

**MONROE TOWNSHIP PUBLIC SCHOOLS**  
*WILLIAMSTOWN, NEW JERSEY*

*Williamstown High School*



*Acting III*

*September 2015*

*Written by: Carol Murphy*

**Stan Krzyminski, Director of Curriculum**

**Dean Insana, Supervisor of Special Areas**

**Monroe Township Public Schools**  
Williamstown, New Jersey

**Philosophy of Education**

The administration, faculty, and staff of Monroe Township Public Schools, in cooperation with parent and the community, and with active participation of the students, are committed to viewing each other as individuals, respecting each person's uniqueness, and setting high expectations for all students. The school system will assist each student to become a contributing member of our society by providing a learning environment that is responsive to the needs of the individual student, community, and changing society by providing a learning environment that nurtures values and morals. This environment will be conducive to acquisition of knowledge, as well as to the development of problem solving, critical thinking, and organizational skills. We will provide a learning environment that is responsive to the needs of the individual student, community, and changing society. We will aid our students in developing responsible behavior, a positive attitude toward themselves and others, the necessary life skills to become productive citizens and lifetime learners. We accept the challenge and responsibility of accomplishing these goals.

Revised: August, 1996

**Williamstown High School**  
Williamstown, New Jersey

**Mission Statement**

Williamstown High School provides an atmosphere where our students become responsible, productive citizens, and life-long learners.

**BELIEFS**

Students are responsible for their education and are accountable for their actions and decisions.

Students and staff respect all people regardless of race, color, creed, religion, gender, and sexual orientation.

Students, regardless of learning styles and abilities, need to be challenged and inspired in order to achieve their full potential.

Students and staff are provided a safe and supportive environment in which they can pursue their educational goals.

High expectations are communicated to the students from all members of the school's community.

Effective education is a student, staff, and community partnership, which prepares students for the future in a technologically changing society.

High school personnel serve as catalysts for academic and personal success for all students.

Revised: 2004

**Williamstown High School**  
Williamstown, New Jersey

**The Visual and Performing Arts**

**Philosophy**

The Visual and Performing Arts Department is committed to teaching all students what they need for development of their talents in the areas of art, music and theatre arts. Students should be able to take courses, which enable them to unlock their creative abilities, and then enable them to perform and create in their areas of interest. It is the goal of this department to foster ideals which permit the student to become more artistically self aware through the development of the student's creative abilities, and become more self-assured through the performance process.

Through these basic goals, it is our hope that each student will become more creative in their chosen field of endeavor, and develop into a more self-confident individual, We hope that each student develops an appreciation for the arts and how they can enrich their life and make the a more knowledgeable individual.

Through the course of a student's Visual and Performing Arts education, the student should be able to justify its connection to other subjects and the needs of the society. This realization will serve to enrich the student's abilities and make them a more marketable commodity.

**Monroe Township Public Schools**  
Williamstown, New Jersey

**Curriculum Philosophy**

Monroe Township Public Schools offer all students access to curricula that addresses the New Jersey Core Curriculum Content Standards to provide for differentiation in meeting the needs of a variety of learners. All students identified as Special Needs and English language Learners are provided with instruction that will meet the needs as identified in their individual educational plan or as established through the utilization of content area benchmark assessments. Our goal, as a district, is to provide students with the skills necessary to meet the rigor of a selected career in the 21<sup>st</sup> century.

August 2008

**Monroe Township Public Schools**  
Williamstown, New Jersey

**PURPOSE STATEMENT**

Our Visual and Performing Arts Curriculum is constructed to enable a student to obtain training in both theoretical and applied hands on experiences. This will allow the student the opportunity to develop specific skills in bother comprehensive, and applied areas.

The term applied in a broad sense covers all performance groups and all courses, which provide the student with the greatest amount of creativity. Its counterpart is comprehensive which is a study of Visual and Performing Arts as a language of expression.

This elective course is designed for students interested in exploring theatre arts focusing on acting and being in front on an audience. This course is structured as a workshop where students create characters through dramatic improvisation as a means of promoting the development and integration of an actor's cognitive abilities (his ability to think) with his subjective life (what he feels intuit) with his affective growth (his internalization of attitudes and values) with his capacity to create.

Students will learn to think outside the box, think quickly on their feet, and sharpen their creative skills. Students will enhance their presentational and interpersonal skills that will transfer in today's job market. In addition, students will develop an awareness of careers related to content of this course. Students work together in groups to become a powerful source of creative ideas and effective criticism as they continue their journey to develop a deeper understanding of human behavior, themselves, and the world they live in.

Through mastery of skills, techniques and theories, students will nurture imagination, seek inspiration and offer authentic, original storytelling that reflects the complexity of the human spirit.

## COURSE ORGANIZATION

### Theatre/Actor's Studio

<b>LENGTH OF TIME:</b>	<b>Full Year</b>
<b>NUMBER OF PERIODS PER WEEK:</b>	<b>5</b>
<b>NUMBER OF CREDITS:</b>	<b>5.00</b>
<b>PREREQUISITES:</b>	<b>None</b>
<b>REQUIRED:</b>	<b>Elective</b>
<b>RANK:</b>	<b>Non-Weighted</b>

Pursuant to the High School Graduation Standards Act (NJSA 18A:7, et. Seq.) successful completion of this course will require:

- Regular attendance as mandated by Board Policy.
- Mastery of the below listed content/objectives and achievement of the proficiencies required.

## OVERVIEW

This elective course is designed as a continuation of study for student actors who have successfully completed Acting I, Acting II, and a teacher audition. This course is structured as a workshop where students create characters through dramatic improvisation as a means of promoting the development and integration of an actor's cognitive abilities (his ability to think) with his subjective life (what he feels intuitively) with his affective growth (his internalization of attitudes and values) with his capacity to create.

Students will participate in a monthly, after school show entitled "Actors Studio". In this forum, students will have the opportunity to perform in front of their peers. Students will

Students will delve further into the concept of process drama, exploring at an advanced level, the parallels between theatre and life by (1) recalling and using their knowledge and experience to enhance their understanding and communication of the known, and to make inferences about what is unknown and has not been experienced; (2) imagining themselves, someone else, or something else confronting problems; (3) relating to and interacting with others; (4) analyzing alternatives and making decisions; (5) exploring, developing, and expressing ideas and feelings through enactment; (6) evaluating the outcomes of their actions.

## PROFICIENCIES

1. Analyze a play for content, reflecting on theme and character motivation.
2. Understand the process and production facets of character design.
3. Adopt and sustain a variety of roles with imagination and confidence
4. Understand and develop relationships between history and drama.

5. Use space and movement imaginatively with a sense of purpose.
6. Demonstrate an understanding of drama process conventions through oral/written and analysis/application.
7. Assume the role of costume designer, demonstrating an understanding of character and context.
8. Demonstrate an understanding of set design.
9. Demonstrate originality, technical skills and artistic expression in the creation and performance of a commercial production.
10. Evaluate multiple art forms and texts using appropriate aesthetic/cultural philosophies.
11. Demonstrate an understanding of technology, methods, materials, and creative processes commonly used in dance, theatre or visual arts.
12. Demonstrate an understanding of improvisation
13. Communicate and conduct themselves in a professional manner using proper theatrical vocabulary and stage etiquette.
14. To apply aesthetic/cultural philosophies to dramatic texts: Stanislavski and Method acting.

## CAREERS/OBJECTIVES

Actor, teacher, teaching artist, stage crew, director, producer, stage manager, playwright, costume designer, lighting designer, set designer, artistic director, sound designer, technician, waiter, President of the United States.

## ASSESSMENT OF STUDENT ACHIEVEMENT

Group participation, engagement in material, scene work, monologues, preparation, projects and presentations, assigned evaluations, tests, student teaching and stage managing.



**Monroe Township Public Schools  
Curriculum Guide Overview  
Essential Questions**

Course Name: <b>Acting III</b>	
New Jersey CCCS	Corresponding Essential Question(s)
The Creative Process	<ul style="list-style-type: none"> <li>- Given prior knowledge and experience, what is there to learn from furthering education in improvisation?</li> <li>- Why is it essential for the advanced actor to have the knowledge and know-how on and off the stage?</li> </ul>
History of the Arts and Culture	<ul style="list-style-type: none"> <li>- What can we learn from Shakespeare and the growth of the theatre?</li> </ul>
Performance	<ul style="list-style-type: none"> <li>- How can we take Shakespearean themes and relate them to our present day performances?</li> <li>- How can a group of advanced actors create a variety of acts worthy of an audience?</li> </ul>
Aesthetic Responses and Critique Methodologies	<ul style="list-style-type: none"> <li>- Accessing your work over 3 levels of acting, what have you learned?</li> <li>- How can different art forms influence or affect your acting?</li> <li>- How can self reflection before, during and after the performance preparation benefit the actor?</li> </ul>

## MONROE TOWNSHIP PUBLIC SCHOOLS INSTRUCTIONAL PLAN

**Focus Topic # 1 Student will demonstrate knowledge of:** Improvisation

**Standard:** The Creative Process

**Essential Question:** Given prior knowledge and experience, what is there to learn from furthering education in improvisation?

Content Standard CPI	Established Goals Content Objectives Measurable Skills	Instructional Strategies & Performance Tasks	Measurable Performance Assessments & Evidence	Resources
		1. Problem Based Learning 2. Teacher Directed 3. Study Groups 4. Technology 5. Demonstration 6. Cooperative Groups 7. Literature Circles 8. Participation & Discussion 9. Reading 10. Application 11. Lab (report) 12. Homework 13. Field Trip 14. Projects 15. Other (explain)	1. Multiple Choice 2. Essay 3. Fill-In-Blanks 4. Academic Prompts 5. Writing Samples 6. Lab Report 7. Problem Solving 8. Oral Presentation 9. Self-Assessment 10. Class Survey 11. Rubrics 12. Reflective Discussion 13. Performance Tasks 14. Teacher Observation 15. Portfolio 16. Other (explain)	1. Textbooks 2. Technology Software 3. Technology Hardware 4. Graphic Organizers 5. AVA/Video 6. Primary Sources 7. Resource People 8. Internet Resources
1.1.9-12	1.1 Demonstrate skill and understanding in principles of improvisation	3, 5, 6, 9	12, 13	5
1.1.9-12	1.2 Articulate an understanding of how conflict can influence the human response and impact human experience	3, 9	12, 13	5
1.1.9-12	1.3 Apply skills to perform improvisation based upon a human experience involving conflict	3, 6, 9	12, 13	5
1.1.9-12	1.4 Research history of improvisation	5, 10	8.9, 12, 14	1, 2, 5
1.1.9-12	1.5 Participate in competitive Improvisation games promoting teamwork and participation	6, 8	8, 9, 10, 13	6

## MONROE TOWNSHIP PUBLIC SCHOOLS INSTRUCTIONAL PLAN

**Focus Topic # 2 Student will demonstrate knowledge of:** Stage Etiquette

**Standard:** The Creative Process

**Essential Question:** Why is it essential for the advanced actor to have the knowledge and know-how on and off the stage?

Content Standard CPI	Established Goals Content Objectives Measurable Skills  The Student will:	Instructional Strategies & Performance Tasks	Measurable Performance Assessments & Evidence	Resources
		1. Problem Based Learning 2. Teacher Directed 3. Study Groups 4. Technology 5. Demonstration 6. Cooperative Groups 7. Literature Circles 8. Participation & Discussion 9. Reading 10. Application 11. Lab (report) 12. Homework 13. Field Trip 14. Projects 15. Other (explain)	1. Multiple Choice 2. Essay 3. Fill-In-Blanks 4. Academic Prompts 5. Writing Samples 6. Lab Report 7. Problem Solving 8. Oral Presentation 9. Self-Assessment 10. Class Survey 11. Rubrics 12. Reflective Discussion 13. Performance Tasks 14. Teacher Observation 15. Portfolio 16. Other (explain)	1. Textbooks 2. Technology Software 3. Technology Hardware 4. Graphic Organizers 5. AVA/Video 6. Primary Sources 7. Resource People 8. Internet Resources
1.2.9-12	2.1 Demonstrate knowledge of theatrical terminology	2, 3, 4, 8, 10	1, 2, 3, 4	1, 6
1.2.9-12	2.2 Demonstrate knowledge of stage directions	2, 3, 4, 8, 10	1, 2, 3, 4	1, 6
1.2-9-12	2.3 Articulate theatrical knowledge and apply them creatively on the stage	2, 3, 4, 8, 10, 14	8, 10	6

## MONROE TOWNSHIP PUBLIC SCHOOLS INSTRUCTIONAL PLAN

**Focus Topic # 3 Student will demonstrate knowledge of:** Shakespeare

**Standard:** History of the Arts and Culture

**Essential Question:** What can we learn from Shakespeare and the growth of the theatre?

Content Standard CPI	Established Goals Content Objectives Measurable Skills	Instructional Strategies & Performance Tasks	Measurable Performance Assessments & Evidence	Resources
		1. Problem Based Learning 2. Teacher Directed 3. Study Groups 4. Technology 5. Demonstration 6. Cooperative Groups 7. Literature Circles 8. Participation & Discussion 9. Reading 10. Application 11. Lab (report) 12. Homework 13. Field Trip 14. Projects 15. Other (explain)	1. Multiple Choice 2. Essay 3. Fill-In-Blanks 4. Academic Prompts 5. Writing Samples 6. Lab Report 7. Problem Solving 8. Oral Presentation 9. Self-Assessment 10. Class Survey 11. Rubrics 12. Reflective Discussion 13. Performance Tasks 14. Teacher Observation 15. Portfolio 16. Other (explain)	1. Textbooks 2. Technology Software 3. Technology Hardware 4. Graphic Organizers 5. AVA/Video 6. Primary Sources 7. Resource People 8. Internet Resources
2.1.9-12	3.1 Demonstrate understanding of Shakespeare's life and time period	3, 8, 9, 14	2, 4, 5, 8	1, 2, 3, 5
2.1.9-12	3.2 Articulate understanding of the writings and themes of Shakespeare	3, 8, 9, 14	2, 4, 5, 8	1, 2, 3, 5
2.1.9-12	3.3 Compare and contrast Shakespearean plays to present day	3, 8, 9, 14	2, 4, 5, 8	1, 2, 3, 5

## MONROE TOWNSHIP PUBLIC SCHOOLS INSTRUCTIONAL PLAN

**Focus Topic # 4 Student will demonstrate knowledge of:** Shakespeare

**Standard:** Performance

**Essential Question:** How can we take Shakespearean themes and relate them to our present day performances?

Content Standard CPI	Established Goals Content Objectives Measurable Skills	Instructional Strategies & Performance Tasks	Measurable Performance Assessments & Evidence	Resources
		1. Problem Based Learning 2. Teacher Directed 3. Study Groups 4. Technology 5. Demonstration 6. Cooperative Groups 7. Literature Circles 8. Participation & Discussion 9. Reading 10. Application 11. Lab (report) 12. Homework 13. Field Trip 14. Projects 15. Other (explain)	1. Multiple Choice 2. Essay 3. Fill-In-Blanks 4. Academic Prompts 5. Writing Samples 6. Lab Report 7. Problem Solving 8. Oral Presentation 9. Self-Assessment 10. Class Survey 11. Rubrics 12. Reflective Discussion 13. Performance Tasks 14. Teacher Observation 15. Portfolio 16. Other (explain)	1. Textbooks 2. Technology Software 3. Technology Hardware 4. Graphic Organizers 5. AVA/Video 6. Primary Sources 7. Resource People 8. Internet Resources
3.1.9-12	4.1 Demonstrate knowledge of Shakespearean text	5, 7, 8, 9	5, 9, 12, 13	6
3.1.9-12	4.2 Develop characterization through research and creativity	5, 7, 8, 10	5, 9, 12, 13, 14	6
3.1.9-12	4.3 Design and create set design to fit style and tone of scene	5, 7, 8, 14	5, 9, 12, 13, 14	6
3.1.9-12	4.4 Design and create costume plot to fit style and tone of scene	5, 7, 8, 14	5, 9, 12, 13, 14	6
3.1.9-12	4.5 Use blocking skills to stage scene	5, 7, 10	5, 9, 12, 13, 14	6
3.1.9-12	4.6 Demonstrate performance skills through class presentation of finished product.	7, 8, 14	5, 9, 12, 13, 14	6

## MONROE TOWNSHIP PUBLIC SCHOOLS INSTRUCTIONAL PLAN

**Focus Topic # 5 Student will demonstrate knowledge of:** Actors Studio

**Standard:** Performance

**Essential Question:** How can a group of advanced actors create a variety of acts worthy of an audience?

Content Standard CPI	Established Goals Content Objectives Measurable Skills	Instructional Strategies & Performance Tasks	Measurable Performance Assessments & Evidence	Resources
		1. Problem Based Learning 2. Teacher Directed 3. Study Groups 4. Technology 5. Demonstration 6. Cooperative Groups 7. Literature Circles 8. Participation & Discussion 9. Reading 10. Application 11. Lab (report) 12. Homework 13. Field Trip 14. Projects 15. Other (explain)	1. Multiple Choice 2. Essay 3. Fill-In-Blanks 4. Academic Prompts 5. Writing Samples 6. Lab Report 7. Problem Solving 8. Oral Presentation 9. Self-Assessment 10. Class Survey 11. Rubrics 12. Reflective Discussion 13. Performance Tasks 14. Teacher Observation 15. Portfolio 16. Other (explain)	1. Textbooks 2. Technology Software 3. Technology Hardware 4. Graphic Organizers 5. AVA/Video 6. Primary Sources 7. Resource People 8. Internet Resources
3.2.9-12	5.1 Identify elements of successful performances	2, 8, 14	8, 9, 10, 12, 13	6
3.2.9-12	5.2 Determine vision of year long project	2, 8, 14	8, 9, 10, 12, 13	6
3.2.9-12	5.3. Publicize and promote Actors Studio	2, 8, 14	8, 9, 10, 12, 13	6
3.2.9-12	5.4 Create performance pieces ideal for monthly show	2, 8, 14	8, 9, 10, 12, 13	6
3.2.9-12	5.5 Reflect on experience and prepare for future shows	1, 2, 8, 14	8, 9, 10, 12, 13	6

## MONROE TOWNSHIP PUBLIC SCHOOLS INSTRUCTIONAL PLAN

**Focus Topic # 6 Student will demonstrate knowledge of:** Drama Process

**Standard:** Aesthetic Responses and Critique Methodologies

**Essential Question:** Accessing your work over 3 levels of acting, what have you learned?

Content Standard CPI	Established Goals Content Objectives Measurable Skills	Instructional Strategies & Performance Tasks	Measurable Performance Assessments & Evidence	Resources
		1. Problem Based Learning 2. Teacher Directed 3. Study Groups 4. Technology 5. Demonstration 6. Cooperative Groups 7. Literature Circles 8. Participation & Discussion 9. Reading 10. Application 11. Lab (report) 12. Homework 13. Field Trip 14. Projects 15. Other (explain)	1. Multiple Choice 2. Essay 3. Fill-In-Blanks 4. Academic Prompts 5. Writing Samples 6. Lab Report 7. Problem Solving 8. Oral Presentation 9. Self-Assessment 10. Class Survey 11. Rubrics 12. Reflective Discussion 13. Performance Tasks 14. Teacher Observation 15. Portfolio 16. Other (explain)	1. Textbooks 2. Technology Software 3. Technology Hardware 4. Graphic Organizers 5. AVA/Video 6. Primary Sources 7. Resource People 8. Internet Resources
4.1.9-12	6.1. Demonstrate working knowledge of context building action	2, 3, 6	4, 5, 9, 14	1, 2, 3
4.1.9-12	6.2 Demonstrate working knowledge of conventions for narrative action	2, 3, 6	4, 5, 9, 14	1, 2, 3
4.1.9-12	6.3 Demonstrate working knowledge of conventions for poetic action	2, 3, 6	4, 5, 9, 14	1, 2, 3
4.1.9-12	6.4 Demonstrate working knowledge of conventions for reflective action	2, 3, 6	4, 5, 9, 14	1, 2, 3

## MONROE TOWNSHIP PUBLIC SCHOOLS INSTRUCTIONAL PLAN

**Focus Topic # 7 Student will demonstrate knowledge of:** Evaluation

**Standard:** Aesthetic Responses and Critique Methodologies

**Essential Question:** How can different art forms influence of affect your acting?

Content Standard CPI	Established Goals Content Objectives Measurable Skills	Instructional Strategies & Performance Tasks	Measurable Performance Assessments & Evidence	Resources
		1. Problem Based Learning 2. Teacher Directed 3. Study Groups 4. Technology 5. Demonstration 6. Cooperative Groups 7. Literature Circles 8. Participation & Discussion 9. Reading 10. Application 11. Lab (report) 12. Homework 13. Field Trip 14. Projects 15. Other (explain)	1. Multiple Choice 2. Essay 3. Fill-In-Blanks 4. Academic Prompts 5. Writing Samples 6. Lab Report 7. Problem Solving 8. Oral Presentation 9. Self-Assessment 10. Class Survey 11. Rubrics 12. Reflective Discussion 13. Performance Tasks 14. Teacher Observation 15. Portfolio 16. Other (explain)	1. Textbooks 2. Technology Software 3. Technology Hardware 4. Graphic Organizers 5. AVA/Video 6. Primary Sources 7. Resource People 8. Internet Resources
4.2.9-12	7.1 Assume the role of drama critic and compose a theatre review of a play and a musical	5, 8, 9, 10, 12	6, 8, 12	2, 3, 5, 8
4.2.9-12	7.2 Present the reviews for collective consideration and be ready to respond to peer feedback	8	9, 10, 12, 15	2, 3, 5, 8
4.2.9-12	7.3 Constructively critique group projects, peer projects and conduct self evaluations on a regular basis	8	9, 10, 12, 15	2, 3, 5, 8
4.2.9-12	7.4 Produce a portfolio of completed projects, essays, reviews, character analysis and evaluations.	10, 12, 14	15	2, 3, 5, 8



## MONROE TOWNSHIP PUBLIC SCHOOLS INSTRUCTIONAL PLAN

**Focus Topic # 8 Student will demonstrate knowledge of:** Self Critique/Peer Critique

**Standard:** Aesthetic Responses and Critique Methodologies

**Essential Question:** How can self reflection before, during and after the performance preparation benefit the actor?

Content Standard CPI	Established Goals Content Objectives Measurable Skills	Instructional Strategies & Performance Tasks	Measurable Performance Assessments & Evidence	Resources
		1. Problem Based Learning 2. Teacher Directed 3. Study Groups 4. Technology 5. Demonstration 6. Cooperative Groups 7. Literature Circles 8. Participation & Discussion 9. Reading 10. Application 11. Lab (report) 12. Homework 13. Field Trip 14. Projects 15. Other (explain)	1. Multiple Choice 2. Essay 3. Fill-In-Blanks 4. Academic Prompts 5. Writing Samples 6. Lab Report 7. Problem Solving 8. Oral Presentation 9. Self-Assessment 10. Class Survey 11. Rubrics 12. Reflective Discussion 13. Performance Tasks 14. Teacher Observation 15. Portfolio 16. Other (explain)	1. Textbooks 2. Technology Software 3. Technology Hardware 4. Graphic Organizers 5. AVA/Video 6. Primary Sources 7. Resource People 8. Internet Resources
4.3.9-12	8.1 Maintain weekly check-in's through journaling and self reflection concerning acting process	8	4,5, 9	6
4.3.9-12	8.2 Identify proper techniques of effective critique on peers and self	2, 3, 5, 8	4, 9	6
4.3.9-12	8.3 Adapt tips and tools to communicate criticism in constructive and effective ways	10	4, 5, 8	6

# **APPENDIX**

## Example 1:

### Actors Studio

**Actors Studio** is a forum for actors of all levels and experience to come together in a commonplace to showcase their talents in the form of monologues, scenes, skits, etc.

Actors Studio will take place once a month at 3pm in E105 and will follow strict guidelines. Students from Acting III class will be designated leaders of the monthly event. Each Actors Studio will be assigned “3” directors per event. Every student in Acting III will have the chance to share this directing experience at least once this year.

**Director’s Responsibilities:** The Directors will be in charge of selecting acts, organizing order of performances, creating program, organizing refreshment sales, hosting the show, publicity, recruiting volunteers, etc.

During the selection process, directors can accept or deny an act. Directors should offer suggestions, give notes, and work with the actors as they see fit. All acts should be under 5 minutes. This should include set up and take down. The show should stay in the 1 hour-1 ½ hour time range.

*Tentative 2010/11 Show times:*

Thursday, Sept 30

Thursday, Oct 28

Tuesday, Nov 30

Thursday, Dec 16

Thursday, Jan 27

Thursday, Feb 24

Thursday, March 24

Thursday, April 28

Tuesday, May 24 – Senior Show (Evening Performance)

\*Dates are tentative and will be confirmed at the beginning of every month.

## **Sample Monthly Timeline:**

### **Week 1: SIGN UP SHEET POSTED**

PA announcements will be made, class announcements, flyers, signs, etc. Sign up sheet will include title of act, type of act, duration of act and participant contact information

### **Week 2 & 3: AUDITIONS**

Directors will contact interested acts with an after school audition time. All auditions should be in room E105 and be done with by 2:45

### **Week 4: ORDER OF SHOW DUE/ACTS SELECTED**

Directors will submit and post a list of the acts selected. Directors will determine order of performances. Directors will submit a program.

### **Week 5: WEEK OF SHOW**

On the Monday before a show, a mandatory brief meeting will take place with the participants.

Doors open at 2:45. All shows will begin at 3pm and should be wrapped up by 4:30pm.

**\*\*KICK OFF FOR ACTORS STUDIO WILL TAKE PLACE ON THURSDAY, SEPTEMBER 30<sup>TH</sup>. THIS SHOW WILL BE DIRECTED BY ME AND FEATURE ONLY STUDENTS IN ACTING III. \*\***

Example 2



ACTORS STUDIO

November 23, 2010

Hosted by Acting III

Directors: Marie DiLeonardo, Ryan Holohan & Aleesha Langston

---

“Hunk-a-Hughes”

**ANDREW HUGHES, JESSICA BUTLER, SYDNEE MEANS, KRISTA CERMINARO, MCKAYLA JUSTICE and AMY RANDAZZO**

Harry Potter Puppet Pals

**VINCE GIANNONE, GARY DICIANO, NICOLE ROMANELLI, SAMANTHA LARDI, DESTINY REYES and JON MESSE**

“Hair Color”

**EMMA STRECKENHEIN, ALLY TUMAN, OLAEKEN OKUSI and JULIA BERMUDEZ**

“You”

Original Poem by **ENRICO VARAHIDES**

“Miserable at Best”

**REBECCA PHILLIPS**

“The Termination”

**ZOE RICHMAN and JEN MCCORMICK**

“Loathing” from *Wicked*

**MEGAN CANONICA and EMMA STRECKENHEIN**

**Example 3**

**REHEARSAL REPORTS:** *Rehearsal Reports should include 3 things: 1) What you accomplished during class, 2) What you need to do at the next rehearsal and 3) Any problems, issues or concerns your group may be having OR comments on what is going well for your group.*

**Name:** \_\_\_\_\_ **Period:** \_\_\_\_\_

**REHEARSAL - Date: *Tuesday, May 24***

**REHEARSAL - Date: *Wednesday, May 25***

**REHEARSAL - Date: *Thursday, May 26***

## Example 4

### Reading Between the Lines – SUBTEXT

The playwright supplies the character's words in the text of the script. You, the actor, must supply the subtext. The subtext may be thoughts or actions of a character that do not express the same meaning as the spoken words. The subtext may also reveal how a character's background influences that character's thoughts and actions. Adding subtext gives a scene an emotional layer that will make it more believable for both the audience and actor.

<u>TEXT</u>	<u>SUBTEXT</u>
<b>ANNE</b> ( <i>Looking up through skylight</i> ) Look, Peter, the sky. What a lovely day. Aren't the clouds beautiful? You know what I do when it seems as if I couldn't stand being cooped up for one more minute? I think myself out. I think myself on a walk in the park where I used to go with Pim. Where the daffodils and the crocus and the violets grow down the slopes. You know the most wonderful thing about <i>thinking</i> yourself out? You can have it any way you like. You can have roses and violets and chrysanthemums all blooming at the same time...It's funny...I used to take it all for granted...and now I've gone crazy about everything to do with nature. Haven't you?	<i>I wish I could go outside. I miss the fresh air. I miss running in the park. I miss blue skies. I miss smelling fresh flowers. I miss feeling the morning dew on my feet as I walked to school. I miss feeling the rain on my face. I miss...colors. If I could get out – I wouldn't take it for granted.</i>
<b>PETER</b> ( <i>barely lifting his face</i> ) I've just gone crazy. I think if something doesn't happen soon...if we don't get out of here...I can't stand much more of it!	<i>How can she even smile? I can't "think" my way outside. I can't even fake a smile. I've got to get out here.</i>
<b>ANNE</b> ( <i>Softly</i> ) I wish you had a religion, Peter.	<i>Why can't he try to believe? Where is his faith?</i>
<b>PETER</b> ( <i>Bitterly</i> ) No, thanks. Not me.	<i>I don't understand Anne. She doesn't understand me. Nobody does.</i>
<b>ANNE</b> Oh. I don't mean you have to be Orthodox...or believe in heaven and hell and purgatory and things...I just mean some religion...it doesn't matter what. Just to believe in something! When I think of all that's out there...the trees...and flowers...and seagulls...when I think of the dearness of you, Peter...and the goodness of the people we know...Mr. Kraler, Miep, Dirk, the vegetable man, all risking their lives for us every day...when I think of these good things, I'm not afraid any more...I find myself, and God, and I...	<i>I think I would go crazy in here if I didn't at least try. Peter doesn't even try. People are trying to help us. Good people. We will get out of here one day. I believe that. I really do. I have faith in God...</i>
<b>PETER</b> ( <i>Impatiently, as gets to his feet</i> ) That's fine! But when I begin to think, I get mad! Look at us, hiding out for two years. Not able to move! Caught here like...waiting for them to come and get us...and all for what?	<i>Why is she so in denial? Doesn't she get it? I'm so angry I want to scream and shout and hurt something!! We're just in here waiting –d ay in, day out, day in, day out – you ask why I don't have faith? I've given up.</i>

<p><b>ANNE</b> We're not the only people that've had to suffer. There've always been people that've had to...sometimes one race...sometimes another...and yet...</p>	<p><i>Is he right? Should I be worried? We're not alone...how can I make him see that?</i></p>
<p><b>PETER</b> <i>(Sitting on upstage end of bed)</i> That doesn't make me feel any better!</p>	<p><i>Breathe...breathe.</i></p>
<p><b>ANNE</b> I know it's terrible, trying to have any faith...when people are doing such horrible...<i>(Gently lifting his face)</i> but you know what I sometimes think? I think the world may be going through a phase, the way I was with Mother. It'll pass, maybe not for hundreds of years, but some day...I still believe, in spite of everything, that people are really good at heart.</p>	<p><i>No. I'm not going to lose my faith. I'm going to hold on to something...anything...for as long as I can.</i></p>



## Example 5

### Acting Rubric

4 – Advanced 3- Proficient 2- Basic 1- Developing

<b>EXPRESSION &amp; GESTURE</b>	<b>LOUDNESS &amp; CLARITY</b>	<b>STAGE PRESENCE</b>
<p><b>4</b> – Uses many changes in vocal qualities to enhance the meaning of the lines. Arms, hands and facial movements work together to involve the entire body. Conversation appears natural and imitates the gestures of real life.</p> <p><b>3</b> – Uses some changes in vocal qualities and vocal animation to enhance the meaning of the lines. Arms, hands and facial movements work together most of the time to involve the entire body. Conversation appears mostly natural.</p> <p><b>2</b> – Uses little changes in vocal qualities or vocal animation to enhance the meaning of the lines. Arms, hands and facial movements work together some of the time to involve the entire body. Conversation appears forced or unnatural.</p> <p><b>1</b> – Uses almost no changes in vocal qualities. Voice appears flat as if “not reading”. Arm, hand and facial movements seem random and unrelated to the meaning of the lines. There is no sense of conversation or real life.</p>	<p><b>4</b> – Voice is easily heard in all parts of the room. Speech is very clear with all words distinctly pronounced. Speech is easy to understand even when speaking quickly. Loud volume seems natural without yelling.</p> <p><b>3</b> – Voice is easily heard in all parts of the room. Speech is very clear with all words distinctly pronounced most of the time.</p> <p><b>2</b> – Voice is easily heard only a few feet from the speaker. Some words are difficult to understand.</p> <p><b>1</b> – Voice is easily heard only standing next to the speaker. Words are slurred or mumbled and difficult to understand.</p>	<p><b>4</b> – Appears very comfortable in front of the group. Always appears relaxed and enjoyable to watch with reactions appropriate to the scene. Keeps body positioned to share facial gestures and expressions with the audience. Seems aware of the audience and sensitive to their responses, yet still clearly engrossed in the imaginary world of the scene.</p> <p><b>3</b> – Appears comfortable performing in front of a group. Enjoyable to watch with reactions appropriate to the scene. Keeps body positioned to share facial gestures and expressions with the audience.</p> <p><b>2</b> – Often appears uncomfortable performing in front of the group. Clearly tense yet tries hard to continue with the scene. Forgets to keep body positioned to share facial gestures and expressions with the audience.</p> <p><b>1</b> – Obviously uncomfortable performing in front of the group. Shares few or no facial gestures and expression with the audience (head down, back to the audience, etc)</p>

**Scene:**

**Characterization (1-20)**

**Volume/Articulation (1-20)**

**Blocking/Use of space (1-20)**

**Memorization/Focus (1-20)**

**Overall Creativity (1-20)**

**TOTAL**

---

---

---

---

---

---