



Core Curriculum Sample

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A Note from the Artistic Director:

This curriculum was created with the committed conservatory student in mind. Each year marks a new level and it is our hope that many of our students will continue to travel from level to level with us, with the knowledge that a theatre artist is created through persistence, diligence and hard work.

This Sample of our curriculum should serve as a guide for students, parents and faculty to better understand what we set out to achieve at every level, and for each genre of the performing arts. Furthermore, it sets the standard of excellence we strive to achieve here at AAPA.

We are proud to be pioneering this dynamic and extensive performing arts curriculum in the Front Range! With thanks to all who have contributed their ideas input and time!

Sincerely,
Michelle Claire Romeo
Artistic Director

For Your Reference:

Grade levels vary with Denver and Boulder program locations.

<u>Level:</u>	<u>Approximate Grade:</u>
Level 1:	Munchkins K-2
Level 2:	Junior 3-5
Level 3:	IPC 4-6
Level 4:	Senior 6-8
Level 5:	APPA Ensemble 9-12

Methods of Acting Curriculum Sample

	Level I	Level II	Level III	Level IV	Level V
O B J E C T I V E S	Assume roles through imitation	Explore fundamentals of characterization.	Begin to make individual and conscious choices in the process of creating and sustaining a character.	Introduce a myriad of acting methodologies such as; Meisner, Stanislavski, Grotowski, and Uta Hagen among others.	Utilize Acting Methods to aid characterization and to create tools to build strong individual technique
E X P E C T A N C I E S	<ol style="list-style-type: none"> 1. Try out a variety of roles in dramatic play. 2. Imitate the movement of people, animals, and objects of different sizes, shapes and movement qualities. 3. Respond with sound and action to songs and stories. 4. Use costumes, scarves and props to suggest and inspire dramatic roles. 5. Accept and apply direction and adjustments. 	<ol style="list-style-type: none"> 1. Explore feelings and temperament as a part of characterization. 2. Draw from personal experience to assist in making character choices. 3. Express occupational roles through movement. 4. Introduce partner work inclusive of making eye contact and reacting organically in response to another actors choices. 5. Practice strong and specific entrances and exits with justification of character choices. 	<ol style="list-style-type: none"> 1. Explore attitudes and values as part of characterization 2. Through the use of exercises and observation, students will develop skills in portraying the physical attributes of a character as well as the linguistic patterns and styles of a characters voice. 3. Explore the use of sense memory as a method for connecting to environment, character and story. 4. Explore relationships between and among characters. 	<ol style="list-style-type: none"> 1. Explore attitudes and values as part of characterization. 2. Through the use of exercises and observation, students will develop skills in portraying the physical attributes of a character as well as the linguistic patterns and styles of a characters voice. 3. Explore the use of sense memory as a method for connecting to environment, character and story. 4. Explore complex relationships between and among characters. 	<ol style="list-style-type: none"> 1. Interpret a character using appropriate physical and vocal qualities. 2. Use observation and emotional memory in developing character. 3. Fostering Truth in the moment through improvised Meisner repetitions. 4. Create characters in different Acting styles. 5. Recognize relationship between the staging, script analysis and Acting style.

Vocal Curriculum Sample

Ability	Level I	Level II	Level III	Level IV
The learner will...				
Objectives and Expectancies	Theory: <ol style="list-style-type: none"> 1. Introduce the staff 2. Notes on the treble clef 3. Basic durations (short/long; quarter/half/whole) 4. Ascending/desc ending/repetition (steps and skips) 5. Dynamics 6. Articulation (staccato/legato) Vocal Technique: <ol style="list-style-type: none"> 1. Breath support 2. Introduce warming up 3. Enunciation/diction Practical Application: <ol style="list-style-type: none"> 1. Solo/ensemble 2. Accompaniment/A cappella 4. Basic elements of stage presence 5. Audition etiquette Ear Training: <ol style="list-style-type: none"> 1. Major/ minor 2. Basic sight reading - Ascending/desc ending/repetition (steps and skips) 3. Solfege (stepwise) 	Theory: <ol style="list-style-type: none"> 1. Notes on treble and bass clef 2. Basic duration (eighth/quarter/half/whole) 3. Introduction to harmony (rounds/canons) 4. Tempo markings 5. Intro to form (1st and 2nd ending, <i>d.s. al coda</i>) 6. Dynamics 7. Articulation Vocal Technique: <ol style="list-style-type: none"> 1. Introduction to vocal styles 2. Intonation 3. Diphthong/vowels 4. Diaphragm/jaw/tongue 5. Relevant warm ups (applied to songs) 6. Range/tessitura 7. Breath support 8. Diction Practical Application: <ol style="list-style-type: none"> 1. Phrasing 2. Breath marks 3. Singing with character dialect 4. Diction 5. Singing with a microphone 6. Picking audition material 7. More advanced elements of stage presence Ear Training: <ol style="list-style-type: none"> 1. Identify perfect intervals 2. Solfege (skips and leaps) 3. Basic sight reading 	Theory: <ol style="list-style-type: none"> 1. More complex durations (divisions/dots) 2. Meter (duple/triple) 3. Complex articulation 4. Expression marks 5. Metronome markings 7. Dynamics 6. Articulation Vocal Technique: <ol style="list-style-type: none"> 1. Head voice/chest voice 2. Belting/mixing 3. Resonance 4. Palate mechanism 5. Warming up on your own 6. Vocal ownership 7. Advanced audition etiquette 8. Breath support 9. Diction Practical Application: <ol style="list-style-type: none"> 1. Singing through voice change 2. Singing styles 3. Multiple genres 4. Character voices 5. Singing with a track 6. Model auditions 7. Stage presence Ear Training: <ol style="list-style-type: none"> 1. Identify imperfect intervals 2. Solfege (chromaticism) 3. Intermediate sight reading 	Theory: <ol style="list-style-type: none"> 1. Compound meters 2. Three-part harmony 3. Cumulative review 4. Dynamics 5. Articulation Vocal Technique: <ol style="list-style-type: none"> 1. Vocal agility 2. Mature dynamic control 3. Timbre 4. Cumulative review 5. Breath support 6. Diction Practical Application: <ol style="list-style-type: none"> 1. Emotional connection to text/song 2. Physicality 3. Acting the song 4. Understanding text painting 5. Cumulative review 6. Model auditions 7. Stage presence Ear Training: <ol style="list-style-type: none"> 1. Identifying intervals extended beyond an octave 2. Advanced sight reading 3. Cumulative review

Dance Curriculum Sample

Levels I-V	All Dance Genres
Objective: <i>For each student to understand the following concepts and demonstrate them according to level.</i>	
Expectancies	<p>Stage Presence:</p> <ol style="list-style-type: none"> 1. Focus 2. Intention 3. Quality of Energy 4. Storytelling <p>Style:</p> <ol style="list-style-type: none"> 1. Musical Interpretation and Quality of Movement 2. Facial Expression 3. Emotional Investment 4. Characterization <p>Use of Space – Self/General:</p> <ol style="list-style-type: none"> 1. Space Relative to Other Dancers 2. Personal Body Movement Through Space 3. Movement beyond limitations <p>Synchronicity – Choreography Only:</p> <ol style="list-style-type: none"> 1. Peripheral Vision 2. Mirroring Body Lines 3. Formations <p>Rhythm:</p> <ol style="list-style-type: none"> 1. Adagio vs. Allegro 2. Smooth vs. Staccato 3. Tempo 4. Accents 5. Movement Quality <p>Retention:</p> <ol style="list-style-type: none"> 1. Muscle Memory 2. Retaining Choreography 3. Repetition 4. Visualization