

The Acting Sequence



THR 10 | Fundamentals of Acting I

Fundamentals of Acting I is the entry level course for the acting sequence and focuses on releasing and cultivating the actor's inherent creativity. Through exercises, improvisation, scenes, and monologues, the actor begins to develop basic techniques designed to stimulate the imagination, increase vocal and physical ability, foster awareness of self and others, discover effective ways to analyze texts, think critically about the craft of acting, and enhance self-confidence and communication skills. This class is the essential beginning of the actor's studies, which will ultimately allow them to effectively engage and explore work from a rich diversity of genres, styles, and backgrounds.

3 UNITS / FALL AND SPRING / 3 OR 4 CLASSES OF 20 / NO PRE-REQUISITE / AUDITION 1ST DAY

THR 109 | Fundamentals of Acting II

Fundamentals of Acting II continues working with and expands upon basic concepts introduced in THR 10. Through exercises, improvisation, scenes, and monologues, the actor works toward the goal of increasing range, depth, and flexibility. Students work on more complex texts, exploring characters removed from their everyday experience that require more in-depth research and stronger imagination to inhabit.

3 UNITS / FALL & SPRING / 2 CLASSES OF 18 / PRE-REQUISITE: THR 10 OR EQUIVALENT / AUDITION 1ST DAY

THR 110A | Intermediate Acting: Scene Study and Style

While continuing the work begun in THR 10 and 109, 110A now focuses on the actor's relationship with multiple genres and forms of drama. Increased focus is given to the specific demands and responsibilities of performing with heightened language and the complexities of characterization and style. Emphasis is also given to achieving an understanding of dramatic action, more technical proficiency and clarity, increased emotional availability, and an enriched relationship with text. Through exercises, improvisation, scenes, and monologues, the actor learns how to transform intuitive creativity into performative excellence.

3 UNITS / FALL / 2 CLASSES OF 16 / PRE-REQUISITES: THR 10 AND 109 OR EQUIVALENTS / AUDITION 1ST DAY

THR 110B | Intermediate Acting: Shakespeare

While continuing work begun in THR 10, 109, and 110A, 110B examines the actor's process through the specific lens of Shakespeare, exploring the unique challenges and rewards of his work. Increased focus is given to the demands and responsibilities of performing the heightened language of Shakespeare's verse and prose, and the complexities of his characterization and style. Emphasis is also given to achieving an understanding of dramatic action, developing technical proficiency and clarity, attaining emotional availability, and cultivating an enriched relationship with text. Through exercises, improvisation, scenes, and monologues, the actor learns how to transform intuitive creativity into performative excellence.

3 UNITS / SPRING / 2 CLASSES OF 16 / PRE-REQUISITES: THR 10, 109, AND 110A OR EQUIVALENTS / AUDITION 1ST DAY

THR 111 | Advanced Acting Studio I

Advanced Acting Studio I begins to finish the acting technique progression that begins with TDPS 10. Through scene-work, monologues, and exercises, the actor stretches and strengthens acting techniques, voice, movement, and speech; particular attention is given to character development and style; students also develop classical and contemporary audition material.

3 UNITS / FALL / 1 CLASS OF 14 / PRE-REQUISITES: THR 10, 109, 110A, AND 110B OR EQUIVALENTS / AUDITION 1ST DAY

THR 111 | Advanced Acting Studio II

Advanced Acting Studio II finishes the acting technique progression that begins with TDPS 10.

3 UNITS / SPRING / 1 CLASS OF 14 / PRE-REQUISITES: THR 10, 109, 110A, 110B, AND 111 OR EQUIVALENTS / AUDITION 1ST DAY

Non-Sequence Courses to Develop Acting Skills

THR 5 | Public Speaking and Presentation Skills

Students will learn to present themselves and material clearly, confidently, and persuasively, using age-old arts of oral communication. They will learn techniques for overcoming stage fright, developing clear enunciation, finding and using their natural, unaffected vocal register, varying tone and intonation to hold audience interest, controlling pacing, moving with assurance and purpose, using appropriate gestures, and eye contact as well as exploring methods to change behaviors that bar effective communication and structure speeches to maximize persuasiveness.

3 UNITS / FALL / NO AUDITION

THR 14 | Performance Workshop

Workshop involving performers in collaborative development of new performance; topics include cross-disciplinary arts, solo performance, language, and movement.

3 UNITS / FALL / NO AUDITION / FULFILLS ONE OF THE LOWER DIVISION REQUIREMENTS FOR ALL DEPARTMENTAL MAJORS AND MINORS NOT PART OF THE ACTING CLASS SEQUENCE

THR 105 | Movement for Actors

Course explores the kinesthetic relationship of the actor to the physical reality of the stage; focus is given to increasing the individual performer's awareness, range, physical freedom, and artistic expressiveness. The individual actor will work toward developing a grounded relationship to the surrounding environment while having an ability to work from an active center. Throughout the semester, students will explore the principles of ensemble building and rigorous actor training through the study of significant movement-theater artists.

3 UNITS / SPRING / PRE-REQUISITE: THR 10 OR 14 / INTERVIEW/AUDITION 1ST DAY OF CLASS

THR 112 | Voice and Speech

Voice and Speech works to strengthen, support, and vary the quality of the natural voice through practice on basic relaxation techniques, breath, resonance, articulation, and projection. The course focuses on pitch, stress, rate, quality, and inflection through a variety of material and uses the International Phonetic Alphabet (IPA-narrow transcription) to enhance clarity of speech.

3 UNITS / SPRING / NO PRE-REQUISITE FOR TDPS MAJORS OR MINORS / THR 5 PRE-REQUISITE FOR NON-MAJORS OR NON-MINORS / INTERVIEW 1ST DAY OF CLASS

THR 114 | Performance Research Workshop

Focus on performance-based methodology, theory, and analytical research skills in developing written and performance works. Topics include cross-disciplinary arts, dramaturgy, and collaborative practice.

4 UNITS / NO AUDITION / FULFILLS ONE OF THE UPPER DIVISION REQUIREMENTS FOR DPS MAJOR AND TPS MAJOR AND MINOR / OFFERED SOME SEMESTERS

THR 115 | From Rehearsal to Performance

A semester-long rehearsal process culminating in a studio production directed by a TDPS faculty member; students practice the acting and rehearsal techniques taught in the 10-111 sequence.

3-4 UNITS / OFFERED SOME SEMESTERS / AUDITION REQUIRED