

# West Linn–Wilsonville School District

## The Arts – Course Statement

### Course Title: Acting/Directing Seminar

**Length of Course:** Semester  
**Number of Credits:** 1  
**Grade Level:** 11, 12  
**Prerequisites:** Acting I and Scene Study  
**CIM Work Samples**  
**Offered in Course:** Speaking work sample

**Date of Description/Revision:** April 2002

#### Course Overview

This honors course is designed for the advanced acting student with serious intention to pursue further training or with a strong interest in acting and is only for the student who is ready for college-level honors work. Students will study advanced acting and directing techniques, and upon completion will be prepared for college or pre-professional training at any school or university. A high level of discipline and commitment and a willingness to devote several hours a week to this class are critical to success.

#### Essential Questions

#### Concepts providing focus for student learning

- What techniques can I use to approach an acting role? How are they different from and similar to each other?
- Which techniques work best for me?
- What is “great” acting?
- How do I do it?
- How do I effectively direct a scene or play?

#### Proficiency Statements

Upon completion of course, students will be able to:

- Demonstrate artistic discipline in solo and ensemble warm-ups, rehearsals, and performance.
- Create and sustain characters that communicate believably to an audience.
- Prepare and perform an effective audition piece, present an acceptable resume, and participate in a mock audition interview.
- Effectively use the advanced acting techniques of Constantin Stanislavski, Uta Hagen, Robert Benedetti, and other master teachers to analyze, rehearse, and perform selected scenes.
- Appropriately analyze and interpret dramatic text; utilize and justify those choices.
- Organize and conduct rehearsals for in-class projects.
- Effectively communicate directorial choices to an ensemble of peers.
- Insightfully critique professional dramatic productions in terms of aesthetic philosophies discussed in class.

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- Analyze and evaluate critical comments about personal dramatic work, explaining which points are most appropriate and summarizing steps to achieve personal goals.
- Audition for a production at a theatre other than the high school OR prepare and present an acting workshop for younger peers.
- Read at least two plays from a drama literature reading list and present a short report to the class.
- Read an additional acting technique text from a list of possible choices and present a short report to the class.
- Demonstrate an understanding of the role theatre plays in the cultural development of society.

<b>General Course Topics/Units &amp; Timeframes</b>	
A. Advanced Acting Techniques	8 weeks
• Michael Shurtleff: audition technique	
• Uta Hagen: the internal approach (emotional recall, sense memory, identity, substitution)	
• Constantin Stanislavski: naturalism (objectives, units, and active verbs)	
• Robert Benedetti: the external approach (the body-mind connection, breath, alignment, roots, energy)	
B. Directing Technique	5 weeks
• William Ball: actor-centered directing (intuition, positation, cornerstones for success, casting, connotations, the rehearsal process)	
• The Director’s Notebook: analysis and preparation	
• Discussions with working directors	
C. Acting/Directing Projects (putting it all together, public performance)	5 weeks
<b>Resources</b>	
• Text: <i>Audition</i> , Michael Shurtleff; Walker & Company, New Ed edition, 1984	
• Text: <i>Creating a Character</i> , Constantin Stanislavski	
• Text: <i>Respect for Acting</i> , Uta Hagen and Haskel Frankel; Wiley Publishing, 1973	
• Text: <i>The Actor at Work</i> , Robert Benedetti; Allyn & Bacon Publishing	
• Other: Various handouts (information, selected scenes, assignments, project descriptions, etc.)	