

Intermediate Theatre Production
INSTRUCTOR: Christine Williams
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www.Angletontheatre.com

OFFICE HOURS:

My preferred method of contact is through email Cswilliams@angletonisd.net
Please allow 24 hours for response.
Tutoring: by appointment

ATTENDANCE:

Attendance to class is mandatory. Students are required to have 90% attendance.
Production students are required to attend all fine arts performances. Calendar show dates are posted on the Theatre classroom bulletin board, Canvas, and email. If you are going to be tardy, please email me.

COURSE OBJECTIVE:

To enrich and foster creative expression through:
A positive perception of the work, themselves, and the world- the student develops concepts about self, human relationships, society, and the environment using the elements of drama, and the conventions of theatre.
Historical and Cultural Heritage: The student relates historical, cultural references, and social experiences to theatre, and theatre movements
Creative expression and performance: The student interprets characters, events, creates dramatizations, explore stock characters and situations using the voice and body, expressively.

Critical evaluation: The student responds to and evaluates theatre performances, movements, and ideas. The student is encouraged to develop critical thinking skills, and Socratic method by participating in group activities and evaluation sessions.

MATERIALS:

- Black or Blue ink pen
Students are required to keep:
- 2 journals for the duration of their tutelage with me. One is a dream journal. The other is a daily log. They will need a notebook or sketch book, for this purpose.

- A yoga mat is preferred, but not required

DRESS:

Students will be moving and utilizing class and stage space. They will need to dress comfortably in clothes that they may move freely in.

GRADES:

40% Formative 60% Summative

GRADES WILL BE 40% Participation based (Formative,) 60% Test Performance based (Summative.) This includes: participation based daily work, on task participation, class evaluations,

self-evaluations, journal work, and attitude.

This also includes mastery of performance work, written papers, class projects, group projects, and class presentations,

Most assignments will be in-class activities and exercises.

PLEASE Only check skyward for grades. Do not rely on Google classroom

FEES:

There may be extracurricular fees attached to productions.

PRODUCTION HOURS:

Students who participate in extracurricular productions are required to offer six hours of stagecraft to assist produce the technical aspects of a successful production.

FORMAT:

Students are required to attend all campus performances. Extra credit will be given for other, outside fine arts performances. They must write a formal assessment of the performance. Students will work through the components of group exercises, script analysis, basic elements of Drama, elevated text, character building, monologue and scene work, Shakespeare and classics, American Drama, Dream work, and clowning

COMPETENCIES:

FIRST NINE WEEKS

Unit 1 Incorporation and Structuring Technique and Method

Week 1 – Introductions, class expectations, dream journal, tour, personal contracts, trust exercises, relationship builders, social contracts.

Week 1/2 – Method and Voice Techniques for the Actor: Mechanics and Delivery The student will demonstrate mastery of the production of dialect. The student will communicate mastery of pitch, tempo, volume, clarity and standard American dialects, crossings, color work with monologues.

Week 3/4 - Anatomy, Action Verbs and Voice Variety, The student will explore theatre terminology, crossing, color work, monologues, self-expression (written and verbal,) group critique

Week 5/6/7 -The student will incorporate body, voice and imagination in preparation and performance

The student will utilize journaling/portfolios to develop a plot incorporating dramatic literature components. The student will practice dialogue with self.

Week 8 – Students learn Production staffing, Actor Tools and the Vocabulary of the Industry Objective: The student will master proper theatre terminology for scene work.

Week 9 - The student will incorporate body, voice and imagination in preparation and performance

The student will utilize journaling/portfolios for production logs, observation, theatre terminology, crossings, color work for scenes.

9 Week Exam – Students will Perform and turn in written exam for theatre terminology The student will practice dialogue with self, journal checks

SECOND NINE WEEKS AND THIRD NINE WEEKS

UNIT 2 DREAMSCAPE / CHILDRENS THEATRE

Week 1/2- Students will begin to explore group dynamics, theatre movement, and creative expression through Dreamscape. Which is more valuable, the journey (process) or the destination (product)? What does self-discipline mean to an artist who is creating? Writing means rewriting; is a project ever really complete? How does today's need for instant gratification fit into an artist's work?

Week 3/4 – Students will be using scene scripts from journal #1, the instructor will select and cast the scenes that will be performed in class. Every student will be in a scene but all scenes will not be performed. ASIDE: Casting should be done according to type and sensitivity to subject matter and group dynamics. Students will now rehearse both their journal #1 scene and their journal #2 performance piece

Week 5/6 – students will study production values making costumes, shoe box sets, collage visual, renderings, exploring all production values for their dreamscape

Week 7 – Students will incorporate technical aspects into their dreamscape/childrens performance

Week 8/9 – Students will perform their dreamscape for invitational audience.

Nine Week Exam – Students will give presentation of production value and history

FOURTH NINE WEEKS

UNIT 4

DIRECTING, ACTING, AUDITIONING, AND WRITING FOR STAGE AND SCREEN

Week 1/2 -The students will score text, create a super objective and commanding image, students will block the actor, students will master techniques for coaching the actor, student will master techniques of critique and rehearsal for film and stage. Students will study the Monomyth, or Heroes journey.

Week 3/4 - students will collaborate with a production team on pre-production, production and post- production using monomyth for Film project. Directing Terminology and Production Elements

Week 5/6 - The student will incorporate body, voice and imagination in preparation and performance for film. The student will utilize journaling/portfolios for understanding of production design and execution. Filming will begin this week.

Week 7/8– Filming will occur . Students will utilize self-expression (oral and written,)

Week 8 – Re shoots and editing will be occurring this week

Nine Weeks exam – Groups will present production background, pitch, process, film, and outtakes.

ADDITIONAL/ CONCURRENT NINE WEEK S

UNIT 6

Displaying Mastery

Group Performance and Direction

Week 1 - Choosing One Act Play, utilizing every tool they have learned.

Week 2/3 – Rehearsal, production, self-evaluation, group evaluation

Week 4/5 – Rehearsal, production, self-evaluation, group evaluation

Week 6/7 – finalities, wrapping up loose ends for show

Week 8 – Dress Rehearsal, Performance for public

Nine Week Exam – Performance

Semester Exam

ADDITIONAL NINE WEEKS

UNIT 5

RECOGNIZE WHAT MAKES A GREAT MUSICAL THEATRE AUDITION AND PERFORMANCE

Week 1 – Introduce and evaluate the history of American Musical Theatre

Week 2/3 Explore five characteristics of good auditioning, vocal warmups, speech training

Week 4/5 – State and demonstrate the most important aspects in picking a good song and monologue, vocal warmups, movement, speech techniques

Week 6 - Identify six areas of actor-singing training. Demonstrate how to act a song

Week 7/8 Identify a good song to audition with. Learn five objectives of voice and dance training. Identify three areas of voice training one should improve. Explain how a dancer finds the under-meaning of the lines. Discover the advantages of an accompanist when auditioning. Explain the role of the choreographer in the audition process. Identify the difference between a cappella and using an accompanist in an audition situation.

Nine Week Exam - Describe several terms that relate to musical theatre auditioning. Identify how to act a song. Perform Song and choreography

I have read, acknowledged, and agree with the terms set for this course

Student Name (Print)

Date_____

Student Name (Signature)

Date_____

Parent/Guardian Signature

Date_____