

KINGSBOROUGH COMMUNITY COLLEGE  
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: Communications and Performing Arts Date: 9/24/18

Title Of Course/Degree/Concentration/Certificate: THA 5200, Fundamentals of Acting

Change(s) Initiated: (Please check)

- Closing of Degree
- Closing of Certificate
- New Certificate Proposal
- New Degree Proposal
- New Course
- New 82 Course (Pilot Course)
- Deletion of Course(s)
- Change in Degree or Certificate
- Change in Degree: Adding Concentration
- Change in Degree: Deleting Concentration
- Change in Prerequisite, Corequisite, and/or Pre/Co-requisite
- Change in Course Designation
- Change in Course Description
- Change in Course Title, Number, Credits and/or Hours
- Change in Academic Policy
- Pathways Submission:
  - Life and Physical Science
  - Math and Quantitative Reasoning
  - A. World Cultures and Global Issues
  - B. U.S. Experience in its Diversity
  - C. Creative Expression
  - D. Individual and Society
  - E. Scientific World
- Change in Program Learning Outcomes
- Other (please describe): \_\_\_\_\_

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: August 8, 2018 Signature, Committee Chairperson: Gordon Alley-Young

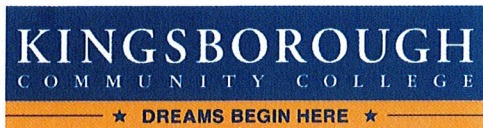
If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: \_\_\_\_\_

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: \_\_\_\_\_

I have reviewed the attached material/proposal

Signature, Department Chairperson: \_\_\_\_\_



TO: Fall 2018 Curriculum Committee

FROM: Department of Communications & Performing Arts

DATE: 8 August 2018

RE: Change in Common Core/Pathways Designation for THA 52

---

The Department of Communications & Performing Arts is proposing a change in the Common Core/Pathways for THA 5200: *Fundamentals of Acting*.

**FROM:** No Current Designation

**TO:** Creative Expression (Group C)

**Rationale for Change:**

- Course is already approved for Group C Designation at Queensborough Community College and Bronx Community College. See attached College Catalog Documents.
- Course falls under the New York State Liberal Arts/Humanities category of “dramatic interpretation.”

## CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3 credits. Colleges may submit courses to the Course Review Committee before or after they receive college approval. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.

<b>College</b>	Kingsborough Community College
<b>Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)</b>	THA 5200
<b>Course Title</b>	Acting I – Fundamentals of Acting
<b>Department(s)</b>	COM
<b>Discipline</b>	THA
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites (if none, enter N/A)</b>	N/A
<b>Co-requisites (if none, enter N/A)</b>	N/A
<b>Catalogue Description</b>	This class introduces students to the fundamental concepts of basic acting technique including actions, beat analysis, vocal technique, emotional memory and physical awareness. Students will explore these concepts, as well as other theories and details associated with the Stanislavski acting system through lecture, readings, writing assignments and class discussion, as well as explore the actor’s creative process through acting exercises and the rehearsal and presentation of scripted material.
<b>Special Features (e.g., linked courses)</b>	
<b>Sample Syllabus</b>	Syllabus must be included with submission, 5 pages max recommended

**Indicate the status of this course being nominated:**

current course     revision of current course     a new course being proposed

### CUNY COMMON CORE Location

**Please check below the area of the Common Core for which the course is being submitted. (Select only one.)**

<p>Required Core</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p>Flexible Core</p> <p><input type="checkbox"/> World Cultures and Global Issues (A)</p> <p><input type="checkbox"/> US Experience in its Diversity (B)</p> <p><input checked="" type="checkbox"/> Creative Expression (C)</p> <p><input type="checkbox"/> Individual and Society (D)</p> <p><input type="checkbox"/> Scientific World (E)</p>
---	---



## B. U.S. Experience in its Diversity

A Flexible Core course must meet the three learning outcomes in the right column.

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will:

- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature.
- Analyze and explain one or more major themes of U.S. history from more than one informed perspective.
- Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.
- Explain and evaluate the role of the United States in international relations.
- Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy.
- Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.

## C. Creative Expression

A Flexible Core course must meet the three learning outcomes in the right column.

### Class Readings, Lectures, Student Discussion

#### Essay #1: Dramaturgical Research & History of the Playwright.

Student will compose a 3-5 page formal writing assignment that explores the dramatic and historical world of the play. Students will decide on four relevant research areas that are considered of primary importance for the specific dramatic work. For each of the four research areas, students are required to cite two unique primary or secondary sources. In conjunction with research, students should also consider the following: information on the historical period, plot analysis, historical/biographical information on the playwright; images (photographs, paintings, etc.) which can be either from the period or production photos from other productions of the given play; source material: music, literature, art from the period; works of theatrical criticism on the play and/or playwright; socio-political considerations of the time period; analysis and justification of themes. In addition to highlighting the research, be sure to discuss WHY the sources included are so important for understanding of the world of the play. Begin the explanation with a clear statement that summarizes the need for dramaturgical support.

#### Essay #2: Analysis of Stanislavski Acting Theory compared to other major acting theories and techniques.

Students will compose a 2-page essay that highlights the major tenets of the Stanislavski acting technique. Using assigned readings as research sources, students are to discuss and define the major principles of objective, action, tactic, obstacle, given circumstances, conflict, crisis, super-objective, emotional memory and substitution. Once defined, students must select five terms and articulate how they are present in an assigned piece of dramatic literature.

- Gather, interpret, and assess information from a variety of sources and points of view.



<p><b>Class Readings and Student Discussion</b></p> <p><b>Presentation #1: Film Clip Presentation Exercise</b>  Student will present a 10-minute presentation, which includes presenting a 3-minute performance clip, and then explain to the class, utilizing acting theory and terminology explored in class, why the given performance is representative of skill/craft in the art of acting.</p> <p><b>Oral Evaluation of Peer Acting Presentations via In-Class Discussion</b></p> <p><b>Informal Writing Assignments/Journal Assignments</b>  Students will compose five 1-page reflective writing assignments over the course of the semester or given class topics. Previous topics have included concepts of acting in everyday life, further reflections on acting technique and theory, objectives and obstacles in dramatic literature, evaluation of film acting vs. stage acting, etc. Students should end each journal entry with a reflective question that are prepared to share with the class to spark class discussion.</p> <p><b>Essay #2: Stanislavski Acting Theory (see above)</b></p>	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
<p><b>Essay #1: Dramaturgical Research &amp; History of the Playwright (above)</b></p> <p><b>Essay #2: Stanislavski Acting Theory (see above)</b></p> <p><b>Essay #3: Theatrical Critique Essay</b>  Students will compose a 2-3 page theatrical critique essay based on their attendance at one of two theatrical productions offered this semester. Students are to analyze, evaluate and critique the entire theatrical event, reflecting on creative choices related to performance, design, staging, playwriting, and audience response. Students should give preference to an analysis of acting choices and acting technique in relationship to the given circumstances of the play, but recognize that acting is one of several factors in the theatre and must be discussed in conversation with the other theatrical forces at play.</p> <p><b>Essay #4: Self-Evaluation Essay of Acting Work</b>  Students will write a final 4-page essay, reflecting on the semester's exploration of acting technique, theory, history and performance. Students should reflect on the totality of their work in class and offer critical observations of the dramaturgical process, the importance of scoring a scene, script analysis for given circumstances, key acting terminology, as well as the challenges of embodied theatrical theory, in relationship to dramatic material. This final essay should be in conversation with students' previous essays, as well as with class discussions and in-class acting presentations.</p> <p><b>Presentation #1: Film Clip Presentation Exercise (see above)</b></p> <p><b>Informal Writing Assignments/Journal Entries (see above)</b></p> <p><b>Presentations #2 &amp; #3: Rehearsed and Memorized Acting Material, accompanied by corresponding reflective written assignments.</b>  Students will read, analyze and interpret works of dramatic literature. Building upon work done for Essay #1 (Dramaturgical Research) and Essay #2 (Stanislavski Acting Theory), students will analyze and score a given piece of dramatic literature. Based on class readings and out-of-class research, students will interpret the given circumstances of the work and determine objective, obstacle, conflict, unit of action and tactics for the given work. Students will then use the score/beat analysis as a guide for performance and presentation.</p>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
<p>A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<p><b>Identify: Class lecture, reading, videos, discussion and reflective writing on the principles/concepts of major realistic acting techniques.</b>  <b>Apply: Application of learned concepts through work on assigned scripted material from the vast American and International Theatrical Canon of Dramatic Literature.</b></p>	<ul style="list-style-type: none"> <li>• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</li> </ul>

	<ul style="list-style-type: none"> <li>Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</li> </ul>
<p><b>Essay #2: Stanislavski Acting Theory (see above)</b></p> <p><b>Essay #4: Self-Evaluation Essay of Acting Work (see above)</b></p> <p><b>Presentation #1: Film Clip Presentation Exercise (see above)</b></p> <p><b>Informal Writing Assignments/Journal Entries (see above)</b></p>	<ul style="list-style-type: none"> <li>Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed. (continued on next page)</li> </ul>
<p><b>Vocabulary Assessment of Acting Terminology &amp; Theatrical History (2 quizzes)</b></p> <p><b>Oral Evaluation of Peer Acting Presentations via In-Class Discussion</b></p> <p><b>Written Character Sketch/Biography</b>  Students will read, analyze and interpret works of dramatic literature. Building upon work done for Essay #1 (Dramaturgical Research), students will compose a 2-page biographical sketch of a dramatic character. Utilizing the given circumstances provided by the dramatist, as well as the creative imagination of the performer, students should reflect on factors like a character's social status, education, worldview, relationships, immediate goals, personal history, obstacles in life, internal conflicts and aspirations for the future. Students should be able to point to textual evidence in the plays to support their claims and choices.</p> <p><b>Script Analysis and Beat Breakdown</b>  Students will read, analyze and interpret works of dramatic literature. Building upon work done for Essay #1 (Dramaturgical Research) and Essay #2 (Stanislavski Acting Theory), students will analyze and score a given piece of dramatic literature. Based on class readings and out-of-class research, students will interpret the given circumstances of the work and determine objective, obstacle, conflict, unit of action and tactics for the given work. Students will then use the score/beat analysis as a guide for performance and presentation.</p>	<ul style="list-style-type: none"> <li>Demonstrate knowledge of the skills involved in the creative process.</li> </ul>
<p><b>Blackboard, YouTube, Library Card Catalog for Plays, Database Research for Dramaturgical Essay, Open Education Resources.</b></p>	<ul style="list-style-type: none"> <li>Use appropriate technologies to conduct research and to communicate.</li> </ul>





**DEPARTMENT OF**  
**COMMUNICATIONS & PERFORMING ARTS**

Course Title: Acting I: Beginning Acting

Number: THA 52

Credits/Hours: 3 credits/3 hours

**Description**

Current: The basic techniques of sensory awareness, memory, improvisation, voice, character study and role preparation with emphasis on the works of Constantine Stanislavsky. Special projects include presentations and rehearsal techniques for scene study.

Proposed (submitted 09/2016): This class introduces students to the fundamental concepts of basic acting technique including actions, beat analysis, vocal technique, emotional memory and physical awareness. Students will explore these concepts, as well as other theories and details associated with the Stanislavski acting system through lecture, readings, writing assignments and class discussion, as well as explore the actor's creative process through acting exercises and the rehearsal and presentation of scripted material.

**Primary Course Objectives**

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

*Gather, interpret and assess information from a variety of sources and points of view by:*

- Identifying & applying various modern approaches for analyzing dramatic literature and assessing characters.
- Discussing and demonstrating working knowledge of acting terminology through practical applications, as well as written and oral presentations.

*Evaluate evidence and arguments critically or analytically by:*

- Evaluating their own written, analytical and practice-based work, as well as assessing classmates' work and articulating informed analysis through constructive critique.
- Analyzing and differentiating the various units of action within a given selection of dramatic literature.

*Produce well-reasoned written or oral arguments using evidence to support conclusions by:*

- Articulate a working vocabulary of relevant terminology and apply this terminology within written and oral presentations.
- Analyze diverse works of dramatic literature for information and textual clues about the character and given circumstances.
- Apply the techniques and theories studied in class through theatrical practice, resulting in focused, truthful, believable and compelling dramatic interpretations.

*Identify, discuss and apply historically-significant theories and techniques associated with modern theatrical practice and performance*



## **Primary Course Objectives (continued)**

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

*Developing knowledge of the actor's craft and his or her place in theatre & theatre history.*

*Explore and develop their "instrument" (voice, body and imagination) through specific exercises learned throughout the course.*

## **Major Topics**

- The Technique & Art of Acting
- Acting throughout History
- Principles of Acting Techniques
- Understanding Emotion & Character
- Script Analysis
- Dramatic Function & Given Circumstances
- Rehearsal & Performance

## **Course Requirements**

Kingsborough Community College is committed to providing a high-quality learning experience that results in growth, in knowledge, positive attitudes and skills needed to function successfully as a student, in a career and as a citizen. To accomplish this goal, we maintain high academic standards and expect students to accept responsibility for their individual growth by attending classes, completing all homework, reading and writing assignments, participating in class activities and preparing for tests.

Assessment is therefore based on:

- Attendance and active participation in class exercises & discussions
- Written Critical Analysis of Attended Theatrical Productions
- Additional formal and informal writing assignments
- Quizzes on vocabulary, acting theory, lecture material and assigned readings.
- In-class acting exercises, rehearsals and performances
- Written final examination or paper in conjunction with a final performance of a monologue or scene.

## **Other Course Information**

- No prerequisites
- Required for Theatre Majors
- Open to all students

## **Detailed Course Outline**

- **What is Acting?**
  - Film Clip Exercise
- **The Primary Components of The Stanislavski Method**
  - Justified Actions: Objectives, Tactics and Obstacles
  - The Magic 'As If'

- Given Circumstances
  - Creating an effective 'fourth wall'
  - Concentration and attention
  - Sense and Emotional Memory
  - Active Listening and working with acting partners
  - Responding to real and imagined stimuli
  - Subtext
  - Subconscious and the actor's creative state
- **An Introduction to the Art of Modern Realistic Acting Technique**
- Stanislavski's influence on modern realistic acting technique and the various interpretations of his teachings (i.e. the work of Lee Strassberg, Uta Hagen, Stella Adler, Sanford Meisner, Bill Esper, etc.)
- **An Actor's Preparation**
- Methods of physical and vocal warm-up
  - Approaches to achieving relaxation, becoming present and effective breathing
  - Public Solitude
- **Script Analysis**
- Methods for dissecting an existing script for useful information for the actor (i.e. how to discover the given circumstances, clues to a character's intentions and obstacles, actions required by the script, indications of character embedded in how a character speaks, finding the conflict and crisis, etc.)
  - Methods for breaking down a script into playable units, or 'beats'
  - Methods for understanding the lines spoken by a character (i.e. word choice, rhythms of speech, repeated images, dialects, regionalisms, etc.)
  - Research Visit & Presentation at KCC Library
  - **Essay #1: Dramaturgical Research & History of the Playwright Theatrical Critique Essay**
- **Rehearsal Process**
- The process of rehearsal from first read-through, to rehearsals with a cast or acting partner, to performance.
  - How to transform the rehearsal space into the imagined space.
  - Getting and giving notes
  - Methods on 'personalizing' a role (i.e. emotional recall, substitution, etc.)
  - Exploring, defining and playing an action in pursuit of an immediate and urgent objective in an effort to overcome a powerful obstacle.
  - How to find believable expression for inner truth.
  - How to negotiate while in rehearsal with a scene partner
  - How to take what you are given as an actor and not what you want to, or think you should be, given.
  - Memorization of lines.
- **Practice, Production & Performance**
- How to create sustainable and seemingly spontaneous performances.
  - Methods to ensure clear communication with the audience (i.e. audibility, clear enunciation, etc.)



- **Relevant Vocabulary**
  - Vocabulary Quiz
  - Exercises or acting work that effectively implements and demonstrate Acting Vocabulary.
  
- **Selections of Dramatic Literature**
  - While acting techniques are rooted in theory, they must be effectively implemented and demonstrated through practical application. While lecture, reading and discussion are necessary to convey concepts, students should learn to work through the acting principles outlined above.
  
- **Live Performance**
  - All students are to be required to attend at least one live performance during the semester. The instructor may, at his/her discretion, require a second. During the Fall and Spring semesters students must at least be required to attend a performance of a KCC Theatre Arts Division production.
  - **Essay #2: Acting Theory & Theatrical Critique**
  
- **Final Examination**
  - All instructors must administer a written final examination or require students to hand in a final paper, either of which should be in conjunction with a performance of a monologue or scene that was done in class. Kingsborough requires that the all final exams be administered during the final exam period. Finals may not be administered at any other time.
  - **Essay #3: Self-Evaluation Essay of Acting Work**

**Required Acting Vocabulary:** Action, Active Listening, Affectation, “As If”, Beat, Beat Change, Characterization, Conflict, Diction, Embodiment, Emotional Preparation, Enunciation, Fourth Wall, Genre, Gesture, Given Circumstances, Inciting Incident, Indicating, Moment, Moment Before, Moment-to-Moment, Objective, Tactic, Obstacle, Off-Book, Personalization, Physical Life, Projection, Sense Memory, Stakes, Stimulus, Subtext, Super-objective.

**General Syllabus Information:**

Please be sure to include as much information on the syllabus as possible. We have found that a thorough and detailed syllabus is the best method for eliminating misunderstandings with students. All course syllabi should have the following information:

- Course Title, Number, and Section
- Meeting Times
- Instructor Name and Contact Info
- Office Hours and Location
- Official Course Description (See Page 1)
- Attendance Policy: Students are typically allowed 4 and a half hours of absences before a grade penalty is incurred (roughly three classes if the class meets twice a week for one and a half hours per class) The severity and specifics of the penalty is left to the instructor’s discretion, however such policy should be clearly explained on the syllabus and must be applied the same to each student.
- Required text book – All sections are required to use the same book
- A clear and specific grading policy
- Plagiarism Policy
- Classroom rules including a Cell Phone Policy
- Kingsborough performance dates and ticket policy



TEC 35 3 rec 2 lab 4 cr

### Telecommunications III

This course covers the organization, architecture, setup, hardware and software aspects of networked video delivery systems. Topics include: video transport; compression; packet transport; multicasting; content ownership and security; transport security; IPTV-IP video to the home; video file transfer; VPN's and home-office video links. A hands-on approach will be taken, with team projects throughout.

**Prerequisites:** TEC 25

TEC 41 3 rec 2 lab 4 cr

### Advanced Topics in Telecommunications

Survey of current and emerging technologies in telecommunications. Lectures, interactive learning, demonstrations and site visits. Laboratory exercises required.

**Prerequisite:** TEC 21

**Corequisite:** TEC 31

TEC 45 3 rec 2 lab 4 cr

### Telecommunications IV

A survey of current and emerging technologies in telecommunications will be presented. Lectures, interactive learning, demonstrations and hands-on work will be employed.

**Prerequisites:** TEC 35

## Theatre

Communication Arts and Sciences

THEA 70 3 rec 3 cr

### Introduction to Theatre

Study of the movements and theories and world of theatre, including an examination of relevant theatrical structures and equipment. European and American theatre; Oriental theatre, including Japanese, Chinese, Indian, Balinese; African theatre.

**Prerequisites:** ENG 1 and RDL 1

**Corequisite:** ENG 2 or ENG 110 or RDL 2

*Flexible Core - Creative Expression*

THEA 75

3 rec 3 cr

### Introduction to Acting

Introduction to the theoretical background, history of and practical experience in acting. Students will apply dramatic theories to various public performance situations as well as prepare dramatic works from diverse cultures.

**Prerequisites:** ENG 1 and RDL 1, if required

**Corequisites:** ENG 2 or ENG 110 or RDL 2, if required

*Flexible Core - Creative Expression*

## Therapeutic Recreation

Health, Physical Education and Recreation

REC 93 3 rec 3 cr

### Introduction to Therapeutic Recreation

Provides an overview of therapeutic recreation programs provided in clinical or community settings for the physically, mentally, socially or emotionally disabled. This course examines basic concepts and models of service with field observations.

**Prerequisite:** ENG 1 and RDL 1 if required

**Corequisite:** ENG 2 or RDL 2 if required

REC 94 3 rec 3 cr

### Recreation: Historical and Philosophical Perspective

Reviews the historical development of recreation and leisure and examines theories of play, recreation and leisure. It includes an exploration of the functions of organized recreation in the US today and enables individuals to develop a personal philosophy of leisure.

**Prerequisite:** REC 93

REC 95 3 rec 3 cr

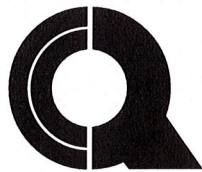
### Program Planning and Leadership in Recreation

This course is designed to explore concepts, techniques and strategies in recreational program planning, scheduling and operation in public, voluntary, therapeutic and commercial settings. Basic principles and practices in group leadership.

**Prerequisite:** REC 94

# QUEENSBOROUGH COMMUNITY COLLEGE

## 2017-2018 COLLEGE CATALOG



**QUEENSBOROUGH** **CU**  
**COMMUNITY COLLEGE** **NY**

ONE COMMUNITY. INFINITE POSSIBILITIES.

718.281.5000 • [www.qcc.cuny.edu](http://www.qcc.cuny.edu)  
222-05 56th Avenue, Bayside, NY 11364-1497



# SPEECH COMMUNICATION AND THEATRE ARTS COURSES

## SP-275 Media Criticism (2C<sup>1</sup>)

3 hours 3 credits Offered in Fall

Prerequisites: BE-112 (or BE-205) and BE-122 (or BE-226)

Theories of mass culture will be introduced and applied to a diverse selection of media such as film, television, video games and the Internet.

In the identification, examination and discussion of these theories, students will analyze and write critically about the influences of mediated images on society.

## SP-321 Oral Performance for the Actor and Speaker (2C<sup>1</sup>)

3 class hours 3 credits

Designed to improve the interpretation skills of actors, speakers, and those individuals desiring to improve the level of their individual oral expression for personal or professional reasons. Techniques of reading aloud from plays, poetry, prose, and essay. Practice in conveying information, projecting ideas, creating emotions, and interpreting from the script and oral interpretation as a means of developing literary criticism and discrimination.

## SP-471 American Film History I (2C<sup>1</sup>)

3 class hours 1 recitation hour 3 credits

Offered in Fall Prerequisite: BE-112 (or BE-205) and BE-122 (or BE-226), or satisfactory score on the CUNY/ACT Assessment Test

A historical study of the nature and development of the cinema as an art form in the United States from its beginnings until present time. Technological, economic, industrial, legal, social and cultural factors which played an important role in shaping film genres are examined decade by decade. Significant foreign influences are also cited along with hundreds of illustrative clips and a classic feature film each session.

## SP-472 American Film History II (2C<sup>1</sup>)

3 class hours 1 recitation hour 3 credits

Offered in Spring Prerequisite: BE-112 (or BE-205) and BE-122 (or BE-0 credit, 226), or satisfactory score on the CUNY/ACT Assessment Test

This course introduces basic concepts of cinematic communication and presents them as "languages" which filmmakers use to create predictable emotional responses in audiences through historically significant films and their makers. Films will be examined and discussed in relation to American culture and society. Photography, framing, shots, angles, movement both within the frame and of the camera, sound, editing, story narrative, acting and ideology are some of the components of film structure which directors use to create a visual style. Viewings and discussions are positioned to provide an active film vocabulary and achieve critical perspectives of modern American history and cinema. Enrollment limited to 30.

## SP-643 Introduction to Speech and Hearing Problems

3 class hours 3 credits Offered in Fall

Orientation to the area of speech pathology and audiology; provides a background for understanding the nature of speech development and speech and hearing disorders; presents the diagnosis, evaluation, and therapies of common speech and hearing problems.

## SP-644 Speech, Language and Hearing Problems of Children

3 class hours 3 credits Offered in Spring

Designed to orient classroom teachers, guidance counselors, paraprofessional workers, parents, and others to speech and hearing problems frequently encountered in the school-age child; and to provide background and understanding of the ways in which these problems may be handled within the public school framework.

## SP-900, 901 Cooperative Education in Speech, Theatre, and Media Communication

Hours to be arranged 2 credits each course (90 hours each)

Open only to matriculated students who have completed at least 24 credits with an index of 2.0 in Liberal Arts and Sciences and are recommended by the Department. The cooperative education experience in speech and media communication is designed to provide the student with an apprentice training opportunity in such areas as speech arts and science, theatre production, cable and commercial broadcasting, and other media, either in or outside of the College. Evaluation of the cooperative education experience will be determined by periodic review of the student log or diary, participation in required conferences and monthly seminars, plus a written evaluation by the employer. Students will earn a grade of Pass or Fail. Students will engage in a field experience of a minimum of 90 hours for 2 credits and 180 hours for 4 credits. Theatre Arts

## THEATRE ARTS

### TH-111 Introduction to Theatre (2C<sup>1</sup>)

3 hours 3 credits Prerequisites: BE-122 (or BE-226) and BE-112 (or BE-205)

An introduction to the fundamentals of theater with an emphasis on the evolution of theatrical conventions and practices in Western Society. Material for analysis, discussion and illustration is selected from a body of dramaturgy that spans the history of the theater from the Greeks to the present day. Students are required to attend and critique theatrical performances on campus.

### TH-120 Acting I (2C<sup>1</sup>)

3 class hours 3 credits

For non-fine arts majors.

Theory and practice of the art of acting; exercises in sense impression; characterization, improvisations; scenes from plays; special reports. Designed for the development of a knowledgeable and appreciative audience as well as for basic acting techniques. For non-majors. FA1 majors should enroll in TH121. This course is a Writing Intensive course.

### TH-121 Introduction to Acting for the Major

3 hours 3 credits Co and/or Prerequisite: Must be a Fine and Performing Arts Major

Students who have passed TH-120 should not enroll in this course, but take TH-221.

An introduction to the actor's process with particular emphasis placed upon the development of the basic tools of perception, expression and improvisation. Additionally, students will learn the basic concepts, vocabulary and methods of scenic analysis as introduced by Stanislavski and be able to apply them in performance.

### TH-122/222 Actors' Workshop I & II

2 class hours 3 lab hours 3 credits

Prerequisites: Audition or Permission of the Department

In this actor's laboratory, students act in one or more plays for public performance under the guidance of a faculty director. A weekly production lecture concerns use of stage, props, diction, movement, styles and other pertinent issues. The history of the play, its author and its era are also covered. Hours to be arranged depending on rehearsal and performance schedules.

### TH-124 Summer Theatre Workshop

2 class hours 2 studio hours plus participation in Summer campus productions 3 credits

Students participate in productions directed by professionals to gain experience in directing, acting, technical theater, design, lighting, stage management, publicity and promotion. Classroom projects are related to actual productions. A student showcase will provide opportunities for all students to act before an audience.

<sup>1</sup> Course qualifies as Pathways Common Core 2C-Creative Expression.



## New York State Liberal Arts and Sciences Requirements

In accordance with the New York State Board of Regents, Rule 3.47c:

“Undergraduate degrees shall be distinguished, as follows, by the minimum amount of liberal arts content required for each degree. The required liberal arts core shall not be directed toward specific occupational or professional objectives.”

- A.A. degree: 45 credits minimum (3/4 of coursework)
- A.S. degree: 30 credits minimum (1/2)
- A.A.S. degree: 20 credits minimum (1/3)

The New York State Education Department Office of Higher Education has provided the following guidance information on Liberal Arts and Sciences courses, as of February 11, 2009:

**The liberal arts and sciences comprise the disciplines of the humanities, natural sciences and mathematics, and social sciences.**

### A. EXAMPLES OF COURSE TYPES GENERALLY CONSIDERED WITHIN THE LIBERAL ARTS AND SCIENCES:

#### 1. HUMANITIES:

- English— composition, creative writing, history of language, journalism, linguistics, literature, literature in translation, playwriting
- Fine arts— art appreciation, history or theory
- Foreign languages— composition, conversation, grammar, history of the language, literature of the language, reading, translation studies
- Music— music appreciation, history or theory
- Philosophy— comparative philosophy, history of philosophy, logic, schools of philosophy
- Religion— comparative religion, history of religion
- Theater— dramatic interpretation, dramatic literature, dramaturgy, history of drama, playwriting

#### 2. NATURAL SCIENCES AND MATHEMATICS

- Natural sciences— anatomy and physiology, biology, chemistry, earth science, geology, physics, zoology
- Mathematics— calculus, mathematical theory, statistics
- Computer Science— broad survey/theory courses

#### 3. SOCIAL SCIENCES

- Anthropology, cultural studies, economics, geography, government, history, political science, psychology, sociology
- Criminal justice— introductory and broad survey courses
- Communications— interpersonal communication, mass communication, public speaking, speech and rhetoric

### B. EXAMPLES OF COURSE TYPES GENERALLY NOT CONSIDERED WITHIN THE LIBERAL ARTS AND SCIENCES:

- Agriculture
- Business— administration, finance, human resources, management, marketing, production
- Computer applications (e.g., word processing, database, spreadsheet), programming (e.g., specific languages)
- Health and physical education
- Home economics
- Education and teaching methods
- Library science
- Music—studio, performance, practice courses— voice, instrument, direction, conducting
- Office technologies and practice
- Performing and related arts— acting, costume design, dance, direction, lighting, production, scene construction, sound production
- Specialized professional courses in such fields as accounting, architecture, dental hygiene, dentistry, engineering, law, medicine, nursing, nutrition, pharmacy, podiatry, veterinary medicine
- Studio art— drawing, painting, ceramics, sculpture
- Technology/technician fields—construction, data processing, electrical, electronics, graphic arts, mechanical, medical, refrigeration repair
- Television and radio production
- Theology— pastoral counseling, ministry

### LABORATORY SCIENCE COURSES

All degree students must complete a laboratory science experience. Courses that satisfy the laboratory science requirement may be found under 1C of the Common Core (see above). Students who are not enrolled in a curriculum in science, technology, engineering, or technology (otherwise referred to as non-STEM students) may take a 3-credit offering from Biology, Chemistry, Engineering Technology, or Physics along with the applicable one-credit laboratory component.

Combinations for non-STEM students under 1C of the Common Core include: BI-131 and BI-132; CH-101 and CH-102, CH-110 and CH-111, CH-120 and CH-121; ET-841 and ET-842; PH-111 and PH-112. Courses in bold satisfy Common Core requirements under 1C; the laboratory component attached to the Common Core course satisfies degree requirements.

Students who are enrolled in STEM curricula, however, must enroll in a 4-credit (or more) STEM course identified under 1C of the Common Core with an asterisk (see above). Non-STEM students have the option of taking a STEM course, but it is not required.

In all cases, students should consult the specific degree requirements under each degree program listing.

## ACADEMIES AND PROGRAMS OF STUDY

### HUMANITIES ELECTIVES

These are general knowledge courses in art, dance, English, foreign languages and literatures, history, music, philosophy, religion, and speech. Listed below are the humanities courses that fulfill the “Humanities elective” requirements in the various curricula.

- **Art:** (History and Appreciation): ARTH-100 to ARTH-120
- **Dance:** DAN-111
- **English:** (Literature/Creative Writing):  
All courses except ENGL-101 and ENGL-102
- **Foreign Languages and Literatures:**  
Arabic: LA-111, LA-112 and LA-213  
Chinese: LC-111 to LC-312  
French: LF-111 to LF-401  
German: LG-111 to LG-812  
Hebrew: LH-111 to LH-214  
Italian: LI-111 to LI-401  
Spanish: LS-111 to LS-402
- **History:** All courses
- **Music** (History and Appreciation): MUS-101 to MUS-105
- **Philosophy:** (Philosophy and Religion):  
PHIL-101 to PHIL-180; RELI-101
- **Speech Communication and Theatre Arts:** SP-211 to SP-472, TH-111 and TH-120.

### SOCIAL SCIENCES ELECTIVES

These are liberal arts courses within the fields of anthropology, criminal justice, economics, political science, psychology, sociology, and urban studies. The courses that fulfill the “Social Sciences Electives” requirements in the various curricula are listed below.

- **Anthropology:** ANTH-101 to ANTH-170
- **Criminal Justice:** CRIM-101, CRIM-102
- **Economics:** ECON-101 to ECON-235
- **Sociology:** SOCY-101 to SOCY-275
- **Political Science:** PLSC-101 to PLSC-180
- **Psychology:** PSYC-101 to PSYC-290
- **Urban Studies:** UBST-101 to UBST-202

### APPLIED AND SPECIALIZED COURSES

The following applied and specialized courses **MAY NOT** be used either:

1. to make up any part of the basic liberal arts and sciences core
2. to fulfill the “Liberal Arts elective” requirements in any curriculum

They may, however, be chosen as Free Electives, in consultation with an Academy adviser.

**NOTE: All courses that are NOT in the following list will meet Liberal Arts and Sciences elective requirements.**

- **Art and Design:** All courses except ARTH- series
- **Biological Sciences:** BI-150, BI-250, BI-325, BI-330, BI-331, BI-340, BI-341, BI-401, BI-403, BI-451, BI-452, BI-455, BI-456, BI-457, BI-505, BI-510, BI-550/551, BI-554, BI-950/951/952, BI-961, BI-991
- **Business:** All courses
- **Criminal Justice:** CRIM-106, CRIM-201, CRIM-202, CRIM-203, CRIM-204
- **Education:** All courses
- **Engineering Technology:** All courses except ET-841 (Common Core 1C), and ET-570, ET-575, ET-821 and ET-880 (Common Core 2E)
- **Health Education and Healing Arts:** All courses except HE-103, HE-105, HE-107 and HE-108 (Common Core 2E)
- **Interdisciplinary:** IS-210, IS-220
- **Mathematics:** MA-261, MA-901, MA-905, MA-906
- **Music:** All courses except MUS-101, MUS-102, MUS-103, MUS-104, MUS-105 and MUS-241
- **Nursing:** All courses
- **Physical Education:** All courses except DAN-111
- **Physics:** PH-232-236, PH-450, PH-931
- **Speech Communication and Theatre Arts:** TH-133, TH-233, TH-122, TH 222, TH-132/232, TH-133/233, TH-124, SP-900 and SP-901