

Acting Studio 3H Overview

Content Area: **Theatre**
Course(s): **ACTING STUDIO III H**
Time Period:
Length: **N/A**
Status: **Published**

Course Overview

This new course will provide an opportunity for students who have completed *Acting Studio 2* to hone their acting skills, and explore higher-level acting work with peers. Students would explore advanced acting concepts and apply them to scene work. Students would work on applying acting concepts to real world situations such as auditions for college or professional shows. Students would study such theorists as Michael Chekov, Jeremy Whalen, and Sanford Meisner, among others, and learn how to apply these theories to their acting. The course would culminate in a short solo performance where students would utilize all the skills and concepts they have learned over their years of study in the EBHS drama program.

Textbooks and other resources

COURSE RESOURCES

Scene & Monologue books, plays

Copies of Backstage Magazine

The Ross Reports

Performance Fund

Standards

Students will demonstrate the ability to create a monologue from commercial tag lines (1.4.12.A.2) (M) (1.3.12.C.1, .2) (M). Students will develop a character in a scripted monologue through the approach and characterization techniques of Michael Chekov, Sanford Meisner, and other theatre approaches (1.4.12.A.1,.3) (M), (1.3.12.C.1,.2) (M). Scripts to be included in the course of study will represent varied cultures and time periods (1.2.12.A.1,.2) (M). Students will learn audition techniques and develop audition material (9.3.12.C.2) (M). By the conclusion of this class students will have developed advanced characterization techniques (1.3.12.C.1,.2) (M), (1.1.12.C.2,.3) (M), (1.4.12.A.1,.2,.3,B.1,.2,.3) (M), learned a repertoire of monologues (3.1.12.G.1) (M), (3.1.12.G.11) (D), (1.3.12.C.1,.2,) (M), started to create a personal approach to the art of acting and character development (9.1.12.A.1, .2, .3) (M), (9.2.12.A.2) (D), (1.4.12.A.1,.2,.B.2) (M), explored opportunities for continued Acting and Theatre related career opportunities (1.3.12 C.1) (M), and performed in a solo performance incorporating all the skills they have acquired over in the EB acting program (1.4.12.A.2, 1.3.12.C1,.2., 1.4.12.B.1,.2,) (A)

COURSE SCOPE AND SEQUENCE CHART

Sequential Unit Description:	Associated CPI's to be Achieved	Marking Period Guide	Other Pacing Guide References	Prof (Sur Asss)
Unit 1 <u>Team Building</u> : Theatre games to develop comfort in performing in front of the group and encourage an open, honest exchange of ideas and a supportive atmosphere. Emphasis placed on physical acting – observation homework, body language, non-verbal communication.	1.3.12.C.1(M) 1.3.12.C.2 (M)	1	10-15 days	Perf Asss Obs Hon
Unit 2 <u>Tag Lines</u> : Students will create an original monologue entirely from commercial tag lines, develop the character in that monologue and communicate clearly that character's actions and desires.	1.4.12.A.1 (M) 1.4.12.B.1 (M) 1.3.12.C.1 (M) 1.3.12.C.2 (M)	1	5-10 days	Perf Asss Mor perf
Unit 3 <u>Monologue Work / Theory</u> : Students will apply the characterization techniques of Michael Chekhov (including atmospheres, movement techniques, and imagination exercises) to scenes and monologues. Students will critique their own and each other's work using a rubric. Emphasis will be placed on self-identifying what the performer wants the audience to take away from their work.	1.4.12.A.1 (M) 1.4.12.A.2 (M) 1.4.12.B.1 (M) 1.3.12.C.1 (M) 1.3.12.C.2 (M) 1.4.12.B.2 (M) 1.2.12.A.1 (M) 1.2.12.A.2 (M) 3.1.12.G.1 (D) 3.1.12.G.11 (D) 8.1.12.C.1 (D)	1	Remainder of quarter	Perf Asss Cha Crit Perf
Unit 4 <u>Audition technique / career training</u> : Students will practice audition techniques in mock auditions: including prepared monologues, cold readings, proper conduct, shaking hands, interview questions, and the professional audition process. Students will create resumes, view headshots, research union membership requirements, identify power structure of a theatre and film (who does what) production, and create a plan for how to get work as an actor.	1.3.12.C.1 (M) 1.3.12.C.2 (M) 1.4.12.A.1 (M) 1.4.12.A.2 (M) 1.4.12.A.3 (M) 8.1.12.A.1(M) 8.1.12.F.1(M)	2	10 days	Perf Asss Hon assi; Pres Rese Aud

	<p>9.1.12.A.1 (M)</p> <p>9.1.12.F.2 (M)</p> <p>9.4.12.C.32 (M)</p> <p>9.3.12.C.2 (M)</p>			
<p>Unit 5 <u>Solo Creation</u>: Students will chose a 15 minute solo show (either a cutting from a published one or create their own) that they will develop for performance.</p>	<p>1.4.12.A.1 (M)</p> <p>1.4.12.A.2 (M)</p> <p>1.3.12.C.1 (M)</p> <p>1.3.12.C.2 (M)</p> <p>1.1.12.C.2 (M)</p>	2	10 days	Rev show will
<p>Unit 6 <u>Production Process</u>: Students will create a production plan for their show including technical needs, advertising, costumes, and set.</p>	<p>1.4.12.A.2 (M)</p> <p>1.4.12.B.1 (M)</p> <p>1.3.12.C.1 (M)</p> <p>1.3.12.C.2 (M)</p> <p>1.1.12.C.2 (M)</p> <p>8.1.12.C.1(D)</p> <p>8.1.12.F.1 (D)</p>	2	5 days	Wri plan
<p>Unit 7 <u>Solo Rehearsal Process</u>: Students will create a rehearsal plan, including self assigned character homework, and stated approach</p>	<p>1.4.12.A.4 (M)</p> <p>1.3.12.C.1 (M)</p> <p>1.3.12.C.2 (M)</p> <p>1.1.12.C.1 (M)</p> <p>1.1.12.C.2 (M)</p>	2	15 days	Cha Stat char proc
<p>Unit 8 <u>Solo Critique</u>: Students will perform their shows for in class critique from the teacher and their peers.</p>	<p>1.4.12.A.2 (M)</p> <p>1.3.12.C.1 (M)</p> <p>1.2.12.C.2 (M)</p> <p>1.1.12.C.2 (M)</p> <p>1.1.12.C.1 (M)</p> <p>1.4.12.A.2 (M)</p> <p>1.4.12.A.3 (M)</p> <p>1.4.12.B.2 (M)</p>	2	7 days	Perf criti

Unit 9 Performance: Students will have final rehearsals to incorporate critical feedback, and then perform their shows for an audience.	1.4.12.A.1 (M)	2	5 days	Final teach self
	1.3.12.C.1 (A)			
	1.3.12.C.2 (A)			
	1.4.12.A.2 (A)			
	1.4.12.B.1 (A)			
	1.4.12.B.2 (A)			
	1.4.12.A.1 (M)			
	1.4.12.B.3 (M)			
	8.1.12.C.1 (D)			

VPA.1.1.12.C.1	Analyze examples of theatre's influence on history and history's influence on theatre in Western and non-Western theatre traditions.
VPA.1.1.12.C.2	Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
VPA.1.1.12.C.3	Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.
VPA.1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
VPA.1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
VPA.1.3.12.C.1	Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.
VPA.1.3.12.C.2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.
VPA.1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
VPA.1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
VPA.1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
VPA.1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
VPA.1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

Grading and Evaluation Guidelines

Marking period grades will be based on the average of:

- Class participation
- Performance assessments
 - Scenes, monologues, tag-line monologue (student created)
- Written assignments
- Tests and quizzes
- Research assignment
- Scene & monologue critiques
 - Self critique
 - Critique of others
 - Solo performance
 - Solo critique

In terms of proficiency level the East Brunswick grades equate to:

A	Excellent	Advanced Proficient
B	Good	Above Proficient
C	Fair	Proficient
D	Poor	Minimally proficient
F	Failing	Partially Proficient

COURSE EVALUATION

In Acting Studio 3 the goal is that a minimum of 95% of all pupils will achieve at least minimum proficiency (D or better) relative to the NJSLs set for this course. The department will review student achievement at all levels of proficiency relative to marking period grades, and if necessary, the individual components and assignments comprising these grades. Student achievement will further be analyzed to compare the achievement of the total enrollment vs. sub-groups to determine course areas requiring greater support or modification. As a result of the analysis, decisions will be made concerning modifications to course content and/or instructional methodology.

Other Details

SCED #1279 Acting Studio 3 (East Brunswick High School)

Projected Number of Students	School #'s	Course Level	Course Length	Grade Level	Credits	Min. Per Week	Elective/Required	Date of Initial Adoption
25	050	H	S	11-12	2.5	210	E	12/06/200