



# Theatre Arts 1

## Performance Syllabus

**Course Description** Students will be exposed to and engage in basic Theatrical concepts & practices including acting theory, movement, stage combat, history, improv, warmup practices, fundamentals of script and character analysis, and Michael Shurtleff’s “12 Guideposts”.

**Required Readings:** (provided in Class) Assorted short prompts, Neutral Scenes, Scripts, Handouts

### Learning Outcomes:

- Students will develop a common vocabulary for Acting using the framework of Doing, Objective, and Conflict.
- Students will exhibit appropriate warmup habits using the framework of Breath, Power, Articulation, and Engagement
- Students will engage in textual analysis as a basis for script understanding and acting groundwork.
- Students will discuss broad cultural, professional, and social contexts for contemporary theatre and the modern entertainment industry.
- Students will demonstrate designed and practiced communication skills applicable to a range of interpersonal relationships and professional environments unrelated to theatre.

**Student Expectations:** Students will engage in all classroom activities and conduct themselves with respect for their surroundings, instructor, and self.

- Classroom Rules:**
1. Have supplies (folder with pockets and brads/ binder paper and pencil) each day.
  2. Participate in all activities.
  3. Follow all guidelines and rules set forth in the student handbook.

### Assignments and Grading

Participation/ Audience etiquette	-50%	Of cumulative grade (0's are not given unless students have more than 3 missing assignments. Failure to follow audience etiquette can result in points lost from individual performance grades)
Daily Grades	50%	Warmups/exercises, Minor improvs
Quizzes	35%	concept assessments, Project checkpoints
Exams	15%	Unit Performances, Script analysis

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### Course Curriculum Content

<p><b>Introduction:</b></p> <ul style="list-style-type: none"> <li>❖ Living In the theatre space</li> <li>❖ Realizing the practical theatre culture</li> </ul> <p><b>Acting As Doing:</b></p> <ul style="list-style-type: none"> <li>❖ Objective</li> <li>❖ Conflict</li> <li>❖ Doing in life</li> <li>❖ Improvisation as action study</li> </ul> <p><b>Warmups:</b></p> <ul style="list-style-type: none"> <li>❖ Ensemble</li> <li>❖ text development</li> <li>❖ Breath</li> <li>❖ Power</li> <li>❖ Articulation</li> <li>❖ Engagement</li> </ul> <p><b>Staging:</b></p> <ul style="list-style-type: none"> <li>❖ Exploring Space</li> <li>❖ Exploring Venue</li> <li>❖ Context of Place</li> </ul> <p><b>Scene Construction:</b></p> <ul style="list-style-type: none"> <li>❖ Working with scenery</li> <li>❖ Construction of concept</li> <li>❖ Action in process</li> <li>❖ Semester Assessment</li> </ul>	<p><b>Acting as Doing:</b></p> <p><b>Practice through Shurtleff's Guideposts</b></p> <ul style="list-style-type: none"> <li>❖ Objective</li> <li>❖ Relationships</li> <li>❖ Conflict</li> <li>❖ Moment Before</li> <li>❖ Humor</li> <li>❖ Opposites</li> <li>❖ Discoveries</li> <li>❖ Competition/ Communication</li> <li>❖ Events</li> <li>❖ Importance</li> <li>❖ Place</li> <li>❖ Roleplaying</li> <li>❖ Mystery</li> </ul> <p><b>Text Analysis:</b></p> <ul style="list-style-type: none"> <li>❖ Plot structure</li> <li>❖ Triggers and heaps</li> <li>❖ Operatives</li> <li>❖ Scoring</li> <li>❖ Research</li> <li>❖ Blocking</li> <li>❖ Play writing</li> </ul>
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## Movement Wednesday

Wednesday of each week (unless given prior notice otherwise) will consist of a full class of Movement training. These days will require students to wear non-restrictive clothing for full mobility. Training will consist of Suzuki and Viewpoints training where students will be required to be in either socks or bare feet. Attention to personal hygiene is encouraged for these days. If a student has issues with being without shoes, we will adjust.

On days of Stage Combat training, shoes are kept on.

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## Performance Rubric

Live Performances will be graded and implemented using the following Rubric.

**Performance Dates:** Students will perform on the announced date. Deadlines are a part of life and part of the grade is preparation in expectation of the deadline.

*Exceptions: Exceptions will be given with advance notice of physical illness or family distress. Emotional stress will only be accepted with accommodations or on an individual basis from emergency.*

**Performance Order:** Volunteers will usually be accepted to start performance dates. After volunteers have performed performance orders are randomized, and not available for negotiation. Volunteers may continue to perform after performance order has been randomized. See above for exceptions.

**Audience Etiquette and Grading:** During all performances the audience will not use or have visible any electronic device. Students will not film or record performances in any way. Student may react appropriately and engage emotionally with the performance but may not disrupt, talk, or converse during any performance. If a student returns from the restroom during another student's performance, they will wait until the performance is over to open the door or enter. Please assume someone is performing before entering the performance space.

Grading: Failure to follow Audience guidelines will result in 1 verbal warning and then an automatic removal of ten points from the performance grade per infraction.

**Performance Variables:** Student Performances are graded on three overlapping scales.

**Differentiation:** Each student will be critiqued to their overall capability and potential in the class. Every student has different communication skills and needs. This will be taken into consideration for all performances.

**Technique and Specificity:** There are concrete and specific tools that can be demonstrated in most performances these will be weighed on a 50-point range. This scale is the dominant grading reference for scripted, and blocked performances. Each technique is weighed for 10 points with 2 points deduction for each oversight.

**Completeness:** Is the performance complete?

**Vocalization:** Can the student be clearly heard and understood?

**Focus:** Does the student remain in the world of the performance?

**Objective/ Tone:** Does the student appear to be working towards and goal with investment in the scene, or reading lines?

**Blocking:** Is the student making creative, justified, and motivation choices about their character's movement on stage?

**Creative Performance Evaluation:** Is the overall grading scale for theatre Arts performances and is the underlying evaluation of all three overlapping scales. This is the proximate scale for most improv and short for performances. Including performances in which the talk back and actor justifications are part of the evaluation.

- <70 - Student does not perform a complete assignment
- 70 - 74 - Student performs a complete assignment without demonstration of proper vocal, staging, or objective technique.
- 75 - 79 - Student performs a complete assignment with minimal demonstration of proper vocal, staging, or objective technique.
- 80 - 89 - Students performs a complete assignment with demonstration of proper vocal, staging and objective technique.
- 90 - 97 - Student performs a complete assignment, demonstrating justified and specific choices for proper vocal, staging, and objective technique.
- 98 - 99 - Student demonstrates and supports effective and specific choices of proper vocal, staging, and objective techniques.
- 100 - Student demonstrates unique perspective and voice in their choices exemplifying the use of vocal, staging, and objective in order to communicate that perspective and voice effectively to the audience.

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