

Acting IV Honors

		Description of Average Weekly Outside Requirements	
Main Topics (What main ideas/concepts will be covered?): Students create characters for theatrical and film/video productions through scene, character, and technical analysis. Through improvisation, script writing, and aesthetic creation and collaboration, actors refine their working knowledge and independent thought, articulating and justifying their creative choices. Students' "critical eye" becomes more developed and significant mastery of artistic choices becomes evident. An inquiry-based capstone project may be required. Public performances may serve as a culmination of specific instructional goals. Students may be required to participate in rehearsals and performances outside the school day to support, extend, and assess learning in the classroom.	Rationale (Why should a student take this course?) This is for the serious student who is intending to pursue a career in performance in Film, T.V., Radio or the Professional Stage This course continues the teachings of some of our greatest acting teachers ranging from Stella Adler to Sanford Meisner. Practical application will be utilized with professional actors, directors and producers as guest speakers. The students in this class will produce a Theatre for Young Audiences production in the Spring quarter. Auditioning skills will be honed and TCC, FSU and FAMU Theatre programs will be invited to speak to the class.	Reading (Text, document, etc.): Students read from a variety of sources, including plays, novels, and a range of nonfiction sources. Students can expect to read in and out of class on a daily basis, ranging from one page to 30 pages a day. No text is required; however, there are many fine reference and source materials available in our library or on the internet. You will be assigned the task of bringing in several scene study projects so I would familiarize myself with research areas you can visit to obtain what you need. Here are some texts and a website you might consider: Meisner, Sanford. <u>Sanford Meisner on Acting</u> . New York: Random House, 1987. Stanislavski, Constantin. <u>An Actor Prepares</u> . New York: Routledge, 1989. Stanislavski, Constantin. <u>Building a Character</u> . New York: Routledge, 1989. Stanislavski, Constantin. <u>Creating a Role</u> . New York: Routledge, 1989. Harding, Alfred. <u>The Revolt of the Actors</u> . New York, William Morrow & Company, 1929. Churcher, Mel. <u>Acting for Film</u> . London, Virgin Books, 2003.	Written Just as is required at TCC, FSU and FAMU, each student must attend one dramatic performance each nine week period. The show can be any production from High School to Community Theatre to College to a touring Broadway Show. Students will write a one page review of a minimum of 500 words and submit it with a ticket and program from the production. You may be asked in class to further elaborate on the production you saw. You can fulfill this requirement by working on a production and rather than a review, you can turn in a paper of minimum 500 words describing your experience as an usher, or actor, or stage crew, etc. on the production.

		<p>Wilson, Edwin. <u>The Theater Experience</u>. New York, McGraw-Hill, 1985.</p> <p>Caruso, Clemens. <u>The Actor's Book of Improvisation</u>. New York: Penguin, 1992.</p> <p>www.improvincyclopedia.org</p> <p>Daily quotes are placed on the board that must be written in the students' composition book with a paragraph from the student on what the quote means to them. These quotes range from famous actors and acting teachers to Aristotle to Muhammad Ali.</p>	
<p>Grade Composition (How are grades determined?):</p> <ul style="list-style-type: none"> ▶ 20% - Class work ▶ 10% - Homework ▶ 60% - Performance and Major Projects ▶ 10% - Journal writings 	<p>Skill Development (What skills are developed in this course and how?)</p> <ol style="list-style-type: none"> 1. Whether ones background has barely been tested in a performance medium or one is used to traversing the boards of numerous stages, this course will provide some necessary tools for an actors' tool chest, both onstage and off. 2. Self confidence for an actor comes from the ability to take what is learned and instantly utilize it in expression, whether physically, mentally or emotionally. This course will provide exercises which will cover the gambit. 3. Shakespeare is correct that "all the world's a stage" and whether you are interested in Show "Business" or just want to strengthen your resources of expression and public speaking, this course will provide many lifelong tools. 4. "There's no business like show business", <i>Annie Get Your Gun</i> the musical. 	<p>Sample Textbook Excerpt:</p> <p>"The magic of movement in some ways, an actor is a magician who must present to the audience a world they can't help but accept and believe. The actor must persuade the audience that the small environment onstage is whatever the scene calls for - - whether it be a ship, a living room, a faraway galaxy, or a Doctors waiting room – and that he or she is a real person, interacting within that environment." Fran Everett Tanner Ph.D.</p>	
<p>Student Expectations (What skills are necessary to be successful in this course?)</p> <p>Ambition Advanced Reading Comprehension Critical, Analytical, and Abstract Thinking Organization and Time Management Maturity, Accountability, and Commitment Receptiveness and Communication</p>			

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