



DIPLOMA OF THEATRE AND SCREEN (ACTING)

COURSE GUIDE

2022

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1. INTRODUCTION

Welcome to Sydney Theatre School. As you consider entering the one-year **Diploma of Theatre and Screen (Acting)** course it is important to understand that the creation of theatre requires a full commitment and level of dedication similar to that of an elite athlete or professional musician.

We expect our students to not only learn and develop the required skills, but also to be able to take personal responsibility both individually and within the group.

Becoming a professional actor does not usually happen by chance. Starting and maintaining a long-term acting career requires self-discipline, skill, intelligence, hard work and persistence.

This document is provided for you as a framework, guide and reference for our work at Sydney Theatre School. It is not just an overview of the course, nor is it simply a set of rules. You will find that the guide contains useful advice and an outline of staff expectations of student responsibilities, as well as tips for planning and survival.

Please read this guide carefully and keep it as a reference during your time at Sydney Theatre School should you choose to enrol in the program.

ACTING

Talent is an amalgam of high sensitivity; easy vulnerability; high sensory equipment (seeing, hearing, touching, smelling, tasting - intensely); a vivid imagination as well as a grip on reality; the desire to communicate one's own experience and sensations; to make one's self heard and seen.

Talent alone is not enough. Character and ethics, a point of view about the world in which you live and an education, can and must be acquired and developed.

Essential to the serious performer is the training and perfecting of the outer instrument - comprising the body, the voice and the speech. This instrument is the violin on which the performer must play and, properly nurtured, becomes to the actor what the Stradivarius is to the musician.

Uta Hagen, Respect for Acting 1973

2. COURSE OUTLINE

2.1 OVERVIEW

The Sydney Theatre School – Diploma Course is designed to provide preparation for employment and/or to provide career development opportunities for those wishing to continue their study of the craft.

The course is conducted over three terms from February to November 2022.

Each term comprises twelve weeks of class/rehearsal time plus one additional 'performance week' during which extended hours and evening performances will apply (see timeline for more detailed information).

The course program is production-based, ensuring that all theoretical and practical exercises are placed in context and given immediate relevance. Each unit of study interrelates in the overall purpose of providing a rich network of experience leading to excellence in performance. No subject exists in isolation.

2.2 OBJECTIVES

The Sydney Theatre School Diploma course aims to:

- * Develop learners' ability in acting for the stage and screen through effective use and integration of the knowledge and skills gained in different parts of the program
- * Provide specialised studies directly relevant to the profession in which learners are working or intend to seek employment
- * Provide practical understanding of the skills required to develop careers within the theatre, film, television and related industries
- * Develop a range of skills and techniques, personal qualities and attitudes essential for successful performance in working life
- * Provide a pathway into higher education – principally full-time courses in acting and / or performing arts that are based primarily on auditions, interviews and experience.

2.3 ASSESSMENT POLICY

All assessment for the Diploma program is 'criterion-referenced', based on the achievement of specified outcomes. Each term will be assessed as one whole unit of work. Each unit contains contextualised grading criteria and will be assessed as **C** (competent) or **N** (not yet competent). To achieve a **C** grade and progress to the following unit, students must meet the assessment criteria set out in the specifications, which are supplied in this handbook. Assessment will be conducted continually throughout the term.

3. TIMELINE

Note: The following timetable and production schedule is intended as a guide only. Details are subject to change. Sufficient notice of changes will be given when possible.

3.1 CLASS TIMETABLE

Day	Time	Activity
Tuesday	10.00am to 1.00pm 1.00pm to 2.00pm 2.00pm to 6.00pm	Voice (Terms 1-3) Lunch Improvisation (Term 1) Advanced Acting Technique (Term 2) Shakespeare Scenes (Term 3)
Wednesday	2.00pm to 6.00pm	Screen Acting (Terms 1-3)
Thursday	10.00am to 1.00pm 1.00pm to 2.00pm 2.00pm to 6.00pm	Movement (Terms 1-3) Lunch Acting Technique (Term 1) Devised Performance (Term 2) Advanced Scene Study (Term 3)

3.2 PRODUCTION SCHEDULE (PERFORMANCE/FINAL WEEK)

Day	Time	Activity
Tuesday	10.00am to 6.00pm	Bump In (Plot and Focus Lights etc)
Wednesday	10.00am to TBA	Technical and Dress Rehearsals
Thursday	6.30pm to TBA	Opening Night (start 7.30pm)
Friday	6.30pm to TBA	Second Performance (start 7.30pm)
Saturday	6.30pm to TBA	Final Performance (start 7.30pm)

3.3 ABSENCES AND PUNCTUALITY

Attendance is compulsory at all classes, rehearsals and performances unless you are genuinely ill or otherwise indisposed due to a major trauma or event. A medical certificate is required for all absences. If this is not provided, then any class absence will be deemed UNAUTHORISED. The accumulation of **12 UNAUTHORISED class absences** during the year may result in the student's immediate withdrawal from the program. **Class attendance must be above 90% (regardless of the reason) in order to qualify for a Diploma at the conclusion of the program.** No refund of course fees will be made and all outstanding payments will remain due and payable in this instance.

PLEASE NOTE: Latecomers will not be permitted into any class under any circumstances and regardless of the reason for the late arrival. The class absence will be deemed UNAUTHORISED in this instance.

4. UNITS OF STUDY

4.1 VOICE

Terms 1, 2 & 3: 1st February to 26th November 2022

Learning hours: 108

Description of Unit

This unit is about using the voice as a performing instrument. Students will develop the skills required to enhance their vocal technique and to use the voice more efficiently in performance. The unit will establish good practice regarding the care and use of the voice via a regular program of exercises, from which students derive their theory. Care will be taken to combine voice and movement work during warm-ups, so that the body becomes an instrument and sounding board for the voice.

Summary of Learning Outcomes

To achieve this unit a student must:

- Develop an understanding of the **principles** of voice production
- Undertake a regular **program** of physical and vocal exercises
- Demonstrate command of technique through the **performance** of rehearsed material

Assessment Guidance

In order to be assessed as 'C' - competent, in this unit, the evidence that the student presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit.

To achieve a C grade the evidence must show that the student is able to:

- Use vocal skills in a way that is generally appropriate to a role and/or the material in terms of pause, clarity, pace, inflection and projection
- Show some understanding of the principal organs and the process of voice production
- Develop an awareness of some of own vocal weaknesses after discussion with the tutor. Undertake a program of vocal exercises
- Perform a role, demonstrating satisfactory vocal techniques and understanding of the material.

4.2 MOVEMENT

Terms 1, 2 & 3: 3rd February to 17th November 2022

Learning hours: 108

Description of Unit

This unit is about developing movement skills as a performer. It is about how to use the body as an expressive instrument. The learning activities in this unit are largely practical and will allow students to develop confidence in the performance of a range of physical activities and styles. Students will be encouraged to apply physical skills in all aspects of their performance work and the integrated nature of this work should be recognised and developed.

Summary of Learning Outcomes

To achieve this unit a student must:

- Display **body and spatial awareness**
- Develop and demonstrate the use of appropriate **movement skills**
- Apply movement skills in **rehearsal**
- Apply movement skills in **performance**

Assessment Guidance

In order to be assessed as '**C**' - competent, in this unit, the evidence that the student presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit.

To achieve a **C** grade the evidence must show that the student is able to:

- Use space with awareness of how to relate body movements to it
- Move within a space that shows use of basic physical qualities
- Show a sense of improvement in the way movement skills are used
- Respond, trust and be trusted by others in group related movement activities
- Attend workshops and/or rehearsals and work cooperatively, listening and carrying out instructions
- Identify aspects of rehearsals that need work and practice
- Perform, showing control of appropriate physical qualities and with a degree of accuracy in communicating to an audience

4.3 ACTING TECHNIQUE

Term One: 4th February to 21st April 2022

Learning hours: 48

Description of Unit

This unit is about the process and skill of acting. In this unit students will develop the technical and interpretive skills necessary to work as an actor. It will enable students to use exercises and techniques that can be applied in a range of vocational contexts as an actor. The rehearsals will mostly be teacher-led and directed, although from the early stages students will be made aware that there is a great deal of individual preparation work that an actor has to undertake outside the rehearsal room.

Summary of Learning Outcomes

To achieve this unit a student must:

- Explore the means and processes of **characterisation**
- Explore the techniques associated with a variety of **acting styles**
- Develop material for performance through **rehearsal**
- Take part in the **performance** of rehearsed material

Delivery Strategies

The delivery of this unit will be through workshops resulting in a performance to an audience. The workshops will enable students to explore their response to a variety of stimuli through activities that involve physical and verbal representation of concepts.

Progress towards the realisation of the performance will rely upon students' ability to work cooperatively and creatively as a team, sharing the responsibilities of production and resolving potential conflicts of intentions. Successful co-operation will result not only in effective performance of the text-based theatre piece, but also in a greater knowledge and understanding of the material and its significance, the discipline of theatre form and the complexities of theatre practice.

An actor's log should be completed so that it becomes a useful working tool, not just a descriptive diary. Preparatory work, such as the results of improvisations, selected findings from research and biographical sketches of character, should all appear in the log, together with a final reflective evaluation of the performance.

Content

i) Exploration of acting techniques

Techniques: Stanislavskian method, Meisner technique, actions and objectives, given circumstances, affecting the 'other', listening and responding, emotional connection with external stimulus material, creating a character, improvisation techniques.

Skills: listening and responding, use of voice, movement and gesture, using and developing ideas, awareness of how to read, interpret and analyse scripts.

ii) Rehearsal Process

Personal management: time management, schedules, rehearsal programs, deadlines, physical preparation, mental preparation, equipment checks, communication, response to direction, discipline

Health and safety: safe working practices, safety equipment, safety procedures

Resources: personal, spatial, equipment, materials, financial, human

iii) Performance

Production/performance skills: use of body, voice, instrument, equipment, materials, props, communicating ideas to an audience, communication on stage, meaning communicated by design elements

Evaluation: production values, meeting original objective, audience appreciation, objective/subjective criticism, effectiveness of working relationships, fulfillment of assigned role or roles

Assessment Guidance

In order to be assessed as '**C**' - competent, in this unit, the evidence that the student presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. To achieve a **C** grade the evidence must show that the student is able to:

Develop ways of exploring, researching and creating character/role

Demonstrate a grasp of the specific demands upon the actor of the particular features of the selected text in relation to the chosen style of acting

interpret and realise a text showing an understanding of the material and its performance demands

provide a detailed account of the process in an actor's log

Communicate effectively with an audience presenting ideas and feelings with concentration and commitment.

4.4 IMPROVISATION

Term One: 1st February to 16th April 2022

Learning hours: 48

Description of Unit

This unit is about using improvisation skills in theatre. Students will develop improvisational skills that can then be used in the acting and / or devising process. The unit will use practical workshop classes to develop students' improvisational skills. These will mostly be teacher-led and structured, although the exploratory nature of the activities allows for a high degree of flexibility and creative variation from any set pattern.

Summary of Learning Outcomes

To achieve this unit a student must:

- Take part in workshops using **improvisation techniques**
- Use improvisation to nurture **the actor's imagination**
- Apply improvisation as a **rehearsal tool**
- Evaluate the **effectiveness and value** of improvisation in practice

Assessment Guidance

In order to be assessed as '**C**' - competent, in this unit, the evidence that the student presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit.

To achieve a **C** grade the evidence must show that the student is able to:

- Improvise flexibly from different starting points demonstrating an understanding of the key principles of improvisation techniques
- Take part in improvisation games and exercises at a responsive level
- Develop techniques for releasing the actor's imagination and employ them flexibly
- Develop narrative forms and character
- Explore character and stage image in rehearsal. Provide an evaluative account of the practical work done in which judgments are made about the effectiveness and value of improvisation

4.5 SCREEN ACTING

Terms 1, 2 & 3: 2nd February to 16th November 2022

Learning hours: 144

Description of Unit

This unit develops the skills required to act to camera. Learners will be introduced to the particular requirements of performing in a film and television context and the skills requirements of performing to camera.

Summary of Learning Outcomes

To achieve this unit a student must:

Develop camera acting **techniques**

Take part in the **rehearsal** of material for performance to camera

Take part in the **performance** of rehearsed material to camera performance

Evaluate their own and others' **camera performance work**

Delivery Strategies

This unit requires learners to perform to camera and will use practical exercises to enable learners to develop their camera performance technique. Scenes from Australian and international television and film scripts will be used in rehearsal and performance. Learners should be familiarised with the procedures and conditions of studio and location work, basic production techniques and health and safety aspects. Learners should be encouraged to read, view and listen to a broad range of texts, screenplays and television and film performances for analysis of genre, approaches to acting and audience demands.

Content

i) Techniques

Techniques: Stanislavskian method, physical method, playing reaction, close-up, medium and long shots, acting on and off camera, objectifying non-existent events, 'doing less' than on stage, blocking, hitting marks, use of expressive objects, concentration

Skills: listening and responding, characterisation, use of voice, movement and gesture, using and developing ideas, awareness of how to read, interpret and analyse script/screenplay

ii) Rehearsal

Personal management: time management, schedules, physical preparation, mental preparation, rehearsal props, costume and equipment, healthy and safe working practices, concentration and discipline, trust and cooperation, responsibilities, communication

Listening and response: taking direction, creative flexibility and generosity, use of rehearsal exercises and techniques, group interaction.

Growth and development: experiment and risk, engagement with role, character decisions, extension and refinement, learning and memorising, sustained spontaneity

iii) Performance

Skills: characterisation, interaction with other performers, focus, gesture, dynamics, pace, energy, rhythm, appropriate use of voice and body, pause, proxemics, consistent use of props, repeating movement, gestures, look for different camera angle/shots

Techniques: consistent playing in different shots, retakes, hitting marks, body language, concentration, control of business in short takes, working out of sequence

iv) Camera performance

Evaluation: style and genre analysis, screenplay and script analysis, expressive codes and convention, characterisation, performance signs, application of acting skills, technical and performance language

Assessment Guidance

In order to be assessed as 'C' - competent, in this unit, the evidence that the student presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit.

To achieve a C grade the evidence must show that the student is able to:

Use vocal skills in a way that is appropriate to the role in terms of pause, clarity, pace, inflection and projection

Use movement skills in a way that is appropriate to the interpretation of the role and with a consideration of the use of gesture, poise and/or stillness.

Communicate through the medium of film and/or TV demonstrating focus and engagement with the material

Develop work in rehearsal with some independent application of ideas and direction and with a degree of creative autonomy

Evaluate a performance to camera they have taken part in, as well as a performance of others, in which some clear and considered judgments are made about its effectiveness

4.6 ADVANCED ACTING TECHNIQUE

Term Two: 17th May to 18th August 2022

Learning hours: 48

Description of Unit

This unit is about the application of acting techniques to classic theatre texts. Students will be able to adapt and develop their acting skills using styles appropriate for plays written prior to 1950.

Summary of Learning Outcomes

To achieve this unit a student must:

Investigate the appropriate **performance style** of the selected classic text;

Interpret and realise classic **text**

Develop character and performance through **rehearsal**

Take part in the **performance** of rehearsed material

Delivery Strategies

This unit will use practical workshop classes to further develop students' acting techniques. The rehearsals will mostly be tutor-led and directed, but students will also be encouraged to undertake a great deal of individual actor preparation work outside the rehearsal room. Students should have time to work in class as individuals, but most of the work will be group based. It may be valuable and necessary (at times) for students to observe other acting students from the same group rehearsing other scenes, and sharing the ensemble creative process. The performance will demand a high level of ensemble work in both the rehearsal and the playing. The final performance will be to a live audience in a formal theatrical setting.

Students should already have acquired the habit of keeping an actor's log as a useful working tool, not just a descriptive diary. Preparatory work, such as exercises on language and idiom, physical technique, the results of off-text improvisations, selected findings from research, and biographical sketches of character, should all appear in the log, together with a final reflective evaluation of the performance. The research and analysis of the style/genre of the work being done, its sources and particular characteristics, should also appear in the log.

Content

i) Performance Style

Contextual: political, social, cultural, economic and moral aspects of the world of the text and of its subject matter

Artistic: treatment of themes and issues by the drama, stylistic and structural choices made by the playwright, use of specialist props, costumes, specific techniques of movement/voice required by the style of the text

ii) Text

Research and analysis: comprehension of language and imagery, psychological insight, thematic awareness and reading, interpretation and dramatic coherence, character analysis, consideration of author's intentions

Styles and approaches: relevant aspects of two stylistically/technically contrasting texts eg form and structure and its relationship with content, imagery, symbol, lyricism, rhythm and metro, relationship between sound and meaning

iii) Rehearsal

Personal management: time management, schedules, physical preparation, mental preparation, rehearsal props, costume and equipment, healthy and safe working practices, concentration and discipline, trust and cooperation, responsibilities, communication

Listening and response: taking direction, creative flexibility and generosity, use of rehearsal exercises and techniques, group interaction

Growth and development: experiment and risk, engagement with role, character decisions, extension and refinement, learning and memorising, sustained spontaneity

iv) Performance

Physical expression: posture, gesture, tempo-rhythm, dynamics, range and appropriateness of energy, particular stylistic features demanded by text, use of specialist props and costumes

Vocal expression: range and use of instrument, tone, control, inflection, projection, register, idiosyncrasy, dialect and accent, particular stylistic features demand by text

Emotional investment: commitment on stage, interaction and response, appropriateness and use of emotional range, coherence and consistency of role, nature of relationship with audience

Assessment Guidance

In order to be assessed as 'C' - competent, in this unit, the evidence that the student presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit.

To achieve a C grade the evidence must show that the student is able to:

Present the results of their research with conclusions

Discuss and interpret text and intention showing sound understanding and awareness

Discuss and realise several of the specific features of a classic text showing a sound practical grasp of its demands upon the actor

Develop material for performance through rehearsal with some independent application of direction, and creative autonomy

Perform a role or roles from a classic text showing sound understanding of the material and acting techniques required

4.7 DEVISED PERFORMANCE

Term Two: 19th May to 13th August 2022

Learning hours: 48

Description of Unit

This unit is about devising work for performance as part of an ensemble. Students will examine ways of responding to a brief or to a stimulus and developing ideas into a performance piece.

Students will be encouraged to use performance and acting skills acquired during rehearsals and to apply them to the context of producing group-created original work.

Summary of Learning Outcomes

To achieve this unit a student must:

Identify the dramatic potential of selected stimulus material

Take part in the development and shaping of ideas

Take part in the rehearsal process of a devised performance piece

Identify and undertake a role or roles within the performance of a devised work.

Delivery Strategies

The delivery of this unit will be through workshops resulting in a performance to an audience. The workshops will enable students to explore their response to a variety of stimuli through activities that involve physical and verbal representation of concepts. Progress towards the realisation of the performance will rely upon students' ability to work cooperatively and creatively as a team, sharing the responsibilities of production and resolving potential conflicts of intentions. Successful co-operation will result not only in effective performance of the devised theatre piece, but also in a greater knowledge and understanding of the material and its significance, the discipline of theatre form and the complexities of theatre practice.

An actor's log should be completed so that it becomes a useful working tool, not just a descriptive diary. Preparatory work, such as the results of improvisations, selected findings from research and biographical sketches of character, should all appear in the log, together with a final reflective evaluation of the performance.

Content

i) Stimulus material

Ideas: personal/social issues, experiences, themes, celebrations

Research: historical and current events in fact and fiction, people, occasions, controversies

Influential sources for adaptation: plays, stories, poetry, written articles, film and video, paintings, photographs, music, sounds and objects

ii) Development and Shaping

Ways of working: verbal eg discussion, brainstorming, debate, reporting, forum theatre, improvised scenarios; physical eg graphic representation, charts, diagrams, digital images, video recordings; aural eg sound collages, gibberish, sound effects, music

Structuring work: plot, narrative, action, sequence of events, character/role development and delineation, scripting, editing, dialogue selection, structuring episodes/scenes, use of different dramatic elements, design and technical aspects, selection and rejection of material

iii) Rehearsal Process

Personal management: time management, schedules, rehearsal programs, deadlines, physical preparation, mental preparation, equipment checks, communication, response to direction, discipline

Health and safety: safe working practices, safety equipment, safety procedures

Resources: personal, spatial, equipment, materials, financial, human

iv) Performance

Production/performance skills: use of body, voice, instrument, equipment, materials, props, communicating ideas to an audience, communication on stage, meaning communicated by design elements

Evaluation: production values, meeting original objective, audience appreciation, objective/subjective criticism, effectiveness of working relationships, fulfillment of assigned role or roles

Assessment Guidance

In order to be assessed as 'C' - competent, in this unit, the evidence that the student presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit.

To achieve a C grade the evidence must show that the student is able to:

Show a response to different material and/or ideas, revealing an understanding of the suitability of some material for devising and performance purposes

Develop a response to chosen material in a positive way

Show cooperation with other members of the company, making some useful contributions to the group creative process

Take account of the work of others in the ensemble, and make an active contribution to creating an integrated approach to the drama with few inconsistencies

Successfully communicate a considered and integrated interpretation of the drama to an audience

Use resources in a way that communicates significant meaning to the audience in a consistent and considered way

Evaluate many aspects of the effectiveness of the devised piece. Show a realistic understanding of its strengths and weaknesses, draw some conclusions regarding future work

4.8 SHAKESPEARE PERFORMANCE

Term Three: 30th August to 26th November 2022

Learning hours: 48

Description of Unit

This module is about acting in classic Shakespeare scenes and plays. Students will develop particular acting skills as they apply to classical texts. They will be designated a role within the performance company based on type and ability, and on their work in the preceding units. This module takes place within the context of a performance company that simulates the working environment and conditions of a professional performance company. Students undertake this module within realistically imposed artistic, business and financial constraints.

Summary of Learning Outcomes

To achieve this unit a student must:

Explore the means and processes of **classical acting techniques**

Interpret and realise Shakespearean **text**

Develop material for performance through **rehearsal**

Take part in the **performance** of rehearsed material

Delivery Strategies

This unit should use practical workshop classes to develop learners' acting techniques in Shakespearean performance. The rehearsals should be mostly teacher-led and directed, although from the early stages learners should be made aware via the structure of the classes there is a great deal of individual preparation work that an actor has to undertake outside the rehearsal room. Direction at this level and for this Module is largely about enabling learners to ask the right sort of questions of a classical text and a character, and then realising the decisions and the answers in practical playing. Learners should have time in class to work as individuals, but most of the work will be group based. It is often valuable for learners to observe other learners from the same group rehearsing other scenes and sharing the ensemble creative process.

An actor's log should be completed so that it becomes a useful working tool, not just a descriptive diary. Preparatory work, such as the results of improvisations, selected findings from research and biographical sketches of character, should all appear in the log, together with a final reflective evaluation of the performance.

Content

i) Shakespearean Text and Verse

Research and analysis: social and historical background, psychological insight, thematic awareness, interpretation and identification, iambic pentameter, prose and verse.

ii) Characterisation

Preparation and improvisation: observation, background and research, imitation, exploration, identification, sensation, feeling, emotional truth, concentration, focus.

Skills and techniques: movement, voice, gesture, emotional range and investment, interaction and responsiveness, use of space, use of time, use of weight, dynamics, inner and outer characteristics.

iii) Rehearsal

Personal management: time management, schedules, rehearsal programs, deadlines, physical preparation, mental preparation, rehearsal props, concentration and discipline, trust and cooperation, responsibilities, communication

Listening and response: taking direction, creative flexibility and generosity, use of rehearsal exercises and techniques, group interaction.

Growth and development: experiment and risk, engagement with role, character decisions, extension and refinement, learning and memorizing, sustained spontaneity

iv) Performance

Physical expression: posture, gesture, tempo-rhythm, dynamics, range and appropriateness of energy

Vocal expression: range and use of instrument, tone, control, inflection, projection, register, idiosyncrasy, dialect and accent

Emotional investment: commitment on stage, interaction and response, playing the moment, public solitude, appropriateness and use of emotional range, coherence and consistency of role, character journey

Assessment Strategies

Evidence for this Module will be generated both in practical workshop classes and rehearsed performance, underpinned by appropriate research and textual analysis. Evidence of practical work during rehearsals will be provided by teacher statement. Evidence for the research component will be in the form of an actor's log.

Learners will explore the principles and practices of classical acting styles, techniques and texts, and prepare at least two Shakespeare scenes/roles for performance and assessment.

Assessment Guidance

In order to be assessed as 'C' - competent, in this Module, the evidence that the student presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit.

To achieve a C grade the evidence must show that the student is able to:

Develop a detailed understanding of the text

Develop a good range of responsive ways of exploring, researching and creating a character

Interpret and realise a text, showing understanding of the material and its performance demands

Use vocal skills in a way that is generally appropriate to the role in terms of clarity, pace, inflection and projection. Similarly, movement skills are appropriate to the interpretation of the role and show an ability to use gesture, poise and stillness in a considered way

Communicate effectively in performance and remain focused and engaged in the drama throughout

4.9 ADVANCED SCENE STUDY

Term Three: 1st September to 17th November 2022

Learning hours: 48

Description of Unit

This unit is about the process and skill of acting. In this unit learners will develop the technical and interpretative skills necessary to work as an actor. It will enable learners to use exercises and techniques that can be applied in a range of vocational contexts as an actor. It will also provide the opportunity to learn and experience a broad variety of acting styles which may include: Stanislavski; Meisner; Michael Chekhov; Practical Aesthetics; Morris Technique and Viewpoints.

Summary of Learning Outcomes

To achieve this unit a student must:

Explore the means and processes of various **acting techniques**

Interpret and realise **text**

Develop material for performance through **rehearsal**

Take part in the **performance** of rehearsed material

Delivery Strategies

This unit should use practical workshop classes to develop learners' acting techniques. The rehearsals should be mostly teacher-led and directed, although from the early stages learners should be made aware via the structure of the classes there is a great deal of individual preparation work that an actor has to undertake outside the rehearsal room. Direction at this level and for this Module is largely about enabling learners to ask the right sort of questions of a text and a character, and then realising the decisions and the answers in practical playing. Learners should have time in class to work as individuals, but most of the work will be group based. It is often valuable for learners to observe other learners from the same group rehearsing other scenes and sharing the ensemble creative process.

An actor's log should be completed so that it becomes a useful working tool, not just a descriptive diary. Preparatory work, such as the results of improvisations, selected findings from research and biographical sketches of character, should all appear in the log, together with a final reflective evaluation of the performance.

Content

i) Characterisation

Preparation and improvisation: observation, background and research, imitation, exploration, identification, sensation, feeling, emotional truth, concentration, focus.

Skills and techniques: movement, voice, gesture, emotional range and investment, interaction and responsiveness, use of space, use of time, use of weight, dynamics, inner and outer characteristics.

ii) Text

Research and analysis: social and historical background, psychological insight, thematic awareness, interpretation and identification

Styles and approaches: These could include: naturalism and realism, expressionism; physical theatre; Viewpoints; Meisner Technique; Morris Technique; Practical Aesthetics.

iii) Rehearsal

Personal management: time management, schedules, rehearsal programs, deadlines, physical preparation, mental preparation, rehearsal props, concentration and discipline, trust and cooperation, responsibilities, communication

Listening and response: taking direction, creative flexibility and generosity, use of rehearsal exercises and techniques, group interaction.

Growth and development: experiment and risk, engagement with role, character decisions, extension and refinement, learning and memorizing, sustained spontaneity

iv) Performance

Physical expression: posture, gesture, tempo-rhythm, dynamics, range and appropriateness of energy

Vocal expression: range and use of instrument, tone, control, inflection, projection, register, idiosyncrasy, dialect and accent

Emotional investment: commitment on stage, interaction and response, playing the moment, public solitude, appropriateness and use of emotional range, coherence and consistency of role, character journey

Assessment Strategies

Evidence for this Module will be generated both in practical workshop classes and rehearsed performance, underpinned by appropriate research and textual analysis. Evidence of practical work during rehearsals will be provided by teacher statement. Evidence for the research component will be in the form of an actor's log.

Learners will explore the principles and practices of various acting styles, techniques and practitioners, and prepare at least two roles for performance / assessment. Learners are likely to use edited extracts from texts and the extracts should allow for the exploration and realisation of character development and emotional range.

Assessment Guidance

In order to be assessed as 'C' - competent, in this Module, the evidence that the student presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit.

To achieve a C grade the evidence must show that the student is able to:

- Develop a detailed understanding of the various acting styles, techniques and practitioners
- Develop a good range of responsive ways of exploring, researching and creating a character
- Interpret and realise a text, showing understanding of the material and its performance demands
- Use vocal skills in a way that is generally appropriate to the role in terms of clarity, pace, inflection and projection. Similarly, movement skills are appropriate to the interpretation of the role and show an ability to use gesture, poise and stillness in a considered way
- Communicate effectively in performance and remain focused and engaged in the drama throughout

5. SCHOOL RULES AND POLICIES

All organisations have rules. It is important that everyone observes them so that harmonious coexistence and co-operation can occur.

5.1 SMOKING

No smoking in any class, rehearsal room, corridor or theatre.

5.2 DRUGS & ALCOHOL

Alcohol and/or illegal drugs are prohibited on Sydney Theatre School premises. Students affected by alcohol and/or drugs during classes, rehearsals or performances will be subject to disciplinary action.

5.3 ATTENDANCE and PUNCTUALITY

Attendance is compulsory at all classes, rehearsals and performances. The course will challenge students' resolve and endurance. It is a fundamentally work-based program requiring a steadfast commitment. Regular and punctual attendance at classes is required for successful completion of the course. Students who do not display regular attendance at their training program may be required to attend a disciplinary meeting. If a student fails to comply with the School's policies they may be ineligible for a certificate on graduation. In the event of extended absence due to ill health or personal reasons, clients will need to discuss their position with the Director.

All students are expected to be **PUNCTUAL** at each class. **PUNCTUALITY** is linked to courtesy and responsibility - two expected qualities in a professional performer.

5.4 ATTITUDE

Students in the Diploma course constitute a company in spirit and practice for the duration of their time at Sydney Theatre School. Accordingly, commitment needs to be wholehearted and total to achieve the desired goals of excellence. If students let down the ensemble, they let down themselves.

It is vital that students learn the expectations, the behaviours and the attitudes appropriate to the discipline of working in the profession, quite apart from mastering the fundamental skills necessary to sustain future employment.

5.5 OCCUPATIONAL HEALTH AND SAFETY

Sydney Theatre School considers the occupational health, safety and welfare of its staff and clients to be of the utmost importance. Sydney Theatre School takes all 'reasonably practicable' steps to provide and maintain a safe and healthy workplace and learning environment. A successful OH & S program is dependent upon all persons on Sydney Theatre School premises sharing responsibility for ensuring a safe and healthy environment.

Sydney Theatre School ensures all staff and students are aware of their responsibility regarding OH & S issues through provision of safety information and education.

The delivery and assessment of all programs must incorporate the relevant OH & S legislation and requirements as they apply to work practices.

All injuries, accidents and near misses must be reported to the teacher/director, and recorded in the Accident and Injury Log Book. All incidents will be investigated, and action taken to prevent their recurrence. A first aid box and manual will be available for use by staff and clients.

Any action by staff or clients that jeopardises the health, safety or welfare of others may result in dismissal.

Full details of Specific Hazard Management practices are available at: www.alliance.org.au/hot/submissions/eisafety.pdf

5.6 COMPLAINTS AND GRIEVANCE PROCEDURE

Sydney Theatre School is committed to the early resolution of complaints and grievances. Persons wishing to complain may do so through the following procedure:

- * Obtain a *Complaints, Grievances and Appeals Form* from the office
- * Complete and return form as soon as possible to the office
- * The grievance will be promptly considered by the Director
- * The Director will consult with other persons involved in the grievance
- * The Director will mediate to resolve the situation.
- * If the grievance remains unresolved an independent mediator will be engaged.

5.7 DISCIPLINARY PROCEDURES

Students are expected to display a high level of personal responsibility for their learning process, and for their interaction with other clients and staff members.

Anyone displaying inappropriate or dangerous behaviour (e.g. disruptive class behaviour, refusal to follow OH&S procedures, irregular attendance) will be required to attend a disciplinary meeting to discuss the necessary changes they need to make. The meeting participants will negotiate an agreed plan of action and time scale for reviewing the necessary behaviour changes. If the agreed changes are not implemented, the student may be dismissed from the program. If this occurs, no refund of course fees will be made and any outstanding fees for the remainder of the program must be paid in full.

5.8 VOLUNTARY WITHDRAWAL

Any student who withdraws from the program voluntarily for any reason will not receive a refund and will be liable for payment of any outstanding fees for the remainder of the program.

6. ORGANISING YOUR PERSONAL PROGRAM

6.1 NON-SCHEDULED ACTIVITIES

Within any course there are sometimes 'unscheduled activities'. The very nature of theatre training is such that students must expect to do a great deal of work by themselves in the way of study and practice. Private rehearsals and production duties such as learning lines, daily exercise regimes, log-book entries, making props and costumes, set construction, marketing, bump-in and bump-out, reading and research, attending theatre productions etc. will be required. Students must be prepared to meet these commitments where necessary.

6.2 EQUIPPING YOURSELF

FOLDER

You will be provided with a notepad for the completion of a log-book. This book will also be the place to paste scripts, rehearsal schedules, notes, handouts and any other relevant materials. Please keep this notebook in good order and bring it with you to every class and rehearsal.

BOOKS

A list of suggested reading materials has been provided in this handbook. While this is not compulsory, any additional reading you can do will be helpful in accelerating your knowledge and career development.

CLOTHING

Students generally should wear any clothing that does not restrict and mask the body. Tight jeans, high heeled shoes, dresses, suits and heavy sweaters are generally unsuitable. Costume requirements will be determined by the role and production. Wherever possible, these will be borrowed or made before hiring or purchase of costumes will be considered. Please consult with the Production Director before purchasing or hiring costumes, props or incurring any other production-related expense.

7. SUPPORT SERVICES

7.1 STAFF SUPPORT

The Managing Director of Sydney Theatre School is always willing to spend time with individual students wherever there is a need to discuss progress, problems, time management, skills practice or simply to talk. Make time to get to know the directors and teachers other than in the classroom.

Whenever a problem arises between a student and staff member, open discussion between those two people is the best way to approach a solution. Students can and should initiate such discussions. Often a director/teacher is unaware of the problem. From time to time, staff set aside scheduled time for individual interviews. Make the most of these. Communication is a two-way process.

7.2 SAFETY

In seeking a comprehensive knowledge of all the elements of Theatre, it is necessary for students to gain practical experience in the technical aspects of play production. By servicing the technical needs of the end of term productions, students acquire many of the skills necessary to make props, to construct sets and costumes, and to operate technical equipment. This brings them into contact with potentially dangerous situations. Whilst staff do everything to minimise the risks involved, students are ultimately responsible for their own safety.

You are responsible for insuring yourself against any accident or serious injury that may occur. Sydney Theatre School does not accept responsibility for accidents or injuries caused by the actions or negligence of students.

7.3 HEALTH AND NUTRITION

The course requires a large amount of emotional, physical and intellectual input as does the entertainment industry in general. If your body is not in good shape, you will not be able to keep up the pace required of you. Take note of the following important recommendations:

- * If you suffer from recurrent health problems, make yourself aware of the situations which aggravate your condition and take steps to avoid them;
- * Ensure you get sufficient sleep. Without sleep you hamper your ability to concentrate and you run a higher risk of vocal strain and muscle injury;
- * Eat well. Without adequate nutrition, you will be unable to work to capacity. The output of energy that is required of a theatre professional cannot be sustained without a sensible food intake;
- * Maintain a reasonable level of fitness. Swimming, running, bike riding and aerobics are all good forms of exercise. The fit actor is able to cope much better with stress and pressure and has a larger capacity for work

8. SUGGESTED READING

The following books will provide students with additional knowledge and increased awareness of important theoretical concepts. It is not, however, compulsory to read these texts in order to successfully complete the course.

- * Barton J - *Playing Shakespeare* (Methuen, 1984)
- * Benedetti J - *Stanislavski and the Actor* (Methuen, 1999)
- * Berry C - *Voice and the Actor* (Harrap, 1986)
- * Brook P - *The Empty Space* (Penguin, 1966)
- * Carey D - *The Actor's Audition Manual* (Currency Press, 1985)
- * Hagen U - *Respect for Acting* (Macmillan, 1973)
- * Johnstone K - *Impro: Improvisation for the Theatre* (Methuen, 1981)
- * Mamet D - *True & False, Heresy & Common Sense for the Actor* (Faber 1997)
- * Mitter S - *Systems of Rehearsal* (Routledge, 1992)
- * Rodenburg S – *The Actor Speaks* (Methuen, 2005)
- * Stanislavski C - *An Actor Prepares* (Methuen, 1988)
- * Turner J C - *Voice and Speech in the Theatre* (A & C Black, 1987)
- * Zarilli P - *Acting (Re) Considered* (Routledge, 1995)