MASTER SYLLABUS

HUMA 189 Introduction to Acting: Acting and Improvisation

CIP Code: 500506

Created by: Stephen J. Majer
Updated by: Sean O’Brien
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:**

<table>
<thead>
<tr>
<th>Course Student Learning Outcome [SLO]</th>
<th>PSLO</th>
<th>GER</th>
<th>ISLO</th>
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<tbody>
<tr>
<td>a. Evaluate and perform characters from various plays to enhance versatility.</td>
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<td>8</td>
<td>1 [W]</td>
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<td>b. Utilize improvisation as a means of developing a character.</td>
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<td>2 [PS]</td>
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<td>c. Analyze and critique the performances self and of others in order to enhance technique.</td>
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<td>4 [T]</td>
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J. **APPLIED LEARNING COMPONENT:**  Yes_____  No____X____

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

   All materials online.

L. **REFERENCES:**


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

8. Week Eight: Coming and Going, The Three V’s

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