. attend professional classical theatre productions.

## Articulation

### Comparable Courses within the VCCCD

THA V02C - Acting III - Advanced Characterization

### Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Golden West College	THEA G206	Acting 3	3
Cypress College	THEA 125 C	Acting III	3
Palomar College	TA 215	Acting III	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**

Van Tassel, Wesley. *Clues to Acting Shakespeare*. 3rd ed., Allworth, 2018.

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**Resource Type**

Textbook

**Description**

Parker, Herb. *Acting Shakespeare is Outrageous!: Playing the Bard for Beginners*. Routledge, 2017.

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**Resource Type**

Textbook

**Description**

Laughlin, Warner. *The Warner Laughlin Technique: An Acting Revolution*. Howland Tilly Press, 2018.

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**Resource Type**

Textbook

**Description**

Gillette, William. *The Illusion of the First Time in Acting* (Reprint). Franklin Classics Trade Press, 2018.

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**Library Resources**

**Assignments requiring library resources**

Research utilizing the Library's print and online resources.

**Sufficient Library Resources exist**

Yes

**Example of Assignments Requiring Library Resources**

Student will write critiques of dramatic literature and the history of the theatre; use the Library's special Theatre Arts collection of scripts to locate scenes and monologues.

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**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:

Method of Instruction	Document typical activities or assignments for each method of instruction
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.
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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<b>100% online Modality:</b>	
<b>Method of Instruction</b>	<b>Document typical activities or assignments for each method of instruction</b>
Synchronous Dialog (e.g., online chat) Video Conferencing	Online office hours & Online group discussions  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.
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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**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**

11/08/2022

**Dean**

11/10/2022

**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**

CCC000530176

**DOE/accreditation approval date**

MM/DD/YYYY