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**Ohio Articulation Number (OAN)
Course Submission Form
2005-2006**



College/University Cuyahoga Community College

Course(s) Submitted(Title & Course #) Acting I, THEA-1500 for
Ohio Articulation Number OAH027

Date 2-1-06 Course 1 of a 1 Course OAN mapping.

Name and title of individual submitting on behalf of the college/university

Name Peter Ross Title District Director, Transfer and Alternative Credit

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Credit Hours 3 qtr _____ sem x

Lecture Hours 2

Laboratory Hours 2 (if applicable)

Pre-Requisites(s) Course work (if applicable)

None

Placement Score (if applicable)

(Name of test)

(Domain) (Score)

Catalog/Course Description (Includes Course Title and Course #)

Fall 2005 - Summer 2007/Acting I, THEA-1500

Texts/Outside Readings/Ancillary Materials

See CCC Course Outline in Course Objectives

Course Objectives and/or Plan of Work

Board of Trustees Date: 10/23/97
Effective Date: 08/26/98
Last Effective Date: 08/26/98

**CUYAHOGA COMMUNITY COLLEGE
OFFICIAL COURSE OUTLINE**

SUBJECT AREA TITLE	Theatre Arts
COURSE TITLE	Acting I
SUBJECT AREA CODE-COURSE NUMBER	THEA - 1500
COURSE CREDIT HOURS	03

I. DESCRIPTION OF COURSE:

A. CATALOG DESCRIPTION:

Exploration of theory and practice of basic tools of acting: body movement, vocal production, and imagination. Introduction to character analysis, scene study and improvisation.

B. LECTURE HOURS: 02

C. LABORATORY HOURS: 02

D. OTHER REQUIRED HOURS: 000

E. PREREQUISITE(S): None

II. OUTCOMES/OBJECTIVES:

Upon successful completion of THEA-1500 Acting I, the student should be able to:

- A. Display and develop an understanding of the collaborative nature of theatre.
- B. Display an understanding of the actor's tools.
- C. Demonstrate knowledge of the mechanics and qualities of vocal production for the stage.
- D. Demonstrate knowledge of the mechanics and qualities of movement for the stage.
- E. Display an understanding of improvisation and theatre games and their importance to the creation of character and ensemble.
- F. Display an understanding of the role of the imagination in the acting process and demonstrate awareness of the techniques involved in stimulating the imagination.
- G. Demonstrate effective scene analysis skills culminating in complete realization of character in imaginary circumstances of the play.

III. COURSE CONTENT:

- A. Building the ensemble
 - 1. Trust exercises
 - 2. Group dynamics
 - 3. Elimination of approval/disapproval structures
 - 4. Give and take
- B. The actor's tools: voice, body, and imagination
 - 1. Vocal production for the stage
 - a. anatomy
 - b. mechanics
 - (1.)theory
 - (2.)execution
 - c. projection
 - d. vocal qualities
 - (1.)pitch
 - (2.)range
 - (3.)rate
 - (4.)resonance
 - (5.)variety
 - (6.)vocal emotion
 - e. breath control
 - f. articulation and diction
 - 2. Movement and physicality for the stage
 - a. posture
 - b. gesture
 - c. neutrality
 - d. polarity
 - e. conditioning

- f. mass
 - g. weight
 - h. the body as mirror
 - 3. The actor's imagination
 - a. making choices
 - b. improvisation
 - c. the magic "if"
 - d. emotional substitution
 - e. living truthfully
 - f. the reality of doing
- C. Improvisation
 - 1. The roles of games
 - 2. Spatial awareness
 - 3. Spatial reality
 - 4. Behavior
 - 5. Environment
 - 6. Given circumstances
 - 7. Creating a narrative structure
- D. Character analysis
 - 1. Textual interpretation
 - 2. Establishing wants
 - 3. Establishing tactics
 - 4. Identifying choices
- E. Scene study
 - 1. The who? what? where?
 - 2. Identifying objectives
 - 3. Beat analysis
 - 4. "Scoring" the text
 - 5. Exploring choices

IV. METHODS OF STUDENT EVALUATION MAY INCLUDE ANY OF THE FOLLOWING:

- A. Specific problems and projects in vocal production, stage movement, and imagination
- B. Performance of improvisational problems assigned by the instructor and evaluated on the basis of evidence of preparation, effectiveness, and clarity in performance
- C. Performance of characterization projects demonstrating detailed analysis and creative interpretation
- D. Performance of scene projects demonstrating effective script analysis resulting in believable portrayal
- E. Student's written journal of daily class exercises, reactions, personal evaluation
- F. Written reviews of acting performances displaying knowledge of the craft

V. RESOURCES MAY INCLUDE ANY OF THE FOLLOWING:

- A. Beneditti, Robert. *The Actor at Work*. Boston: Allyn and Bacon, 1970.
- B. Bowski, Derek. *Acting: An Introduction*. St. Louis: Cemrel, 1975.
- C. Cohen, Robert. *Acting One*. Mountain View; Mayfield, 1984.
- D. Hooks, Ed. *The Ultimate Scene and Monologue Sourcebook*. New York: Backstage Books, 1994.
- E. John Perry. *Encyclopedia of acting Techniques*. Cincinnati: Betterway Books, 1997.
- F. Jones, Chuck. *Make Your Voice Heard*. New York: Backstate Books, 1996.
- G. Linklater, Kristin. *Freeing the Natural Voice*. New York: Drama Books, 1976.
- H. Spolin Viola. *Improvisation for the Theatre*. Chicago: Northwestern University Press, 1963.
- I. Stanislavski, Constantine. Trans. Elizabeth Reynolds. *Building a Character*. New York: Theatre Arts Books, 1949.
- J. Stanislavski, Constatine, Trans. Elizabeth Reynolds Hapgood. *An Actor Prepares*. New York: Theatre Arts Books, 1936.
- K. A wide variety of selected scripts.

Description of Assessment and/or Evaluation of Student Learning

See CCC Course Outline in Course Objectives

Master Syllabi and Working Syllabi (if both are used)

See CCC Course Outline in Course Objectives

Additional Documentation

OBR Use

Action

Approved	
Additional Information Requested	
Rejected	
Date	