



THA-111: INTERMEDIATE ACTING

Effective Term

Fall 2026

BOT Approval Date

12/11/2025

Discipline

THA - Theater Arts

Course Number

111

Course Title

Intermediate Acting

Short Title

Interm. Acting

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

3.00

Total Units

3.00

Hours

Lecture Contact Hours

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

No

C-ID (Admin Only)

C-ID THTR 152

Catalog Description

This course provides continued study in acting technique for the serious theatre student preparing for advanced university-level or professional work. Students will deepen their craft through the development of multi-dimensional characters, objectives, playable actions, and truthful performance within both solo and scene study. Emphasis is placed on the working rehearsal process, cultivating believability, and refining audition skills. In addition, students will engage in practical preparation for professional opportunities, including resume and portfolio development. Throughout the course, attention is given to diverse cultural and theatrical traditions,



equitable rehearsal practices, and inclusive storytelling approaches, encouraging students to create authentic work that reflects a wide range of identities, perspectives, and lived experiences.

Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

THA-110 (with a grade of C or better).

Codes

TOP Code (CB 03)

1007.00 - Dramatic Arts

CIP Code

50.0506 - Acting.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Drama/Theater Arts (Masters Required)	Or
Theater Arts (Masters Required)	End

GE Information

Check GE Types Requested

AA/AS C - Humanities

Learning Objectives

Learning Objectives

Learning Objective

1. Define acting and theater terminology.
2. Employ and analyze grounding and centering techniques.
3. Produce dynamic emotion through voice and tone.
4. Interpret needs, actions and objectives of a specific character in a given circumstance, considering Stanislavsky's magic "if" while always considering the appropriate cultural and social context of the character.
5. Identify and practice emotional recall and substitution techniques in character development.
6. Analyze script through the flow and shape of drama tracking through-lines and super-objectives.
7. Demonstrate and develop effective rehearsal skills.
8. Examine a character's functions and elements through direct and indirect actions, integrating analysis of language, physical carriage, and cultural context to support authentic and inclusive performance choices.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will apply major concepts in acting to develop a thorough textual analysis of a script used in preparation for performance.

2. Students will create a theatrical characterization which is credible and appropriate to the genre and style of the play from which a scene is taken.

3. Students will further develop the range of their physical, vocal and emotional instruments.

Content

Course Lecture Content

1. Review and Foundation

- a. Review of acting fundamentals, terminology, and techniques.
- b. Developing relaxation and centering practices, with emphasis on gravity, breath, grounding, and gesture.
- c. Exploring phrasing, implied gestures in text, and the integration of voice and movement.
- d. Voice as an expressive tool: tone production, inner dynamics, vocal attitude, and connection to emotion.
- e. Speech training: resonance, vowels and diphthongs, consonants, and how vocal qualities contribute to character.

2. Collaboration and Ensemble Practice

- a. Cultivating bodily awareness, centering, and relationship to others.
- b. Commitment, support, and communication in collaborative work.
- c. Teamwork and transactional dynamics in scene study.
- d. Inclusive ensemble building and equitable rehearsal practices.

3. Action and the Actor's Process

- a. Understanding action according to Stanislavski and its application to life and performance.
- b. Internal vs. external action, believability, and purposeful performance.
- c. Public solitude, dual consciousness, personalization, and the "magic if."
- d. Exploring needs, wants, and objectives, and connecting actions with others across diverse narratives.
- e. Encouraging spontaneity and playable actions, rooted in authentic human behavior.

4. Structure of Drama and Character Work

- a. Analyzing units of action, beats, and given circumstances.
- b. Action and reaction, conflict, and the life of the scene.
- c. Through-line, super-objective, and the shape of drama.
- d. Functions and elements of characterization: dramatic purpose, physical, social, psychological, and moral traits.
- e. The character's mind: choice, suppression, direct and indirect actions.
- f. The character's language: word choice, rhythm, subtext, imagery, and cultural context.
- g. The character's body: flow of energy, alignment, physique, and embodied personality.
- h. The character's emotion: working inside-out and outside-in, emotional recall, substitution, and authentic representation.

5. The Rehearsal Process

- a. Phase I – Content Discovery
 - i. auditions
 - ii. preparation
 - iii. homework
 - iv. read-throughs
 - v. memorization.
- b. Phase II – Developing Form
 - i. establishing the score
 - ii. blocking
 - iii. justifying choices
 - iv. integrating ground plan
 - v. setting.
- c. Phase III – Performance Readiness
 - i. shaping and pacing
 - ii. final adjustments

- iii. technical rehearsals
 - iv. dress rehearsals.
 - d. Evaluation, critique, and growth after opening.
 - e. Building resilience, equity, and professionalism in feedback practices.
6. **Professional Development**
- a. Audition preparation and industry standards with a focus on inclusive casting and culturally aware audition materials.
 - b. Resume and portfolio development that reflect diverse training and artistic experience.
 - c. Exploring local resources, professional agencies, and career opportunities in theatre, film, and related media.
 - d. Sustaining growth as an actor through continued learning and engagement with diverse communities and perspectives.

Methods of Instruction

Method

Activity

Integration

Activities led by the Theater Arts faculty will assist the students in safely developing emotion recall for use in character development.

Method

Observation and Demonstration

Integration

Demonstrations by the Theater Arts faculty will introduce the students to exercises designed to explore advanced physical warm-ups and vocal techniques.

Method

Film/video Viewing and Discussion

Integration

Film clips that exemplify the concepts being studied will be shown, featuring a range of performances that reflect diverse cultures, identities, and storytelling traditions. The ensuing class discussion will encourage students to analyze not only the effectiveness of the acting techniques but also how cultural context, representation, and lived experience inform performance choices. Students will be invited to share multiple perspectives, critically evaluate inclusivity in the clips, and consider how they might apply similar techniques in ways that honor authenticity, equity, and cultural sensitivity in their own artistic work.

Method

Individualized Instruction

Integration

Individual coaching will be provided by the Theater Arts faculty to the students in regards to acting techniques and character development.

Method

Lecture

Integration

Lecture, with supporting materials (projected slides or multimedia), will introduce material and concepts offering deeper insight into acting styles, multi-dimensional characters, playable action and the working rehearsal process.



Method

Live Performance Viewing

Integration

Attendance at a live theater performance of college level or above should always be a part of their activities. Once seen students should write a critique of the acting based on parameters set out by their instructor.

Method

Papers and Reports

Integration

Papers and reports will be generated by the students to create journals to document observations of vocal and physical habits and traits for possible use in characterization exercises.

Method

Small group and partnered exercises

Integration

Small group and partnered exercises will be assigned to the students to assist in developing acting skills and audition techniques.

Methods of Evaluation**Method**

Class Participation

Integration

Students will actively participate by performing scenes and monologues that represent a range of voices, cultures, and lived experiences. Peer and instructor evaluations will emphasize respectful, constructive feedback that values diverse artistic expressions and recognizes multiple performance traditions. Oral and written evaluations will be delivered in accessible formats, ensuring that all students can engage equitably in both giving and receiving feedback. The process will encourage reflection on how inclusivity, empathy, and cultural awareness inform performance choices and strengthen ensemble collaboration.

Method

Class Performance

Integration

The Theater Arts faculty will assign point values for each specific element within the student's classroom performances, such as vocal delivery, stage movement and memorization.

Method

Class Work

Integration

The students will provide oral feedback/critique of all work presented in class by individuals and small groups.

Method

Exams/Tests

Integration

The students will be tested by occasional written examination to determine understanding of acting terminology, theory, and practice.

Method

Final Performance

Integration

Final performances of acting scenes will be evaluated on student's execution of the physical, emotional and vocal characterization by the Theater Arts faculty.

Assignments**Assignment Type**

Reading

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

After reading the lesson on scene-work from your text "Acting 2" by Robert Cohen. You will work with your partner, answering the lesson questions about the scene you have chosen for your presentation. Do a breakdown of the beats of the scene, as in the example discussed in the textbook.

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

You will select a monologue or scene from a play that represents a culture, community, or identity different from your own lived experience. After conducting research on the playwright, the historical and cultural context of the work, and the social issues represented, you will write a 3–5 page reflective analysis exploring how cultural awareness and empathy inform authentic performance choices. The analysis should discuss how you the actor, understands identity, privilege, and representation, and how that influences interpretation and performance.

Assignment Type

Writing

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Choose a scene or monologue you are currently rehearsing and write a 1–2 page journal exploring the character's objectives, obstacles, and emotional life. In this reflection, you should also examine how your own identity, background, and experiences influence your interpretation of the role. You are encouraged to consider questions of representation, cultural authenticity, and inclusivity—analyzing how your choices respect the character's lived experience and the playwright's intent while remaining truthful to your own artistry.

Course Materials

Textbooks

Benedetti, R (2022). *The Actor In You: Sixteen Simple Steps to Understanding the Art of Acting* (7th Edition) Allyn and Bacon. ISBN: 978-1478649359

Cohen, Robert (2007). *Acting One/Acting Two* 5th edition McGraw-Hill Education. ISBN: ISBN-13: 978-0073288543

Class Size Information

Class Size

30

Class Size Category

D - Individualized instruction/group learning/student presentations 30

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

Diversity, equity, and inclusion are infused into the Intermediate Acting course through the intentional selection of scenes, plays, and performance material that reflect a wide range of cultural, social, and historical perspectives. Students engage with texts by playwrights from diverse ethnicities, genders, sexual orientations, and socio-economic backgrounds, ensuring that multiple voices are represented in the classroom. This inclusive approach not only broadens students' exposure to different storytelling traditions but also challenges them to consider how identity and lived experience shape character, conflict, and dramatic structure.

Equity is prioritized by creating an environment where every student has equal access to performance opportunities, constructive feedback, and tailored support in their artistic growth. The course fosters inclusion by encouraging open dialogue, respectful critique, and collaborative rehearsal processes that validate and celebrate each student's unique perspective. Through these practices, students learn to navigate cultural differences with humility and empathy, while also reflecting critically on their own positionality as artists and collaborators. This DEI-centered framework ensures that the course develops not only stronger actors, but also socially conscious theatre practitioners.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Assignments, instruction, evaluation, course content, and interactions in the Intermediate Acting course are designed to be flexible, inclusive, and responsive to the diverse needs of students, thereby promoting equity throughout the learning process. Assignments are scaffolded to allow for multiple entry points: students may approach character analysis, scene study, or performance projects through a variety of cultural, historical, or personal lenses. This flexibility ensures that learners from different backgrounds can bring their own identities and perspectives into the work, while still engaging with rigorous artistic standards.

Instruction emphasizes both individualized coaching and collaborative group exercises, ensuring that each student receives feedback tailored to their learning style and prior experience. Faculty integrate culturally responsive teaching methods, drawing on a wide range of texts, playwrights, and performance traditions to reflect the diversity of global theatre. Course content intentionally includes works by playwrights from underrepresented communities and explores how social, political, and historical contexts influence dramatic texts, encouraging students to consider equity and representation in their performance choices.

Evaluation is designed to be transparent and multifaceted, incorporating formative feedback during rehearsal, reflective writing, peer critiques, and summative performance assessments. This holistic approach recognizes different modes of learning and expression, giving students multiple opportunities to demonstrate growth and mastery. Finally, interactions in the classroom are structured to foster respect, collaboration, and cultural humility. Group discussions, peer feedback sessions, and ensemble work are guided by inclusive practices that value each student's contribution, while also encouraging dialogue across differences. Collectively, these approaches create an equitable course environment that supports diverse learners and prepares students to engage thoughtfully and inclusively in their future artistic endeavors.

Interactions

Explain how the course will incorporate student-to-student interaction.

The Intermediate Acting course incorporates student-to-student interaction through collaborative rehearsals, ensemble exercises, and peer feedback sessions that require students to actively engage with one another. Scene work, in particular, relies on students building trust, communication, and responsiveness with their partners, fostering a deeper sense of ensemble and mutual support. Regular peer critiques and group discussions further enhance this interaction by allowing students to share perspectives, learn from one another's approaches, and refine their craft through constructive dialogue. These structured opportunities ensure that students not only develop as individual performers but also as collaborative artists who understand the importance of teamwork in theatrical practice.

Explain how the course will incorporate instructor-to-student interaction.

The Intermediate Acting course incorporates instructor-to-student interaction through consistent individualized coaching, detailed feedback, and guided rehearsal support. The instructor works closely with students during scene study and performance workshops, offering targeted suggestions to refine vocal delivery, physical choices, and character development. Instruction is both formative—through ongoing feedback during the rehearsal process—and summative, via evaluations of final performances. In addition, the instructor fosters open dialogue, encouraging students to ask questions, reflect on their artistic choices, and connect theoretical concepts to practice. This close mentorship ensures that each student receives personalized attention while advancing their skills within a supportive and professional learning environment.

Explain how the course will incorporate student-to-content interaction.

The Intermediate Acting course incorporates student-to-content interaction by engaging students directly with scripts, theoretical concepts, and performance practices through active application. Students analyze dramatic texts to uncover given circumstances, character objectives, and cultural context, then translate that analysis into embodied performance choices during scene work and monologues. Assignments such as script breakdowns, reflective journals, and research presentations further deepen this interaction, requiring students to critically examine the material while making personal and artistic connections. By moving fluidly between analysis and performance, students develop a dynamic relationship with the content, ensuring that theory and practice inform one another in meaningful ways.

Explain how the course will incorporate student-to-self interaction (metacognitive).

The Intermediate Acting course incorporates student-to-self interaction by encouraging students to reflect on their own identities, experiences, and emotions as tools for character development and performance. Through exercises in personalization, journaling, and self-assessment, students learn to recognize how their unique perspectives influence their artistic choices while also exploring areas for growth. This reflective process fosters greater self-awareness, resilience, and authenticity in performance, as students draw connections between their personal lives and the characters they portray. By engaging in this ongoing internal dialogue, learners deepen both their craft and their understanding of themselves as developing theatre artists.