

**STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK**



MASTER SYLLABUS

HUMA 189 Introduction to Acting: Acting and Improvisation

CIP Code: 500506

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**SCHOOL OF BUSINESS & LIBERAL ARTS
ENGLISH/HUMANITIES
2020**

A. **TITLE:** Introduction to Acting: Acting and Improvisation

B. **COURSE NUMBER:** HUMA 189

C. **CREDIT HOURS (Hours of Lecture, Laboratory, Recitation, Tutorial, Activity):**

Credit Hours: 3

Lecture Hours per Week: 3

Lab Hours per Week: N/A

Other per Week: N/A

Course Length (# of Weeks): 15

D. **WRITING INTENSIVE COURSE:** No

E. **GER CATEGORY:** 8

F. **SEMESTER(S) OFFERED:** Fall

G. **COURSE DESCRIPTION:**

This course will examine various strategies for creating and performing characters from written and unwritten texts. Students will practice improvisation and perform various roles for both self and peer evaluation. Various acting techniques and methods for creating characters will be utilized.

H. **PRE-REQUISITES/CO-REQUISITES:** None

I. **STUDENT LEARNING OUTCOMES:**

<u>Course Student Learning Outcome [SLO]</u>	<u>PSLO</u>	<u>GER</u>	<u>ISLO</u>
a. Evaluate and perform characters from various plays to enhance versatility.		8	1 [W]
b. Utilize improvisation as a means of developing a character.			2 [PS]
c. Analyze and critique the performances self and of others in order to enhance technique.		8	4 [T]

J. **APPLIED LEARNING COMPONENT:** Yes _____ No **X** _____

K. **TEXTS:** (Representational. Actual text to be determined by Instructor)

All materials online.

L. **REFERENCES:**

Barton, Robert. *Acting Onstage and Off*. New York: Harcourt Brace College Publishers, 1993.

Benedetti, Robert. *The Actor in You*. Boston: Allyn and Bacon, 1999.

Hines, Will. *How to be the Greatest Improviser on Earth*. Pretty Great Publishing, 2016.

Merritt, Bill and Will Hines. *Pirate Robot Ninja: An Improv Fable*. Independently published, 2019.

M. EQUIPMENT: Rehearsal cubes.

N. GRADING METHOD: A-F

O. SUGGESTED MEASUREMENT CRITERIA/METHODS:

Students will be evaluated through

1. Actor's Self-Evaluation
2. Participation/Attendance
3. Performance evaluations for individual performance-student
4. Performance evaluations for individual performance-instructor

P. DETAILED COURSE OUTLINE:

1. Week One: Course Introduction, Journals, Improvisation: Jumps, Impulse Circle
2. Week Two: Stanislavski: The Magic If, Open Dialogue
3. Week Three: Mental, Physical, Vocal Warm Ups, Group Warm Ups,

Partner Greetings' Work in Progress: scene 1

4. Week Four: The Journey, Self Awareness, Checklist, Self Imitation, Final

Version: scene 1

5. Week Five: Maneuvering, Exchanges, Being and Doing, Reactions
6. Week Six: Where Are We? Building and Changing, Passing Sounds and

Moves, Work in Progress: scene 2

7. Week Seven: Who am I? Translating, Final Version: scene 2
8. Week Eight: Coming and Going, The Three V's
9. Week Nine: The Givens, Personalization, Automatic Actions, Work in

Progress: scene 3

10. Week Ten: Choices, Character's Past, Present, and Future, Ambiguous

Dialogue, Final version: scene 3

11. Week Eleven: Speed Through, Slow Through, Hills and Valleys
12. Week Twelve: Subtext, Work in Progress: scene 4

13. Week Thirteen: Spoken/Silent Script, Role Reversal, Passing and Contact, Final Version: scene 4

14. Week Fourteen: Audition Expectations, Audition process

15. Week Fifteen: Monologues, Attack and Retreat, Present Monologue

Weeks three through fourteen include scene study--presentations of scenes from the following representative plays. Actual plays to be determined by instructor.

Q. **LABORATORY OUTLINE:** None