

**University of Houston-Downtown  
Creative Arts Foundational Component Area  
Core Course**

**Course Prefix, Number, and Title:**

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| Drama 1303. Acting Principles and Practice |
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**Credits/Lecture/Lab Hours:**

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| 3/3/0 |
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**Prerequisites:** (Pre-requisite/co-requisite courses must be within the Core or developmental curriculum)

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| N/A |
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**Co-requisites:**

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| N/A |
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**Course Description:** NOTE: The course description must align with the THECB’s definition of courses in the LPC Component Area: **Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.**

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| <p>Foundational concepts of acting (including improvisations, elements of characterization, role playing and scene production) and criticism through class presentations, attendance at plays, journal entries, collaboration, personal contact with professional actors and viewing of films and videos. Fundamental principles for non-majors, with an emphasis on establishing a working critical vocabulary of the acting process.</p> |
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**Demonstration of Core Objectives and Foundational Component Area Learning Outcomes within the Course:**

Note: Core Objectives for courses in the LPC band are mandated by the THECB. The associated Foundational Component Areal Learning Outcomes were created and approved by UHD faculty and all courses in the LCP Foundational Component Area must address the approved learning outcomes below. Additional content-area outcomes may be added below this table.

| Assigned Core Objective | Foundational Component Areal Learning Outcome<br>Students will be able to: | Describe the Instructional strategy or content used to achieve the learning outcome   | Describe the method by which students’ mastery of this outcome will be evaluated   |
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| Critical Thinking       | Analyze, evaluate, and possibly create works of art with reference to      | Students will be able to examine a basic understanding of the definitions, processes, | Assessments will include participation in group discussion, script analyses, scene |

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|-------------------------|---|--|--|
|                         | aesthetic contexts and historical frameworks.   | personnel, styles, and different historical periods of various kinds of acting pedagogies and develop a critical evaluation for the aesthetic principles that guide or govern the humanities and the arts.   | scores, journal entries, performances and production analysis.   |
| Communication Skills    | Effectively communicate critical inquiry about the creative arts through analytical writing, oral presentation, and visual communication. | Student will acquire effective development, interpretation and expression of ideas through written, oral and visual communication. Students will communicate the motives and objectives of the characters they are playing and they are viewing through intonation, articulation and attitude to realize the conflicts within monologues and final performances. | Assessments will include reading quizzes, participation in group discussion, script analyses, journal entries, exercises, performances, and production analysis. |
| Teamwork                | Collaborate in team-based classroom practices to support the production of knowledge and multiple perspectives in one or more of the      | Students will acquire the ability to consider different points of view and to work effectively with others to support a shared purpose or goal. Assessments will include participation in  | Students will complete journal entries which express their rehearsal methods with their partners and the way in which they worked together to create the         |

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|-------------------------|---|--|--|
|                         | arts disciplines.   | group discussion, script analyses, journal entries, group exercises, and performances.   | scenes and final performances.   |
| Social Responsibility   | Identify the fundamental significance of the creative arts to regional, national, and global communities and discuss the necessity for advancing the role the arts play in these communities. | Students will be able to perceive and analyze how theater of other times and places relates to (or differs from) "mainstream," contemporary American theater, as well as demonstrate awareness of the scope and variety of works in the arts and humanities. Students will be able to associate works in the arts and humanities as expressions of individual and human values within an historical and social context and demonstrate knowledge of the influence of literature philosophy and the arts on intercultural experiences. Lectures, text, play readings, and performances will expose students to the elements, methodologies, aesthetic, cultural and historical foundations of theatre that show the importance of theatre in social context of everyday life. The students will be able to present an appreciation of theatre as an art form and enable students to critically evaluate both scripts and theatrical performances as | Assessments will be through exams, written responses and oral presentations, reading quizzes, participation in group discussions, script analyses, scene scores, journal entries, performances and performance analysis. |

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|-------------------------|--|--|--|
|                         |  | well as to articulate an informed personal reaction to works in the arts and humanities. |  |

**Additional Course Outcomes:**

*Upon successful completion of this course, students will be able to:*

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| <ol style="list-style-type: none"> <li>1. Identify the fundamental significance of the creative arts to regional, national, and global communities and discuss the necessity for advancing the role the arts play in these communities</li> <li>2. Effectively communicate critical inquiry about the creative arts through analytical writing, oral presentation, and visual communication</li> <li>3. Collaborate in team-based classroom practices to support the production of knowledge and multiple perspectives in one or more of the arts disciplines</li> <li>4. Analyze and evaluate works of art with reference to aesthetic contexts and historical frameworks</li> </ol> |
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**Grading/Course Content Which Demonstrates Student Achievement of Core Objectives:**

**Course Grade                    A: 549-610            B: 488-548            C: 427-487            D: 366-426            F: 365 – Below**

| Assignment/Activity  | Point value in Final Grade | Approximate % of Final Grade |
|--|----------------------------|------------------------------|
| Quizzes - 2 @ 25 points  | 50                         | 8%                           |
| In Class Assignments - 2 @ 25 points   | 50                         | 8%                           |
| Journal Assignments - 6 @ 10 points  | 60                         | 10%                          |
| Homework Assignments – 3 @ 25 points   | 75                         | 12%                          |
| Character Analysis – 3 @ 25 points   | 75                         | 12%                          |
| Signature Assignment: Production Analysis & Criticism – 1 @ 100 points<br>(Due 1 week after attending O’Kane Theatre production; actual date will vary depending on semester’s production schedule.) | 100                        | 16%                          |
| 3 Major individual Performances and 1 Group – 4 @ 50 points each   | 200                        | 33%                          |
| <b>Total</b>   | <b>610</b>                 |                              |

**Course Schedule:**

| <b>Week</b> | <b>Topics</b>  | <b>Assignments/Activities</b>   |
|-------------|--|---|
| 1           | Introduction to Course   | Introduction to Course<br>IN CLASS ASSIGNMENT #1—Object Infomercial   |
| 2           | History of Acting: Greek, Roman, Comedia Del 'Arte, Romanticism, Melodrama.            | 1 <sup>st</sup> 10 Commonly used Terms, Classical Acting: Voice Projection, Articulation, and Gesture.  |
| 3           | History of Acting: Realism, Contemporary/Modern American, Stanislavski's Method        | 2 <sup>nd</sup> 10 Commonly used Terms, Lecture, Modern Acting: Stanislavski – Seven Guidelines (Relaxation, Concentration, Specifics, Inner Truth, What/Why/How, Through Line, Ensemble.)<br>JOURNAL ASSIGNMENT #1 – Differences in Classical Acting vs. Modern Acting. Why did it change? |
| 4           | The Actor vs. The Self: Classical Training of Acting the Self                          | Finding your Comfort Zone, Endowment, Creating Nothing with Something<br>QUIZ #1 – Commonly used Terms.<br>IN CLASS ASSIGNMENT #2- Endowment Performance  |
| 5           | The Actor vs. The Self: Contemporary/Modern Training of Acting the Self                | Finding your Comfort Zone, Introduce Basic Object Exercise.<br>Rehearsal of Basic Object Exercise.<br>HOMEWORK ASSIGNMENT #1 – Turn in Basic Object Script.   |
| 6           | The Actor vs. The Self: Philosophies of Physical Awareness and Self Evaluation         | Rehearsal of Basic Object Exercise<br>IN CLASS PERFORMANCE #1 – Basic Object Exercise<br>JOURNAL ASSIGNMENT #2 – Rehearsal Processes, Self-Monitoring and Self-Evaluation.  |
| 7           | The Actor vs. The Self: Creating and Writing your own Monologue                        | 4 Questions Exercise (1.Stress 2.Said 3.Evaluate 4.Contentment)<br>Writing your own Monologue, Video; My Shakespeare.<br>HOMEWORK ASSIGNMENT #2 – Self Written Monologues.  |
| 8           | The Actor vs. The Self: Rehearsal Practices of Self Written Monologues                 | Complete self written Monologues, Peer Editing, Rehearsal, and Memorization Techniques.   |
| 9           | The Actor vs. The Self: Performance of Self Written Monologue                          | Rehearsal of Self Written Monologues<br>PERFORMANCE #2 – Self Written Monologue.<br>JOURNAL ASSIGNMENT #3 – Things I learned from my first performance.   |
| 10          | Script Analysis from the Characters point of view                                      | Script Analysis Lecture, Historical Context of the Play, Reading a play, Character Lecture.<br>QUIZ #2 – Plays and Characters   |
| 11          | The Actor vs Character: History of Character, (Aristotle's Poetics) Character Analysis | Aristotle's Poetics Lecture- specifically Character, Assign new monologue from the selected list<br>HOMEWORK ASSIGNMENT #3 – Character Analysis.  |
| 12          | The Actor vs Character:  | Vocal Quality and Pronunciation, Body Technique, Use of Breath, Monologue and Character Rehearsal.<br>JOURNAL ASSIGNMENT #4 – Why I chose my monologue.   |

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| 13 | Play Report and Analysis, Modern Criticism.<br>The Actor vs Character  | Vocal Quality and Pronunciation, Body Technique, Use of Breath, Rehearsal of Character Monologue with peers.<br>In-class discussion on the University Theatre’s Production, Criticism and Analysis, Do’s and Don’ts of a Theatre Critic.<br><b>SIGNATURE ASSIGNMENT: PLAY ANALYSIS &amp; CRITICISM</b> |
| 14 | The Actor vs Character: Combining elements of Classical training with Contemporary training to communicate motives of the characters   | Rehearsal of Character Monologue with Professor. Classical Rehearsal Styles vs. Modern Rehearsals styles. Script Analysis to Develop Through-Lines of Characters, and the characters primary and secondary objectives. 5 Questions (Who? Where? What? First Moment? Last Moment?)                      |
| 15 | The Actor vs Character: Scene Scores   | Scene Scores.<br>First Performance of Character Monologue/Ungraded but Critiqued.  |
| 16 | Final Journal – Students will use classical and modern methodologies, along with cultural and historical foundations of theatre to show the importance of theatre in social context of everyday life | <b>PERFORMANCE #3 - CHARACTER MONOLOGUE.</b><br><b>JOURNAL ASSIGNMENT #5 – Create a worksheet on an Understanding and Appreciation of Acting.</b>  |