

ACTING CONSERVATORY

YEAR	FALL	SPRING
Year 1 – 7th Grade	Acting Fundamentals I (Year Long) Voice and Diction	Acting Fundamentals I (Year Long) Beginning Play Reading
Year 2 – 8th Grade	Acting Fundamentals II (Year Long) Movement I	Acting Fundamentals II (Year Long) Theatre Lab – Advanced Play Reading II
Year 3 – 9th Grade	Acting Techniques I (Year Long) Shakespeare I (Year Long) Combat I - Hand to Hand Movement II	Acting Techniques I (Year Long) Shakespeare I (Year Long) Acting For The Camera I Improv I
Year 4 – 10th Grade	Acting Techniques II (Year Long) Theatre History I (Year Long) Singing For Actors Shakespeare II	Acting Techniques II (Year Long) Theatre History I (Year Long) Movement III - Dance For Actors Theatre Lab II - On Camera Projects
Year 5 – 11th Grade	Acting Techniques III (Year Long) Voice and Movement Theatre History II (Year Long) Makeup	Acting Techniques III (Year Long) Voice and Movement Theatre History II (Year Long) Mask and Movement Movement IV – Special Styles
Year 6 – 12th Grade	Acting Techniques IV (Year Long) Combat II – Weapons Improv II Acting for Camera III – Demo Reels	Acting Techniques IV (Year Long) Business Of The Biz Shakespeare III/World Drama Movement V – Special Studies

ACTING CONSERVATORY

ACTING FOR THE CAMERA I

As an introduction to camera acting, this tape and playback course instills in students the fundamentals of focus, presence, preparation and choices through exercises, interviews, commercials, PSAs, episodic drama, situation comedy and auditioning.

ACTING FOR THE CAMERA II

Produced in association with OCSA's Film and TV Conservatory, students create a Web Series comprised of six completed episodes as a means for actors to develop compelling stories with on-going characters arcs.

ACTING FOR THE CAMERA III – DEMO REELS

Building on knowledge and skills from previous on camera courses, this advanced camera acting class introduces students to the world of actor demo reels, answering questions such as: What are they? Why are they necessary? What scenes/shots work? What material is appropriate? Can I shoot my own demo scene that's useful as a way in to Hollywood? How?

ACTING FUNDAMENTALS I

An introduction to acting, acting vocabulary and the fundamental ideas of voice, breath and body awareness, observation and expression, listening, taking direction, play and character analysis and creating a character. Fall evolves into the study of Thornton Wilder's *Our Town* and Spring culminates with an original performance project inspired by the work of Anna Deavere Smith.

ACTING FUNDAMENTALS II

As an advanced introduction to acting, students will gain an understanding of working truthfully through exercises in speaking and listening, give and take and personalization. Students are also introduced to Michael Shurtleff's *Audition* and will incorporate his "12 Guideposts" in monologue and scene work.

ACTING TECH I

In this technique course, students explore concepts of concentration, emotional memory, dramatic action, characterization, observation and rhythm through the study of Richard Boleslavsky's *Acting: The First Six Lessons*, among others.

ACTING TECH II

Students explore and gain an appreciation of the core principles and importance of the work of Konstantin Stanislavski in this intermediate to advanced technique course, resulting in deeper awareness of the creative process, relaxation and focus, emotional connection and physical expression. Source material: *An Actor Prepares*.

ACTING TECH III

This technique course draws from Uta Hagen's *Respect For Acting* to work with great plays of both the world and American canon. Students will also select and develop effective material for university, conservatory and industry auditions.

ACTING TECH IV

The first semester of this advanced course draws upon acting techniques learned to hone audition pieces and in working with scenes from specific writers or styles, often connected to a current conservatory production. The second semester is project driven and will culminate with a performance from a play, film or an original piece for the Conservatory and faculty.

BEGINNING PLAY READING

The "page to stage" approach is used in this introductory course where students will read aloud in class and study in depth, great plays for young people including *The Diary of Anne Frank*, *The Miracle Worker* and *Alice in Wonderland*. Students will gain an appreciation of great writing and an understanding of format, as well as the fundamentals of creating characters off the page.

BUSINESS OF THE BIZ

Taught by a working Hollywood professional, this in-depth workshop covers the nuts and bolts and expectations of the industry, preparing students to build a career on stage or screen. Students will learn effective interview and self-promotion skills, the best ways to approach specific auditions, how to create a marketable resume, how to get the right headshot, managing taxes, how to work with casting directors and obtain an agent.

COMBAT I - HAND TO HAND

Emphasizing principles of safety, distance, perspective and creativity, this beginning stage combat course teaches students the basics of stage fighting. Understanding the importance of communication and awareness, students will build warm ups and become familiar with falling, choreography, styles and periods.

COMBAT II - WEAPONS

This course provides students an advanced level of physical and intellectual knowledge of fight choreography, enabling them to advance into safely and successfully executing armed, staged fighting using a number of different weapons and forms.

IMPROV I

Improvisation in all its forms and uses is explored in this course, providing students an introduction to the games, styles, history, types and uses of improvisation using techniques made famous by The Groundlings, Second City and The United Citizens Brigade.

IMPROV II

Building on the skills and techniques learned in Improv I, students develop a greater facility with Improvisation. Various uses are introduced and explored including dramatic improv, warm-ups, improv in rehearsals, commercials, comedy sports, long forms, presentations and even social work.

MASK AND MOVEMENT

In this character driven class with a heavy movement component, students explore elements of ancient Greek and Commedia dell'arte mask work and performance.

MOVEMENT I

Students experience increased self-discipline, confidence and levels of creativity in this project driven class emphasizing physicality in the actor's communication through the exploration of various movement styles.

MOVEMENT II

Students explore the range and possibilities of the language of the body, breath connection, focus and ensemble awareness through the teaching and practicing of yoga principles and styles, and an introduction to the works of such artists as Laban and Michael Chekhov.

MOVEMENT III – DANCE FOR ACTORS

This course is designed as an actor friendly introduction to dance and styles including tap, ballet, jazz, ballroom and hip-hop.

MOVEMENT IV

This course allows students a deeper exploration of the actor's instrument. Taking advantage of available guest artists and experts, advanced and specialty investigations into movement styles will expand the actor's physical vocabulary.

MOVEMENT V – SPECIAL STUDIES

In this semester course, available guest artists and experts are brought in to provide advanced workshop exploration of physical styles and movement to broadening the actor's physical vocabulary. (Project driven in some cases.)

SHAKESPEARE I

Beginning the Shakespeare Arc, this class offers an intensive exploration using the "page to stage" approach of reading aloud in class that will enable students to comprehend, appreciate and perform Shakespeare. Plays covered include *A Midsummer Night's Dream*, *Romeo and Juliet* and *Twelfth Night*, among others.

SHAKESPEARE II

Building from Shakespeare I, students delve deeper into analysis and performance of the more complex plays which may include *As You Like It*, *Henry IV Part 1* and *Henry V*.

SHAKESPEARE III / WORLD DRAMA

Concluding the Shakespeare Arc, this senior course provides advanced performance opportunities and studies centering on the most complex works of Shakespeare such as *Measure For Measure*, *King John*, *The Merchant*

of *Venice* and *King Lear*. Other great playwrights from the world cannon are explored including Ibsen, Strindberg, Chekov, Beckett, Brecht and Pinter.

SHAKESPEARE IV

This course (*when offered*) can take a number of shapes: To examine a current or upcoming production, explore Shakespeare on screen, or to address one or more of Shakespeare's most complex "problem" plays. Course may be instructed by an outside guest master teacher with emphasis on their particular interest or project.

SINGING FOR ACTORS

Designed as an actor-friendly way of getting over the fear of singing and auditioning for musicals, this class introduces students to the idea that a song is a monologue to be acted in rhythm. Utilizing a variety of styles, students gain confidence and skill by singing as an ensemble, in quartets, trios, duets and ultimately as soloists.

STAGE MAKEUP

In this course, students learn how to design and implement special effects makeup, hair and wig design for stage, film and television, and build personal portfolios for college interviews, auditions and employment opportunities. Students also serve as makeup crew for at least one production and will share their artistry by participating in a community outreach field trip.

THEATRE HISTORY I

An interactive, fast-paced and performance based tour of the history of theatre, from the Ancient Greeks through the "Greek" plays of Eugene O'Neill in the United States in the 1930's and 1940's. Lectures, scenes, film clips, and scripts are used in this fun and popular class.

THEATRE HISTORY II

An interactive, fast-paced and performance based tour of the history of theatre, picking up after the plays of Eugene O'Neill in the United States to the plays of today utilizing lectures, scenes, film clips and scripts.

THEATRE LAB I – PLAY READING II – ADVANCED PLAY READING

Using the 'page to stage' method of reading aloud in class and through the actor's lens, students examine the lives and works of some of the most significant dramatists, including Lorraine Hansberry, Tennessee Williams, Anton Chekhov and Eugene O'Neil.

THEATRE LAB II – ON CAMERA PROJECTS/SHORT FILMS

Produced in conjunction with the Film and TV Conservatory, this course matches acting students with directing students to write, shoot, edit and produce short films for public screening at the Cineplex in Orange County.

VOICE AND MOVEMENT

An exploration and development of the performer's voice and physical instrument based on the work of Catherine Fitzmaurice. Fitzmaurice Voice Work emphasizes the idea that voice, breath, physicality and emotion are connected. Using these principles, the instructor guides students in building a healthy vocal instrument, a sound and safe technique and an effective warm-up to prepare them for performance in any venue.

VOICE AND DICTION

This one-semester course focuses on achieving effective vocal production through clarity of speech, projection and stage presence, using exercises, poems, sonnets and other text sources. This class often meets outside.