



Sydney Teenage Actor's Studio



Learning Outcomes & General Information

This booklet contains evolving course learning outcomes for the Sydney Teenage Actor's Studio. This is by no means an exhaustive list of skills acquired by students but more a guide to the basic techniques and practices explored.

Classes held at
Fairland Hall
14 Church Street Hunter's Hill

0401 635 638
www.sydteenact.com.au

About the Sydney Teenage Actors Studio



The Sydney Teenage Actors Studio (STAS) was founded in January 2006 by Robert Carne. Robert has had extensive training and experience in the entertainment industry over the last 25 years appearing in numerous TV commercials, Live Shows, Television Series, Telemovies and Films.

Robert has taught for the past fifteen years having been a co-owner of Dance Action Performing Arts Studio as well as teaching out of numerous institutions around Sydney. In 2002 Robert wrote the Home Acting Course which has now been widely sold around the world in England, Ireland, Brazil, Poland, Hong Kong, Canada, The USA and Australia.

The main practical focus for STAS students is on live theatre and film making. Students of STAS will be involved in theatre and short film projects with low budget feature films on the agenda for the future. STAS is dedicated to high quality tuition & guidance. Class sizes will be small (12 maximum) to maintain personal attention focusing on the specific needs of individuals. Please note that STAS is focused on training for the profession and as such students are advised that, while classes can be lots of fun, hard work is required.

Philosophy

The Sydney Teenage Actors Studio is dedicated to producing high quality actors to enter the professional entertainment industry.

Classes focus on principles of 'connected interaction'. Emotional preparation, and the intellectual barriers utilised by the 'character' to 'cope' with these emotions in the specific moment are at the core of these lessons. Modern psychological theory is used to enhance students understanding of what it is they are doing, and/or trying to achieve. Many of Sanford Meisner's techniques are used to explore emotional interaction and to free up the actor's physiological and emotional instrument.

Many current acting methodologies have the actors focusing on themselves, what they want, why they want it, what they have to do to get it, what stands in their way, what brand toothpaste they use, etc, etc. While this information is valuable as a background, many actors find that all this information, in the foreground, spinning around their heads can get in the way of actually being connected within the interaction. Although the classes have a significant theoretical base, the method of acting it spawns is such that the actor's mind is free of clutter and open to explore and 'live' each on stage/camera interaction as it happens and not from an idea of what they *think* 'should' be happening.

Students will be empowered with a solid acting base founded in the understanding of who they are, how they deal with the world and how they can use their own 'truth' to bring another character to life. I firmly believe in a trusting, caring class environment, an environment where students can take the necessary risks, knowing fully well that they have a supporting atmosphere in which to fail, recover and learn.

Class Information

Fees

Fees are due the first week of term. Cheque, money order or cash are excepted. Please include your fees in a sealed envelope with the student's name clearly written on the front. Receipts will be issued the following week.

Mobile Phones

Mobile phones must be turned off during classes. Exceptions may be made in extreme circumstances by seeing the teacher before class.

Clothing

All students should wear comfortable clothes that they can freely move around in. Dresses or skirts should be avoided.

Make-up & Hair

Little or no make-up should be worn during classes, hair must be tied back and/or off the face.

Start Time

Students should arrive at the studio 10min early for their class, ready to work. Lateness is a habit that this industry will not tolerate, so punctuality is important.

Missing Classes

It is important to attend every class. If attendance is not possible one week please advise the teacher in advance. It is especially vital that no student miss a class during their first term at the studio. Note; missed classes are non-refundable.

Extra Rehearsals

At times extra rehearsals may be required for upcoming theatre or film performances. Students will be notified in advance and there may be a small fee attached.

Watching Classes

STAS will, from time to time, have classes where parents/friends will be invited along to watch, at other times no audience will be allowed.

Sydney Teenage Actor's Studio

10 to 12yrs Learning Outcomes 1

OTHER

Learning Outcome 1.1 Students will display in practice and relate through experience a basic understanding of 'Other'.

Learning Outcome 1.2 Students will display the ability to give and take focus at a basic level.

IMPROVISATION

Learning Outcome 1.3 Students will display an active imagination and commitment to the enactment of behavioural habits.

Learning Outcome 1.4 Students will demonstrate the ability to Improvise.

Learning Outcome 1.5 Students will display the ability to act out basic scenes from everyday life.

Learning Outcome 1.6 Students will be able to mime effectively simple activities which are discernible by an audience.

CRAFT & THEORY

Learning Outcome 1.7 Students will display through self devised pieces a basic understanding of effective stagecraft.

Learning Outcome 1.8 Students will display through class presentations the ability to cue 'lights up' and 'lights down' effectively.

CONFIDENCE

Learning Outcome 1.9 Students will participate in an in-house production or Eisteddfod.

Learning Outcome 1.10 Students will show the ability to stand in front of the class and talk on a topic of their choice for not less than three minutes.

Sydney Teenage Actor's Studio

10 to 12yrs Learning Outcomes 2

OTHER

Learning Outcome 2.1 Students will display basic commitment and focus during mirror exercises.

Learning Outcome 2.2 Students will display at a basic level the ability to play 'Red Light' utilising different focuses and intentions.

IMPROVISATION

Learning Outcome 2.3 Through improvisation students will display a practical ability to incorporate beginning, middle and end into a spontaneous piece.

Learning Outcome 2.4 Students will be able to participate in 'Circle Story' maintaining a basic storyline.

Learning Outcome 2.5 Students will display the ability to be spontaneous and imaginative during improvisations.

STRUCTURED ACTING

Learning Outcome 2.6 Through self devised pieces students will display an understanding of a basic structured beginning, middle and end.

Learning Outcome 2.7 Students will display the ability to work within a group and construct a basic scene.

Learning Outcome 2.8 Students will be able to tell a story to the class of not less than four minutes in duration.

CRAFT & THEORY

Learning Outcome 2.9 Students will be able to relate the areas of the stage.

Learning Outcome 2.10 Students will be able to define: Improvisation, Acting, Directing, Spontaneity.

Sydney Teenage Actor's Studio

10 to 12yrs Learning Outcomes 3

OTHER

Learning Outcome 3.1 Students will show an intermediate level of ability in the giving and taking of focus.

Learning Outcome 3.2 Students will display the ability to focus and participate in 'Nectar of the Gods'.

Learning Outcome 3.3 Students will be able to participate in 'charades' and demonstrate a basic level of proficiency.

Learning Outcome 3.4 Students will display the ability to recognise examples of a wide variety of emotional states.

IMPROVISATION

Learning Outcome 3.5 Students will be able to participate in 'Circle Story' while exhibiting the ability to maintain a coherent story line.

Learning Outcome 3.6 Students will display the consistent ability to stay 'in' an improvisation.

Learning Outcome 3.7 Students will display the ability to participate in, and reach a proficient level of ability in, 'Freeze Tag'

STRUCTURED ACTING

Learning Outcome 3.8 Students will show the ability within a small group to construct a theatrical piece in three scenes, utilising beginning, middle and end. Students will script the piece and perform it in front of a small audience.

CRAFT & THEORY

Learning Outcome 3.9 Students will display a working and theoretical understanding of 'Blocking' and 'Yielding'

PERFORMANCE STATE

Learning Outcome 3.10 Students will display the ability to participate in 'Killer' at a basic level.

Sydney Teenage Actor's Studio

Teenage Outcomes 4

EXERCISES IN PERFORMANCE STATE

Learning Outcome 4.1 Students will be able to discuss in-depth theoretical knowledge and display excellent practical skills in the following exercises:

`Killer' - relaxation, focus, commitment, awareness, strategy and risk taking.

`Name Bags' - Ensemble work, focus, awareness, relaxation and memory.

`Nectar of the Gods' - Focus, Ensemble work, awareness, relaxation, strategy, muscular control and trust.

`Yes, Nod, First Contact' - Awareness, focus, relaxation and Ensemble work.

`What are you doing?' - dichotomy of physical and intellect.

`Freeze Tag' - Physical and Intellect unity and improvisational work.

Learning Outcome 4.2 Students will be able to demonstrate the ability to apply the principles of Learning Outcome 4.1 to stage and screen performance.

PROXIMETRICS & THE DISTRIBUTION OF FOCUS ON STAGE

Learning Outcome 4.3 Students will be able to name all stage areas and demonstrate the ability to negotiate the stage through direction which utilises these names.

Learning Outcome 4.4 Students will display a working knowledge of proximetrics and the focal impact that it has on an audience.

Learning Outcome 4.5 In relation to proximetrics, students will be able to effectively guide an audience's focus around the stage and amongst the actors.

Learning Outcome 4.6 In relation to Cognitive intention, students will be able to effectively guide an audience's focus around the stage and amongst the actors.

Learning Outcome 4.7 Students will be able to discuss and illustrate basic status interactions using proximetrics.

PREPARATION AND RECOVERY

Learning Outcome 4.8 Students will demonstrate 'effective' relaxation.

Learning Outcome 4.9 Students will be able to convey an understanding of a variety of methods of Intellectual, Emotional & Physical Preparations.

Learning Outcome 4.10 Students will be able to discuss Recovery and its overall importance in relation to acting.

Sydney Teenage Actor's Studio

Teenage Outcomes 5

IMPROVISATION

Learning Outcome 5.1 Students will be able to define and demonstrate practical ability in relation to the concepts of; 'Offering', 'Yielding', 'Blocking', 'Whimpering', 'Given Circumstances' and 'Objectives'.

Learning Outcome 5.2 Students will demonstrate the ability to think quickly on their feet in the preparation of an Improvisation.

Learning Outcome 5.3 Students will demonstrate a high degree of practical skill in the course of an improvisation.

Learning Outcome 5.4 Students will demonstrate the ability to work spontaneously within an ensemble of other students during an improvisation.

Learning Outcome 5.5 Students will demonstrate their willingness to take improvisational risks to the extent where 'failure' is a plausible outcome.

BASE INTERACTION THEORY

Learning Outcome 5.6 Students will be able to define and explain the concept of 'Other' in relation to Interaction Theory.

Learning Outcome 5.7 Students will be able to discuss the processes of, Preparation, Interaction and Recovery and how they relate to the rehearsal, performance and post performance.

Learning Outcome 5.8 Students will be able to discuss the Labelling theory of emotion and comment on the differences between physiological arousal, Initial Emotion and Effective Emotion.

Learning Outcome 5.9 Students will be able to discuss the underlying theory & processes pertaining to the progression of; Sensation, Perception, Primary Cognition and Tertiary Cognition.

Learning Outcome 5.10 Students will be able to discuss Cognitive Attention.

Learning Outcome 5.11 Students will be able to define and discuss in depth the names and properties of each of the five stages of Interaction, with particular regard to; Emotional state, Intellectual state, Body weight, Vocal quality and Breathing focus.

Sydney Teenage Actor's Studio

Teenage Outcomes 6

VULNERABILITY

Learning Outcome 6.1 Students will be able to define and discuss in-depth; Intellectual, Emotional, Social and Personal Vulnerabilities.

Learning Outcome 6.2 Students will be able to discuss in-depth the relationships between the various vulnerabilities and make generalisations as to the likely behavioural traits of people possessing those vulnerabilities.

Learning Outcome 6.3 Students will be able to relate the various Vulnerabilities to the different stages of 'Interaction' and further postulate the generalised implications of these relationships in regard to 'character'.

Learning Outcome 6.4 Students will be able to recognise in themselves and in others vulnerability traits.

STATUS

Learning Outcome 6.5 Students will be able to define Status and discuss elements that effect the raising and lowering of interactional power levels.

Learning Outcome 6.6 Students will be able to discuss in depth the roles of; Vulnerability, Cognitive attention, Proximetrics, 'Need', Body weight and Vocal quality in relation to Status.

Learning Outcome 6.7 Students will be able to relate Status to the different stages of 'Interaction' and further postulate the generalised implications of these relationships in regard to the effect it has on characters who predominantly dwell within a particular stage.

Learning Outcome 6.8 Students will be able to recognise the various status's within an interaction and demonstrate the ability to raise or lower their own status, and/or the status of those around them, in accordance to the demands of a scripted or improvisational scene.

Sydney Teenage Actor's Studio

Teenage Outcomes 7

PERSONAL SPACE

Learning Outcome 7.1 Students will be able to define 'Normal' Personal Space as it is in relation to the Interaction Model and peripheral areas of 'modified' Personal Space.

Learning Outcome 7.2 Students will be able to name, define and discuss in detail the seven areas of Personal Space as they stand alone and in relation to the five stages Interaction.

Learning Outcome 7.3 Students will be able to discuss in detail the effects that Personal Space has on Vulnerability and Status, draw inference and make generalisations from the interaction of these three elements.

Learning Outcome 7.4 Students will be able to discuss the effect of Proximetrics and Cognitive Focus on Personal Space and the intricacies involved in its manipulation.

Learning Outcome 7.5 Students will display through practical example the ability to manipulate their own personal space efficiently and effectively.

MEMORY & SCRIPT MEMORISATION

Learning Outcome 7.6 Students will be able to define, understand and give practical examples of; Encoding Specificity, Episodic Memory, Image Memory, Sense Memory, Acoustic Memory, 'Chunking', Short Term Memory and Long Term Memory.

Learning Outcome 7.7 Students will be able to discuss and implement the line memorisation techniques which utilise; Imagination/Imagery, Varied encoding environments, A/B exercise, Encoding Specificity and Rehearsal.

BEHAVIOURISM, TRUST & SOCIOLOGICAL SPHERES OF INFLUENCE

Learning Outcome 7.8 Students will be able to define and discuss Classical and Operant Conditioning.

Learning Outcome 7.9 Students will be able to define and discuss Sociological Spheres of Influence.

Learning Outcome 7.10 Students will be able to define and discuss Behavioural & Un-conditional Trust