



Theatre Arts 2:

Acting Styles and Physicality

Course Description: (prerequisite Theatre Arts 1) TA2 provides students with a review of the principles and vocabulary developed in TA1 and uses those concepts to explore theatre history and Acting styles. Students begin to study ensemble, physicality, Shakespeare, puppetry, Meisner, Grecian style, action through text, action through body, and action through reaction. This course moves quickly and is predicated on student ability to communicate, debate, and defend perceptions of acting theory, performance, and analysis.

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 (notebook, paper, and pencil) each day.
 2. Participate in all activities.
 3. Follow all guidelines and rules set forth in the student handbook.

Learning Outcomes:

- Students will develop a basic understanding of the long trends of western acting traditions.
- Students will practice and perform a variety of historically inspired acting styles.
- 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.

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 improv
Quizzes	35%	concept assessments, Project
checkpoints		
Exams	15%	Unit Performances, Script analysis

Rubric:

Juan Gracia

juangracia@katyisd.org

(832) 237-5207



100: The student demonstrates the underlying principles of live performance seamlessly in each exercise, incorporating prepared analysis and making defensible choices with each performance while maintaining their own personal creative voice.

90 -99: The student demonstrates a development of the underlying performance principles in each exercise. They incorporate the academic and written analysis of the studies into their performance and can defend the choices they performed.

80 – 89: The student performs each exercise with a regard and effort to demonstrate the underlying principles of live performance. The academic and written analyses have little bearing or evidence in their performances.

75 – 79: The Student completes each assignment with little regard or demonstration of the underlying skills and principle of live performance.

70 – 74: The student participates or contributes.

< 70: The student does not participate, complete the course, or contribute.

Unit Break Down

Cycle 1 Unit 1

Review of Guideposts

Review of Performance protocols

Cycle 2 Unit 2

Introduction to stylized acting

Greek Chorus

Tableaux

Statue Work

Physicality through action

Choral Performance

Cycle 3 Unit 3

Introduction to Shakespeare

Scoring and Scansion

Physicality through text

Vocal Relish

Cycle 4 Unit 4

Heightened realism (modern American Acting)

Posture and character based physicality

Intermission Unit

Commedia and basic Mask Work/

Puppetry

Cycle 5 Unit 6

Meisner Repetition

Truth through listening

Truthful POV

Observation and Listening

Cycle 6 Unit 7

Cumulative Assessment

Text Analysis

Character Analysis

Final Performance

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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.

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

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juangracia@katyisd.org

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Remind Code: 2hcf8a

juangracia@katyisd.org



- 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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