

Syllabi for Edwin Budd classes  
Theatre 1  
Film Studies  
Improvisation

Theatre 1 syllabus

Mr. Edwin Budd

Olympia High School

Mr. Budd says "Hello!"-

<https://youtu.be/owTvnDI2PiA>

(Links to an external site.)



Class objectives:

Students will be introduced and practiced in a general overview of theatre arts.

Process and subjects covered:

Class will be conducted through a small amount of lecture, small and large group participation work, individual performances, class presentations and written assessments.

Subjects covered: Theatre geography, body language (staging and blocking), vocal production, memorization technique, characterization, script analysis, improvisation, celebrity and the business of theatre

Required materials:

All classes- notebook for theatre only (this notebook may be sent around the class to other students, so binders don't work) and pen and pencil. There will be needs for poster-making and other craft supplies but students will get a month warning before these supplies are needed.

Class rules:

Classes will follow the code of conduct rules for the school with the following special requirements and privileges:

1. Seating- Students will receive assigned seats they are expected to report to after the first quarter.
2. Food & Drink – These items are permitted, until they become a “clean up” issue, then the class will be put on a water only restriction until Mr. Budd decides otherwise.
3. Electronic devices: These items need to be in book bags and turned off, unless instructed by Mr. Budd to use them.
4. Bathroom Pass- This pass is available after the first ten minutes and before the last ten minutes of class, you need not ask to go but be courteous as only one student is allowed out at a time.
5. Grooming- Hair, Make-up, application of perfumes or body sprays, etc. must be done before or after class.
6. Participation- Students are required to participate to Mr. Budd's level of expectation.

LaunchEd@Home Specific Policies:

Daily Attendance - Daily attendance will be taken by students responding to that day's required work. Students are expected to turn in their responses BEFORE THE END OF THE SCHOOL DAY NOT THE CALENDAR DAY for attendance.

Due Dates - Due dates are set for a physical schedule, meaning things are “due” at the end of the day it is due. There is a 48 hour grace period where students may submit work. Generally speaking, if work is submitted the same day it is due, I do not reduce points. If it is submitted the following day, it is docked 10 pts, and 20pts the day after

that, work will receive an incomplete after this time. **(THIS APPLIES TO FACE TO FACE STUDENTS AS WELL).**

Office Hours - My office hours remain the same whether the student is LaunchEd@Home or face-to-face. I may respond to an email or Remind message after hours, especially if it is a quick question that can be answered without looking something up, changing something on Canvas, etc.

Emailed Lessons, Emailed Assignments, Emailed Assessments and Possible Web Conferencing - It is expected that students have their laptop charged and that they check their Canvas email (standard email as a back up system) for any daily lessons, assignments or assessments which they would need to respond to by the end of that school day.

If a requirement for web conferencing is mandated by the school district before the end of the school year we will then comply and work that into our lessons. If this turns out to be the case then it will be expected that students have their video activated during web conferencing and that they are dressed appropriately for school as if they were attending face-to-face. Recording by students is not permitted. Students need to attend class digitally, as lectures will not be recorded. However, any notes, presentations, or other materials will be available online. Web conferencing for Launch Ed @ Home students will not be used in this class unless it becomes a course requirement.

SYLLABUS

FILM STUDIES

EDWIN BUDD

[Edwin.Budd@ocps.net](mailto:Edwin.Budd@ocps.net)

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### **Course Description**

Film Studies will introduce students to the film industry and history of cinema.

Emphasis will be placed on exposing the class to a wide variety of styles and genres.

Students formulate and justify criticisms of the works.

Hands-on projects, written analyses and participation in class discussions will be required.

### **Supplies**

- Pen or pencil. **Every day...no exceptions.**
- A notebook or folder dedicated to this class that will be **left in the classroom** is also required.
- Access to a charged laptop

- Streaming Netflix, Hulu, Amazon Instant Video or similar video on demand account is **not required**.

**The above services are recommended** for screenings at home.

In the event you miss a day of a screening, it is YOUR responsibility to watch that part of the film on YOUR time.

### **Grading (percentages are an approximation)**

**10 Film Screenings viewed in class or  
% home**

**10 Getting involved in class discussions  
%**

**80 Projects, critiques, analyses and tests  
%**

- Hands-on projects will be assignments that introduce various filmmaking careers to students.

These include a need for laptops and possible craft supplies for projects and presentations.

### **Attendance, Deadlines and Make-up Work**

Attendance is **VERY** important for this class.

We have a lot to cover in a short amount of time, so class will be starting **ON TIME**

Do not be tardy as you will not only be missing essential material, but will also be disrupting others in the class.

If you are absent it is YOUR responsibility to find out any work you may have missed and to find a way to make up viewing scenes you may have missed on YOUR time.

You have the number of days you missed +1 to complete and turn in your makeup work.

### **Film watching etiquette:**

1. REACTION IS GOOD
2. COMMENTARY IS BAD
3. EAT QUIETLY
4. NO SLEEPING

## 5. SIT UP!, AVOID HEADS ON DESKS.

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## TOPICS TIMELINE

(Films to be viewed in support of these topics will be announced at least a week in advance)

## **August and September : The Birth of Cinema/ Silent Film**

Students will...

Learn to recognize the preconditions necessary for the invention of cinema.

Understand the influence of patents worldwide on the development of motion pictures.

Discuss the ramifications of industry standards.

[TH.912.C.1.3](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Justify a response to a theatrical experience through oral or written analysis, using correct theatre / cinematic terminology.

[TH.912.C.3.3](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Critique, based on exemplary models and established criteria, the production values and effectiveness of school, community, and...

[LAFS.1112.RST.2.4](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific...

[ELD.K12.ELL.SI.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

English language learners communicate for social and instructional purposes within the school setting.

## **September : The Introduction of Sound / The Musical**

Students will ...

Identify the many ways that sound recording changed the nature of filmmaking.

Recognize usage of "Foley" sound editing and dubbing.

Understand the economic and social influences that led to the popularity of the musical.

[TH.912.C.1.4 \(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Research and define the physical/visual elements necessary to create theatrical / cinematic reality for a specific historical and/or...

[TH.912.C.3.1 \(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Explore commonalities between works of theatre /cinema and other performance media.

[ELD.K12.ELL.SI.1 \(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

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### **October : Censorship / The Comedy**

Students will...

Understand the effect of censorship on the film industry.

Discuss censorship in cinema from the "Hays Code" to modern political correctness.

Debate motion pictures responsibilities and rights regarding movie content.

[TH.912.S.1.4 \(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Compare the artistic content as described by playwrights and/or screenwriters, actors, designers, and/or directors with the final artistic product and...

[TH.912.C.1.6 \(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Respond to theatrical works by identifying and interpreting influences of historical, social, or cultural contexts.

[TH.912.C.2.7 \(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Accept feedback from others, analyze it for validity, and apply suggestions appropriately to future performances or designs.

[TH.912.H.1.5](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Respect the rights of performers and audience members to perform or view controversial work with sensitivity to school and...

[TH.912.H.2.6](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Explore how gender, race, and age are perceived in plays and how they affect the development of theatre/ cinema.

[LA.FS.1112.SL.2.4](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can...

[ELD.K12.ELL.SI.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

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## **November : The Studio System / The Western**

Students will...

Understand the effect of the studio system on the film industry.

Discuss the "Major" studios owning theater chains and identify the "Big Five" studios that made up the Hollywood Studio System.

Examine the effect of studio contracts on actors and directors.

[TH.912.C.1.7](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Justify personal perceptions of a director's vision and/or playwright's (screenwriter's) intent.

[ELD.K12.ELL.SI.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

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### **December : Patriotism and Propaganda / The War Film**

Students will...

Understand the effect of war on the film industry.

Discuss the ramifications of McCarthyism and the House Un-American Activities Committee.

Identify propaganda vs. patriotism and examine the role of war films on recruitment and war bonds.

[TH.912.H.1.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Analyze how playwright's and/or screenwriter's work reflects the cultural and socio-political framework in which it was created.

[LAFS.1112.SL.1.3](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among...

[LAFS.1112.WHST.3.9](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Draw evidence from informational texts to support analysis, reflection, and research.

[ELD.K12.ELL.SI.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

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## **January : Bias in Cinema / The Documentary**

Students will...

Understand the role of the documentary film on the film industry..

Discuss the effect of director bias and objectivity in the documentary.

Identify documentary vs. docudramas.

[TH.912.H.2.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Research the correlations between theatrical forms and the social, cultural, historical, and political climates from which they...

[TH.912.F.2.3](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Work collaboratively with others to survey the theatre and cinema activities / events in the school, community, and/or region to calculate their...

[TH.912.H.2.2](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Research and discuss the effects of personal experience, culture, and current events that shape individual response to theatrical...

[TH.912.H.2.8](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Analyze how events have been portrayed through theatre and film, balancing historical accuracy versus theatrical storytelling.

[TH.912.S.1.6](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Respond appropriately to directorial choices for improvised and scripted scenes.

[LAFS.1112.SL.1.2](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in...

[ELD.K12.ELL.SI.1 \(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

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## **February : Cinematography / Film Noir**

Students will...

Understand the effect of cinematography on the film industry..

Understand the vocabulary of cinematography.

Explain the effects that different camera angles, movements, framing, etc. have on the audience.

[TH.912.O.3.5 \(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Design technical elements to document the progression of a character, plot, or theme.

[TH.912.O.3.6 \(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Apply standard drafting conventions for scenic, lighting, and sound design to create production design documents.

[TH.912.S.3.1 \(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Articulate, based on research, the rationale for artistic choices in casting, staging, or technical design for a scene from...

[LAFS.1112.SL.2.5 \(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to...

[ELD.K12.ELL.SI.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

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### **March : Editing / The Suspense Film**

Students will...

Understand the role of the editing in storytelling.

Discuss the effect of editorial choices.

Discuss Hitchcock's influence.

[TH.912.O.1.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Research and analyze a dramatic text by breaking it down into its basic, structural elements to support development of a...

[TH.912.O.3.5](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Design technical elements to document the progression of a character, plot, or theme.

[LAFS.1112.WHST.2.4](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and...

[ELD.K12.ELL.SI.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

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### **April : The Director / The Drama Film**

Students will...

Understand the role of the director.

Discuss the evolution of the director's influence.

Identify common elements found in dramatic films.

[TH.912.H.2.5](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Apply knowledge of dramatic genres and historical periods to shape the work of performers, directors, and designers.

[TH.912.O.2.6](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Deconstruct a play or film, using an established theory, to understand its dramatic structure.

[TH.912.O.3.7](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Apply standard conventions of directing, stage management, and design to denote blocking and stage movement for production...

[TH.912.S.1.3](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Develop criteria that may be applied to the selection and performance of theatrical work.

[TH.912.S.1.4](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Compare the artistic content as described by playwright's (screenwriter's), actor's, designer's, and/or director's with the final artistic product and...

[TH.912.S.2.6](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Transfer acting and technical skills and techniques from one piece of dramatic text to another.

[ELD.K12.ELL.SI.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

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### **May : Film Analysis**

Students will...

Understand and identify the elements that make up a proper film analysis.

Discuss the elements of film analysis and how to find them when viewing a film. Discuss the importance of the difference of film analysis vs. film reviews.

Create high quality film analysis and film review.

[TH.912.F.3.4](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Discuss how participation in the arts supports development of life skills useful in other content areas and organizational...

[TH.912.S.1.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Describe the interactive effect of audience members and actors on performances.

[TH.912.S.3.9](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Research, analyze, and explain the processes that playwright's and/or screenwriter's , director's, designer's, and performer's use when developing a work...

[LAFS.1112.WHST.3.7](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a...

[ELD.K12.ELL.SI.1](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

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# Writing a film review (project recovery)

If for some reason a student can't complete the graded project they may opt to write a minimum of 400 word film review related to the genre. The film does not need be the film we are covering in class but it needs to be in the same genre and approved by Mr. Budd.

The following content must be included in the review...

Write a Title for the Review

The title should be catchy and can either play off a quote from the movie or the title of the movie. Make sure the title makes it clear what movie is being reviewed for the benefit of the audience.

## Write the Synopsis

The synopsis of the movie should be brief and include at least the basic setup of the movie. Be sure to include the main character's names. A synopsis should be no longer than 3-4 sentences.

## The Characters

Write about the performances by the actors, specifically talking about the main characters. Include what stood out to you, both good and bad, devoting a brief description to each actor. Another option is to list each actor then allot a sentence to discussing their contribution to the movie. A length of 3-4 sentences is adequate, though it can be longer depending on the number of actors discussed.

## The Story

Write about the film's story. Talk about what worked and what didn't, as well as whether it held up as a feature length movie or not. This should act as a follow up to the movie synopsis that started the review. Depending on the quality of the movie's plot, this section can be anywhere from four sentences to two paragraphs. However, do not spend too much time on this section.

## The Film's Content

Write about the type of content the film contained. Discuss whether there was a lot of violence, nudity or swearing without giving exact numbers or details. You can say more with a more concise comment than with a full paragraph. Also state whether the movie is family-friendly or not, as parents may read a movie review before deciding whether it is appropriate for their child. The length of this section depends on the amount of content you want to talk about, though it is best to keep it to one 4-5 sentence paragraph.

# Conclusion

Give your opinion on the movie, citing examples from previous sections in the review. End the review by stating whether or not you would recommend it to anyone. This section should be no longer than a paragraph. One sentence summarizing each section is enough.

## *Improvisation*

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**COURSE DESCRIPTION:** Students will spend the majority of class time on their feet engaged in various games and exercises designed to heighten honesty and creativity. We will start the year with improvisations which encourage the students to be simple and truthful, and gradually we will work toward improvisations which encourage quick thinking and following of impulses. In this way, the student will lose self-consciousness and free

his/her own natural impulses as an actor. In addition, students will also work on building a repertoire of improv exercises, work on presenting improv to an audience, develop characters through improv, and create scenes through improv.

**Students will be able ...**

1. To release the actor's natural impulses.
2. To maximize the actor's ability to think creatively on his/her feet.
3. To develop a physically free body on stage.
4. To enhance the actor's skills at simplicity and honesty.
5. To explore risk-taking on stage.
6. To optimize the actor's skills at comedy and improvisation.

**COURSE REQUIREMENTS AND SUPPLIES:**

- Please be willing to volunteer on a regular basis.
- Please turn off all cell phones, laptops and tablets for the entire class unless instructed to use them by Mr. Budd
- In addition to laptop have a one subject notebook and writing implement everyday.

**OTHER NOTES:**

This is a floating syllabus. Instruction plans may change, based on schedules, conflicts, and the progress of the class. There may also be other assignments throughout the year.

The class will perform an hour of improv for a general audience at the end of each semester, if a student can not perform in this improv show an alternative assignment will be given on a case by case basis.

**GRADING**

<b>Assignment (These grades do not take into account CFE score)</b>	<b>Percentage</b>
Quizzes and "In class" improv	50
Midterm: Improv Presentation or Written Test	25

Final: Improv Presentation or Written Test (this not the CFE, the CFE is it's own grade

25

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