

TEXAS
ESSENTIAL KNOWLEDGE
AND SKILLS

THEATRE ARTS
9-12
LEVELS I

**TEXAS ESSENTIAL KNOWLEDGE AND SKILLS
FOR THEATRE ARTS, GRADES 9-12**

**LEVEL ONE
STRAND 1: PERCEPTIONS**

**THE STUDENT DEVELOPS CONCEPTS ABOUT SELF, HUMAN RELATIONSHIPS, AND
THE ENVIRONMENT, USING ELEMENTS OF DRAMA AND CONVENTIONS OF
THEATRE.**

PRIMARY OBJECTIVE A

THE STUDENT IS EXPECTED TO IMPROVISE, USING EMOTIONAL AND SENSORY
RECALL.

- I. ENABLING OBJECTIVE/EXPECTANCY:** Recognize the relationship of sensory perception, imagery and concentration to life and acting.
- A. Introduction
 - B. Relationship to life and acting
 - 1. Aid to understanding subtext
 - a. Denotation
 - b. Connotation
 - 2. Integration with body and voice to create the total acting instrument

SUGGESTED ACTIVITIES:

1. Pantomime an action involving a specified object
2. Listen to a variety of specified musical selections and match them to a given list of emotions
3. Participate in a name memory game (Sitting in a circle, a person gives his or her first name and a humorous imaginary last name. The next person repeats the name and adds his/her own last name.)
4. Participate in a rhythmic concentration game. (Sitting in a circle, a person slaps his or her thighs, claps hands, and snaps right then left fingers while calling out his/her number and another person's number, all in a unified rhythm. The person who's number is called plays next. People who miss drop out of the game.)

II. ENABLING OBJECTIVE/EXPECTANCY: Apply sensory awareness of sight/sound/smell/taste/touch/kinesthesia to the creation of imagery and the perception of emotion.

- A. Sensory awareness, imagery, and perception of emotion through sight
- B. Through sound
- C. Through smell
- D. Through taste
- E. Through touch
- F. Through kinesthesia

SUGGESTED ACTIVITIES

1. Eat a piece of apple while describing its many qualities, and then perform the same activity using an imaginary apple to test sensory recall.
2. Given a variety of uncommon objects in a large bag, and without looking at them, feel their shape, width, and texture and then identify the objects.
3. After sitting quietly with eyes closed and listening to surrounding sounds, identify sounds that were heard.
4. Observe various people noting mannerisms and ways of walking, talking, gesturing, and handling objects and projecting possible motivations for their actions.
5. Use personal experiences by responding to imaginary stimuli using natural movement.
6. Use only smell and taste to identify a variety of concealed objects.

LEVEL ONE
STRAND 1: PERCEPTIONS

PRIMARY OBJECTIVE B

THE STUDENT IS EXPECTED TO DEVELOP AND PRACTICE THEATRE PREPARATION
AND WARM-UP TECHNIQUES

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will recognize the relationship of expressive use of the body to life and acting
 - A. Relationship to life and acting through communication
 1. Primary tool of communication
 2. Integration with voice and mind to create the total acting instrument
 - B. Vocabulary

- II. ENABLING OBJECTIVE EXPECTANCY:** The student will recognize and use preparatory techniques
 - A. Mental preparation
 1. Identification of inhibitions
 2. Objective analysis of the body
 3. Goal setting
 4. Tension and relaxation
 5. Warm-ups
 - B. Physical preparation
 1. Theory and safety procedures
 2. Tension and relaxation
 3. Warm-ups

- III. ENABLING OBJECTIVE EXPECTANCY:** The student will use the entire body and space in creative movement
 - A. Awareness and use of the body (Kinesthesia)
 1. Posture and body alignment
 - a. Identification of body areas
 - (1) Feet
 - (2) Legs
 - (3) Pelvic girdle
 - (4) Spine
 - (5) Shoulder girdle
 - (6) Arms hands
 - (7) Head
 - b. Centering
 - (1) Balance
 - (2) Shifting weight
 - c. Range of movement of specific body parts
 - (1) Moving whole body at once

- (2) Isolating body parts
- (3) Moving body parts in opposition to one another
- (4) Contrast between gesture and total body movement

B. Awareness and use of space

- 1. Exploration of non-locomotor movement in personal space
 - a. Stretching/extending
 - b. Bending/contracting
 - c. Shaking/jumping
- 2. Exploration of locomotor movement in environmental space.
 - a. Starting, stopping, turning
 - b. Walking, skipping, running
- 3. Moving in different directions
 - a. Forward, backward, sideways and diagonally
 - b. Toward center, away from center
- 4. Moving on different levels
 - a. High
 - b. Middle
 - c. Low
- 5. Leading with different body parts
- 6. Making shapes with the body
 - a. Round, smooth
 - b. Sharp, angular
 - c. Twisted
- 7. Shaping the space around the body
- 8. Moving with others
 - a. Ensemble movement
 - b. Complementary movement
 - c. Opposing movement

SUGGESTED ACTIVITIES:

- 1. Observe various people noting mannerisms and ways of walking, talking, gesturing and handling objects.
- 2. Students will listen to music and respond with movement
- 3. Participate in “mirror/audience”, with three people per group: 1 performer, 1 mirror and evaluator of the success of the mirror.

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will respond positively to constructive criticism.

A. Analysis as a participant

- 1. Effectiveness of rehearsal process
- 2. Effectiveness of movement in performance
- 3. Problems and potential solutions

- B. Analysis as an observer
 - 1. Effectiveness of movement in performance
 - 2. Problems and potential solutions

SUGGESTED ACTIVITIES:

- 1. Students will critique each other's performances and exercises using concrete observations and suggestions.
- 2. Students will self assess progress and final performances

LEVEL ONE
STRAND 1: PERCEPTIONS

PRIMARY OBJECTIVE C

THE STUDENT IS EXPECTED TO EMPLOY STAGE MOVEMENT AND PANTOMIME
CONSISTANTLY TO EXPRESS THOUGHTS, FEELINGS, AND ACTIONS

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will recognize real life movement as incorporated in stage movement.
- A. Introduction
 - B. Relationship to life and acting
 - C. Use of non-verbal communication

SUGGESTED ACTIVITIES:

1. Students will poses in a statue related to different descriptions. (I.e., love, red crime)
2. Listen to music and respond with movement.
3. In groups students will construct an imaginary machine with bodies.
4. Observe various people noting mannerisms and ways of walking, talking, and gesturing and handling objects and projecting possible motivations for their actions.
5. Student, in groups will create family portraits.

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will distinguish between pantomime and mime.
- A. Definition of pantomime and mime
 1. Mime-abstract and stylized
 2. Pantomime-defined and realistic
 - B. Movement techniques (Show distinction between mime and pantomime)
 1. Manipulation of imagined objects
 2. Gestures and actions
 3. Emotions and moods
 4. Movement traits
 - a. People
 - b. Animals
 - c. Objects

SUGGESTED ACTIVITIES:

1. Pantomime a single action in a 30-60 second time period
2. Play a game (ping-pong, tennis, baseball) using pantomime to create clear actions. Repeat using mime conventions.
3. After pantomiming a large, heavy object, improvise a scene in which the object becomes the center of the action.

III. ENABLING OBJECTIVE/EXPECTANCY: The student will demonstrate pantomime techniques.

- A. Combining and relating elements of space, energy and time as related to pantomime and mime.
 1. Developing phrases
 2. Developing patterns
- B. Organizing sequences
 1. Beginning, middle, and end
 2. Rising, falling
 3. Repetition, variation
- C. Motivation for movement
 1. Sensory stimuli and images (sound, sight, touch, taste, smell)
 2. Entrances and exits
 3. Conflict and dramatic action
 4. Symbols, ideas, and feelings
 5. Mime conventions (wall, box, rope pull, ladder, walk, stairs)
- D. Expressing images, ideas, symbols, and feelings

SUGGESTED ACTIVITIES:

1. Pantomime a story with beginning, conflict, resolution, ending and characterization in a 2-4 minute time period
2. Use pantomime to retell a designated story
3. Pantomime increasingly difficult activities, each involving a specific object
4. Mime video

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will use and analyze various audience-actor configurations and stage areas.

- A. Proscenium
 1. Proscenium arch
 2. Apron
 3. Acting area
 - a. Stage left, stage right

- b. Upstage, downstage
 - c. Onstage, offstage
 - d. DL, DC, DR, LC, C, RC, UL, UC, UR
 - e. Backstage, wings
- B. Arena
 - 1. North, east, south, west
 - 2. 12:00, 3:00, 6:00, 9:00
 - C. Thrust

SUGGESTED ACTIVITIES:

1. Identify the 9 basic stage areas on a given stage diagram
2. Identify the 9 basic stage areas by moving onstage to each specific area as directed by the instructor

V. ENABLING OBJECTIVE/EXPECTANCY: The student will apply/analyze/synthesize stage positions.

- A. In, out
- B. Above, below
- C. Covering
- D. Upstaging, Stealing
- E. Dressing the stage

SUGGESTED ACTIVITIES:

1. Distinguish between the 8 basic body positions by identifying the given positions on a diagram
2. Distinguish between the 8 basic body positions by assuming the given positions onstage as directed by the instructor

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will apply/analyze/synthesize/body positions.

- A. Posture
- B. Front, quarter, profile, three-quarter, back
- C. Open, closed
- D. Give and take, shared

SUGGESTED ACTIVITIES:

1. Working with a partner, give and follow stage directions
2. Working with a partner, make stage crosses in relation to each other, sharing, giving, and taking focus

VII. ENABLING OBJECTIVE/EXPECTANCY: The student will apply/analyze/synthesize stage crossings.

- A. Straight
- B. Curved
- C. Counter-cross

SUGGESTED ACTIVITIES:

1. Define the word blocking
2. Define the standard abbreviations for stage movement and areas

VIII. ENABLING OBJECTIVE/EXPECTANCY: The student will follow blocking directions.

- A. Follow verbal directions
- B. Follow written directions
- C. Use appropriate terminology

SUGGESTED ACTIVITIES:

1. Demonstrate proper and improper methods of executing stage movement
2. Given specific stage directions, demonstrate standard techniques of stage business utilizing a specific hand or costume prop
3. Identify standard techniques of stage business, i.e. freeze, take, cross, give, cheat out

IX. ENABLING OBJECTIVE/EXPECTANCY: The student will apply/analyze/synthesize stage business techniques

- A. Verbal directions
- B. Written directions
- C. Using applicable actions
 1. Standing, walking, and turning
 2. Sitting, rising, and kneeling
 3. Entering, exiting
 4. Gestures, facial expression
 5. Handling properties
 6. Eating, drinking
 7. Laughing, crying
 8. Embracing, kissing

SUGGESTED ACTIVITIES:

1. Mark a script for blocking and business, using standard abbreviations when applicable
2. Arrange physical items and people to achieve a definite specified relationship on stage
3. Assume a variety of stage positions while carrying on a conversation with a partner, observing the resulting differences in character relationship, meaning, and strength
4. After playing a simple situation, in a variety of settings, discuss how the placement of furniture and objects influences blocking, characterization, focus of attention, motivation, and character relationships

LEVEL ONE
STRAND 1: PERCEPTIONS

PRIMARY OBJECTIVE D

THE STUDENT IS EXPECTED TO DEVELOP AND PRACTICE EFFECTIVE VOICE AND
DICTION TO EXPRESS THOUGHTS AND FEELINGS

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will recognize the relationship of expressive use of the voice to life and acting.
- A. The voice as the primary tool of communication
 - B. The integration with body and mind to create the total acting instrument

SUGGESTED ACTIVITIES:

1. View and discuss a film which illustrates the process of voice production
2. Identify and explain the function of the parts of the vocal anatomy
3. List in order the 4 steps of sound production and explain what takes place anatomically in each step

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will mentally prepare for effective use of the voice
- A. Identify inhibitions
 - B. Objective analysis of the voice
 - C. Goal setting
 - D. Tension and relaxation
 - E. Warm ups

SUGGESTED ACTIVITIES:

1. Have students count in a normal voice to 10 to determine their place on the volume scale with 10 as loud and 1 as soft.
2. To determine vocal range, match pitch with a piano or another musical instrument by saying the alphabet with A as low and go up as high as you can go, one pitch at a time.
2. Focus on using the diaphragm to project voice evenly while maintaining pitch.

III. ENABLING OBJECTIVE/EXPECTANCY: The student will relax and warm up the vocal mechanism

- A. Physical preparation through theory and safety procedures
- B. Tension and relaxation
- C. Warm ups

SUGGESTED ACTIVITIES:

1. Develop and use standard relaxation and warm up routine. Combine with physical warm ups.
2. Focus on using the diaphragm to project voice evenly while maintaining pitch. Arrange group into a circle and assign clock positions. Ex. Bobby is at 12 and talks to Mary at 5. When working with more than 12 students, create multiple clocks. When directed student(s) will talk to designated clock positions

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will practice proper respiration

- A. Relaxation
- B. Posture
- C. Diaphragmatic breathing
 1. Steadiness of vocalization
 2. Volume variation
 3. Timing, duration and phrasing

SUGGESTED ACTIVITIES:

1. Practice reading a given 1 minute passage with a single breath
2. Read long phrases requiring emotional display and projection in a single breath without struggle and with believability

V. ENABLING OBJECTIVE/EXPECTANCY: The student will practice proper phonation

- A. Pitch
 1. Inflection, intonation
 2. Flexible range
- B. Faulty tone production
 1. Breathiness
 2. Glottal stop
 3. Harshness
 4. Hoarseness

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will practice proper resonance

- A. Reinforcement of tone
 1. Oral resonance

2. Nasal resonance
- B. Faulty resonance: nasality

VII. ENABLING OBJECTIVE/EXPECTANCY: The student will practice proper articulation

SUGGESTED ACTIVITIES:

1. Locate and identify the articulators, i. e. Vocal cords, Hard and soft palate, Alveolar ridge, Teeth, Tongue, Lips, Lower Jaw
2. Execute tongue twisters (e.g. Dr. Seuss' Fox in Socks)
3. Students will select a diction warm up (Ex "To sit in solemn silence . . .") and say it in 3 different voices, 1 sleepy, 1 post dentist visit, 1 angry, etc., and keep phonation, resonance and articulation clear enough for understanding.

VIII. ENABLING OBJECTIVE/EXPECTANCY: The student will practice proper projection

- A. Mental focus
 1. Specific images and thoughts
 2. Desire to share with audience
- B. Elimination of tension
- C. Breath control
- D. Audibility
 1. Intensity and strength rather than volume
 2. Amplification through resonating cavities
- E. Pitch
- F. Diction
 1. Specific thoughts
 2. Clear enunciation
 3. Controlled speed

SUGGESTED ACTIVITIES:

1. Present a scene requiring whispered conversation so that voices are clearly audible
2. Say a given line 5 different times expressing a distinctly different emotion each time. Accurately chart the volume level for each emotion as high, medium or low
3. Say a given line 3 different times expressing a distinctly different emotion each time. Accurately chart the pitch level for each emotion as high, medium or low

IX. ENABLING OBJECTIVE/EXPECTANCY: The student will practice proper pronunciation

- A. Articulation of consonants, vowels and diphthongs
- B. Syllabification
- C. Regional variation

SUGGESTED ACTIVITIES:

1. Use a dictionary to seek the correct pronunciation of assigned and unfamiliar words
3. Correctly pronounce words from a list of commonly mispronounced words
4. Define the word pitch
5. Define the terms dealing with vocal quality
6. Perform scenes from plays, which rely heavily on vocal flexibility and characterization (e.g. Dylan Thomas' Under Milkwood, Edgar Lee Master's Spoon River Anthology.)

LEVEL ONE
STRAND 1: PERCEPTIONS

PRIMARY OBJECTIVE E

THE STUDENT IS EXPECTED TO DEFINE AND GIVE EXAMPLES OF THEATRICAL CONVENTIONS (TIME, SETTING, FOURTH WALL, VISUAL ELEMENTS)

- I. ENABLING OBJECTIVE/EXPECTANCY:** The students will be able to identify and define basic theatrical conventions.
- A. Theatrical conventions
 - 1. Fourth Wall
 - 2. Passage of time
 - 3. Dream sequencing and imaginary representations
 - 4. Soliloquies and asides
 - 5. Presentational and Representational performances
 - 6. Mood music, sound effects, lighting effects
 - 7. House lights dimming, applause, curtain calls, curtain open/close, light up/out
 - B. Theatre etiquette

SUGGESTED ACTIVITIES:

- 1. Students will correctly identify and define theatrical convention terms
- 2. Students will perform improv incorporating theatrical conventions

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will perform a role appropriate for setting, situation, mood, and style
- A. Use of external factors
 - 1. Make up
 - 2. Costume
 - 3. Properties
 - 4. Setting
 - 5. Lighting
 - 6. Sound
 - 7. Configuration of size of stage and auditorium
 - A. Rehearsal process
 - 1. Observation, recall, and imagination
 - 2. Experimentation
 - 3. Selection
 - 4. Refinement
 - B. Learning of lines and dramatic sequence
 - C. Concentration
 - D. Cue pickup and reciprocal response

E. Projection

II. ENABLING OBJECTIVE/EXPECTANCY: The student will demonstrate ensemble attitude and behavior in rehearsal and performance

A. Cooperation with director

1. Prompt for rehearsals
2. Attentive, enthusiastic
3. Receptive to direction

B. Cooperation with other actors

1. Friendly, courteous
2. Attentive and responsive (reciprocal acting)
3. Quiet backstage
4. Ensemble attitude

C. Cooperation with crewmembers

1. Friendly, courteous, and appreciative
2. Careful with props, costumes, and make up
3. Quiet backstage
4. Company attitude

SUGGESTED ACTIVITIES:

1. Students will perform short scenes in groups including director, cast and crew practicing proper attitude and courtesy. Students will switch responsibilities and perform another scene, i.e. cast becomes crew and crew becomes cast.

LEVEL ONE
STRAND 1: PERCEPTIONS

PRIMARY OBJECTIVE F

THE STUDENT IS EXPECTED TO ANALYZE AND DESCRIBE THE INTERDEPENDENCE OF ALL THEATRICAL ELEMENTS

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze a script.
- A.** Plot
 - B.** Character
 - C.** Theme
 - D.** Dialogue
 - E.** Rhythm, Music and Sound
 - F.** Visual aspects – sets, lights, costume, makeup and stage pictures

SUGGESTED ACTIVITIES:

1. After the class has read a script, students in groups will identify each theatrical element and the importance each will play in the production of the play. Each group will produce and perform a scene from the play.
2. Students will each read a play and determine time, budget, facility and personnel requirements to produce it. They will also analyze the detriment to any of the elements if time, budget, facility and or personnel are limited.

LEVEL ONE
STRAND 2: CREATIVE EXPRESSION/PERFORMANCE

STUDENT INTERPRETS CHARACTERS, USING THE VOICE AND BODY EXPRESSIVELY, AND CREATES DRAMATIZATIONS

PRIMARY OBJECTIVE A

THE STUDENT IS EXPECTED TO DEMONSTRATE SAFE USE OF THE VOICE AND BODY

- I. **ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze and evaluate effectiveness of voice in theatrical events

- II. **ENABLING OBJECTIVE/EXPECTANCY:** The student will explore vocal characterization and dialect
 - A. Vocal Characterization
 1. Distinctive pronunciation (lisp, slur and stutter)
 2. Intonation patterns
 3. Distinctive rhythm and pacing
 - B. Dialects
 1. Regional
 2. National

- III. **ENABLING OBJECTIVE/EXPECTANCY:** The student will integrate voice and movement.

- IV. **ENABLING OBJECTIVE/EXPECTANCY:** The student will respond positively to constructive criticism

SUGGESTED ACTIVITIES:

1. View professional actors in a film and analyze their vocal and physical character choices.
2. Select a play that utilizes a regional dialect and prepare a scene or a monologue.
3. Improvise a scene using vocal characteristics of different type and participate in a peer critique session.
4. After a discussion of the dialect regions of the United States with emphasis on specific geographic regions, students will prepare a scene from a play that uses dialect such as *The Adventures of Tom Sawyer*, *Spoon River Anthology*, *This Property is Condemned*, or *The Voice of the Prairie*.

5. Given a situation, improvise a character that has a distinctive pronunciation pattern and have that character interact with another student's improvised character.
6. Select a scene or monologue from one of Shakespeare's plays and identify the meter.
7. As a small group, improvise a "machine" using the body as the moving parts and incorporating the sounds of the machine.

LEVEL ONE
STRAND 2: CREATIVE EXPRESSION/PERFORMANCE

PRIMARY OBJECTIVE B

THE STUDENT IS EXPECTED TO ANALYZE A CHARACTER FROM A SCRIPT,
DESCRIBING PHYSICAL, INTELLECTUAL, EMOTIONAL AND SOCIAL DIMENSIONS

- I. ENABLING OBJECTIVE/EXPECTATION:** The student will recognize the relationship of improvisation to life and acting.
- A. Selecting details
 - B. Clarifying offstage events
 - C. Examining various viewpoints
 - D. Projecting possible outcomes
 - E. Exploring subtext
- II. ENABLING OBJECTIVE /EXPECTANCY:** The student will prepare characterization of a role appropriate for setting, situation, mood and style.
- A. Resources
 - 1. Observation of people
 - 2. Recall of past experiences
 - 3. Imagery: animals, objects
 - 4. Similarities and differences between the actor and the character
 - B. Physical Characteristics
 - 1. Posture and Walk
 - 2. Gestures and business
 - 3. Facial expressions
 - 4. Eyes
 - C. Vocal Characteristics
 - D. Dialogue interpretation
 - 1. Choice of words and phrases
 - 2. Images
 - 3. Sentence structure
 - 4. Unusual characteristics: dialect, mannerisms
 - 5. Subtext
 - E. Rhythm and timing

SUGGESTED ACTIVITIES:

- 1. Observe actors on film using various dialects.
- 2. Observe actors on film in voice-over roles w/ music (e.g. Labyrinth)
- 3. Maintain a journal of observations taken from public gathering spaces such as a mall.

4. Research the life of an actor from any period in history and discuss the factors for the culture and historical period, which affected his or her work.
5. After thorough analysis of the character of Laura from Tennessee Williams' The Glass Menagerie, physically manifest Laura's character by altering body positions and characteristics in a previously memorized scene from the play to enhance age, health, emotional, and sociological characteristics
6. Given a specified situation, recognize how clothing affects one's psychological being by improvising a 3-minute scene in which the character experiences physical discomfort due to clothing, which is too small or too hot, and selects to alter the situation
7. Given an 18th century play with young characters, perform a 5-minute duet acting scene with special emphasis on the physical interpretation and development of a character
8. As an assigned character, relate to a nondescript object as though it were a small animal, a possession of great value, a baby, a musical instrument, etc.
9. Develop a character in an appropriate setting and situation based on a unique costume or prop indicative of the character
10. Experiment with the dramatic effects of movement by blocking the same scene in a variety of ways
11. Portray a stereotyped character in a simple dramatic situation, and then replay the scene retaining the basic character traits but avoiding trite mannerisms
12. Write similes to describe speech and movement of a character (he sounds like...she walks like...) and improvise action to define the walk, posture, and habits of movement

II. ENABLING OBJECTIVE/EXPECTANCY: The student will perform a role appropriate for setting, situation, mood, and style.

A. Performance of role

1. Use of external factors
 - a) Makeup
 - b) Costume
 - c) Properties
 - d) Setting lighting
 - e) Sound
 - f) Configuration and size of stage and auditorium
2. Rehearsal process
 - a) Observation, recall and imagination
 - b) Experimentation
 - c) Selection

- d) Refinement
- 3. Learning of lines and dramatic sequence
- 4. Concentration
- 5. Cue pickup and reciprocal response
- 6. Projection

SUGGESTED ACTIVITIES:

1. Experiment with the dramatic effects of movement by blocking the same scene in a variety of ways.
2. Portray a stereotyped character in a simple dramatic situation, and then replay the scene retaining the basic character traits by avoiding trite mannerisms
3. Using three of the external factors create a character that is appropriate for children's theatre.
4. Select an historical figure and create a situation using that character.

LEVEL ONE
STRAND 2: CREATIVE EXPRESSION/PERFORMANCE

PRIMARY OBJECTIVE C

THE STUDENT IS EXPECTED TO PORTRAY BELIEVABLE CHARACTERS WHEN
APPLYING ACTING CONCEPTS, SKILLS, AND TECHNIQUES

- I. ENABLING OBJECTIVE/EXPECTATION:** The student will explore theories of acting
- A. Emotional vs. intellectual approach
 - B. Technical vs. intuitive methods

SUGGESTED ACTIVITIES:

1. Demonstrate the “magic if” by improvising a 3-minute scene based on a specified situation
2. Demonstrate the presentational approach in a 5-minute improvisation based on a specified situation
3. Explain Stanislavski’s approach to acting in a 5-10 minute oral report based on the student’s reading of An Actor Prepares
4. Contrast 5 emotional/intellectual concepts of acting
5. Contrast 5 technical/intuitive methods of acting
6. Analyze his or her own approach to acting comparing materials read \and discussed in class to his or her own performances in various scenes/plays with at least 5 points of comparison
7. Summarize the various approaches to acting including accurate explanations of at least 3 different approaches
8. Discuss and demonstrate the Stanislavski System
9. Research and report on superstitions associated with acting

- II. ENABLING OBJECTIVE/EXPECTATION:** The student will explore historic production and acting styles

- A. Historic production
 1. Classic
 - a. Greek
 - b. Roman
 2. Eastern
 - a. Chinese

- b. Japanese
 - c. Indian
- 3. Renaissance
 - a. Neo-classic
 - b. Commedia dell'arte
- 4. Elizabethan
- 5. Restoration
- 6. Nineteenth century
- 7. Twentieth century

B. Acting Styles

- 1. Classic
 - a. Greek
 - b. Roman
- 2. Eastern
 - a. Chinese
 - b. Japanese
 - c. Indian
- 3. Renaissance
 - a. Neo-classic
 - b. Commedia dell'arte
- 4. Elizabethan
- 5. Restoration
- 6. Nineteenth century
- 7. Twentieth century

SUGGESTED ACTIVITIES:

1. Select, interpret, and perform a selection from literature including vividness of expression pauses and variety
2. Given a character and situation, improvise a scene and then replay the scene replacing conventional speech with gibberish maintaining communication of plot and character
3. Interpret the lines in a reader's theatre scene with adequate volume, clarity, flexibility, topping, timing and build
4. Perform collectively with other students a choral reading of poetry (e.g. Carl Sandburg's "The People, Yes") choric speeches from a classical Greek play (e.g. Oedipus Rex), and a musical comedy choral number (e.g. "River City" from The Music Man)
5. Concentrate on vocal interpretation by rehearsing and recording scenes from radio plays
6. Vocally develop a character from a given scene in a 2-minute tape recording with major focus on age, health, emotion, philosophy, and poetical content

7. Use voice and movement to interpret an assigned word or phrase from a designated poem blending with other actors in the creation of a montage of the poem that occurs without concern for sequence of lines
8. Interpret speeches from a classical and a modern verse drama
9. Portray a variety of characters from the same play
10. Work with the class as a body to perform the role of the Chorus in the Greek play The Oresteia with appropriate choric movement and delivery
11. Read a play by William Shakespeare and analyze a major character from that play making specific reference to vocal and physical techniques the actor must utilize in order to effectively portray that character in the Elizabethan style
12. Work with students in groups of 2-4 and perform a 10 minute scene from a play exhibiting the commedia dell-Arte style
13. Compile a notebook for a scene in a play representative of the Restoration period which includes a 2-3 page detailed character analysis for a major character in the scene, a costume design for the same character, a musical composition representative of the period with rationale for the composition, and the selection of a present day actor/actress to portray the major character with rationale for the casting
14. Work with students in groups of 2-5 and perform a 10 minute scene from a play representative of the Restoration period
15. Work with students in groups of 2-5 and perform a 10 minute scene from a play representative of the comedy of manners style
16. Research the life of an actor from any period in history and discuss the factors for the culture and historical period that affected his or her work

III. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate effectiveness of characterization in personal and group creative experiences

- A. Effectiveness of planning process
- B. Effectiveness of rehearsal process

SUGGESTED ACTIVITIES:

1. Prepare for portrayal of a specific character by analyzing the play citing the genre, dramatic structure, super objective, and contributing objectives of the play
2. Make a list of ways in which the actor and the assigned character are alike and different and explain how he or she will communicate these unique qualities

3. Given an event from a newspaper or real life experience, work with other students to create a scene based on the story in which plot is the most important element, while another group creates a scene in which theme is emphasized, while another group creates a scene in which the characters receive the focus. Afterwards, the class will analyze how variations in focus affect audience response
4. Assemble a pictorial collage of items that might belong to a real person or literary character, and then have the class discuss the character traits and person

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will respond positively to constructive criticism

- A. Effectiveness of characterization in performance
- B. Problems and solutions

SUGGESTED ACTIVITIES:

1. Analyze a character from a specific play by citing the physical, emotional, social and intellectual characteristics with support for each characteristic drawn from specific references to what the author says about the character, what the character says about himself, and what other characters say about the character to be portrayed
2. Demonstrate subtext while performing a role in a specified scene/play through facial expressions, gestures, and movement that reflect the inner monologue of the character as well as his spiritual presence consistent with the playwright's intent
3. Analyze a play for clues to character attitudes, personality, interests, needs, abilities, etc. found in the playwright's description, in action and dialogue by the character, by others reacting to the character, and by others talking about the character
4. Write a brief autobiography of a character up to the point where the play begins including family, background, education, and life experiences that led to significant present interests and attitudes
5. Invent an improvisation revealing how a character is repelled by someone and attracted to someone else
6. Improvise scenes in which the character reacts to good news, disappointment, embarrassment, tragedy, surprise, and discovery
7. Prepare for an in-depth characterization of a role by analyzing the play and writing a detailed biographical profile of the character
8. Using improvisation, exchange roles with another actor in a scene or play in order to better understand the dramatic action of a scene and to discover new details and approaches to characterization

- V. ENABLING OBJECTIVE /EXPECTANCY:** The student will analyze and evaluate effectiveness of characterization in theatrical events
- A. Effectiveness of characterization in performance
 - B. Problems and potential solutions

SUGGESTED ACTIVITIES:

1. Deduce the subtext behind each line of particular character in a specified scene/play based on understanding of the character derived from script analysis
2. Analyze a play for clues to character attitudes, personality, interests, needs, abilities, etc. found in the playwright's description, in action and dialogue by the character, by others reacting to the character, and by others talking about the character
3. Analyze the acting performances in plays, movies, and television shows to determine the basic conception of the roles, the motivations employed, and the techniques selected to express thoughts and feelings, and then discuss how these all fit together in a total characterization
4. After having analyzed and portrayed a character in a scene, extend the scope of characterization by placing the character in a totally different situation and improvising the dramatic action
5. After having analyzed and portrayed a character in a scene, extend the scope of characterization by working with other students to select characters from different plays and improvising their interaction

LEVEL ONE
STRAND 2: CREATIVE EXPRESSION/PERFORMANCE

PRIMARY OBJECTIVE D

THE STUDENT IS EXPECTED TO IMPROVISE, WRITE AND REFINE MONOLOGUES,
SCENES, AND VIGNETTES TO CONVEY MEANING TO THE AUDIENCE

- I. ENABLING OBJECTIVE/EXPECTATION:** The student will recognize the relationship of improvisation to life and acting
- A. Heightening perception
 - B. Improving listening
 - C. Developing concentration
 - D. Selecting details
 - E. Freeing imagination
 - F. Experimenting with variables of voice and movement
 - G. Integrating voice and movement
 - H. Maintaining spontaneity
 - I. Exploring environments
 - J. Clarifying offstage events
 - K. Examining various viewpoints
 - L. Projecting possible outcomes
 - M. Exploring subtext
 - N. Trusting intuition
 - O. Cooperating with others

SUGGESTED ACTIVITIES:

1. Execute a pantomime in which he or she overhears a one-sided telephone conversation, writes a note to the person on the phone, and hurries out of the room. The tone and content of the conversation should be apparent in the student's believable facial reactions, gestures, and gross movement.
2. Observe a partner's appearance for 30 seconds, turn away while the partner makes a minor change in appearance, and correctly identify the change within 15 seconds from turning to face the partner once again.
3. Given an object, situation, and character by the teacher, improvise a 1-2 minute scene that reveals the character's thoughts, needs and desires in dialogue, manipulation of the object, and physical movement
4. Improvise a 1-2 minute scene based on a specified character and situation. The character must respond verbally, sensually, and physically to weather, time of day, and specific location.

5. Given a specified situation, improvise a 2-3 minute scene that requires response to specific sensory influences
6. Improvise a 2-3 minute scene that centers on similar social experiences to those of a specific character from a given play
7. Working in groups of 3-5, improvise a scene based on specified situations and characters
8. Create a scene around 4 unrelated words
9. Working in a group, create a strange situation in which a series of 4 unrelated words play an integral part as important objects

II. ENABLING OBJECTIVE/EXPECTATION: The student will create the components of an improvisation

- A. Characterization (Who)
- B. Dramatic structure (What)
 1. Beginning – Exposition, Initial Incident
 2. Conflict
 3. Rising Action and Climax
 4. Conclusion or Resolution
- C. Setting (When, Where)
- D. Motivation (Why)
- E. Technique (How)

SUGGESTED ACTIVITIES:

1. Use a newspaper story for an improvisation with beginning, conflict, reaction, and ending
2. Use an historical event as a basis for an improvisation with....
3. Use a painting as the basis for an improvisation with ...
4. Use a photograph as the basis for an improvisation with...
5. Working in groups of 3-5, tape an improvisation and write a script based on the same characters and situation. The script will have dramatic structure and contain dialogue based on that in the improv
6. Improvise a scene based on a simple original plot
7. Read a simple outline of a scene and improvise 4 different possible endings
8. Working in groups of 3-5, improvise a scene which displays characterization, beginning, conflict, resolution, and ending

III. ENABLING OBJECTIVE/EXPECTATION: The student will apply improvisation techniques as a rehearsal tool

- A. Individual
- B. Ensemble
 - 1. Trust and support
 - 2. Response and reaction

SUGGESTED ACTIVITIES:

1. Respond spontaneously to a situation originated by another actor
2. Given a character objective and not knowing the objective given to another actor, improvise a scene so as to achieve the objective while preventing the other actor from achieving his or her objective
3. Participate in a scene in which actors trade off with other actors from the bench on given signals, maintaining the assumed character without interrupting the progress of the scene
4. Improvise a duet scene in which both characters are limited to using only the lines “Do you mind?” and “I beg your pardon.”

IV. ENABLING OBJECTIVE/EXPECTATION: The student will analyze and evaluate effectiveness of improvisation in personal and group creative experiences

- A. Effectiveness of planning process
- B. Effectiveness of improvisation in rehearsal process

SUGGESTED ACTIVITIES:

1. With a partner, quickly choose characters with opposing lines of interest and a situation necessitating action and improvise a scene
2. Observe a scene in progress, and join in the improvisation at the opportune moment as a character that can further the dramatic action

V. ENABLING OBJECTIVE/EXPECTATION: The student will respond positively to constructive criticism

- A. Effectiveness of improvisations
- B. Problems and potential solutions

SUGGESTED ACTIVITIES:

1. Observe an improv in class and present constructive criticism citing the strong and weak points of the improv according to standard performance criteria with justification for each point made.

2. Observe several improvisations, stopping after each to write down constructive criticism. After all criticisms are collected, have students determine which criticisms go to their improvisation.

VI. ENABLING OBJECTIVE/EXPECTATION: The student will analyze and evaluate effectiveness of improvised theatrical events

- A. Effectiveness of improvisations
- B. Problems and potential solutions

SUGGESTED ACTIVITIES:

1. Observe an improv in class and constructively evaluate the improv referring to characterization, response, and structure with justification for each point

LEVELS I-V**
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

**THE STUDENT APPLIES DESIGN, DIRECTING, AND THEATRE PRODUCTION
CONCEPTS AND SKILLS**

****Note: This strand contains the content of all the technical theatre components in order to align this document with the TEKS. The teacher will need to choose at what level it is appropriate to teach this content.**

PRIMARY OBJECTIVE A

THE STUDENT IS EXPECTED TO DEVELOP AND PRACTICE STAGE CRAFT SKILLS

- I. ENABLING OBJECTIVE/EXPECTATION:** The student will comprehend and apply safety procedures
- A. Construction
 - B. Operation
 - C. Strike
- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze and evaluate effectiveness of scenery in theatrical events
- A. Effectiveness of scenery in a production
 - B. Problems and potential solutions
- III. ENABLING OBJECTIVE/EXPECTATION:** The student will demonstrate specified scenic construction techniques
- A. Practical requirements for scenery
 - 1. Safe
 - 2. Strong
 - 3. Lightweight, portable
 - 4. Economical
 - 5. Reusable
 - B. Materials
 - 1. Lumber
 - 2. Fabrics
 - 3. Plastics
 - 4. Metals
 - 5. Hardware
 - a. Nails
 - b. Screws
 - c. Bolts, washers, nuts

- d. Hinges
- e. Special scenic hardware
- f. Tools
 - (1) Functions
 - (a) Measuring
 - (b) Cutting
 - (c) Gripping
 - (d) Driving
 - (e) Boring
 - (f) Welding
 - (2) Types
 - (a) Hand
 - (b) Power
 - (3) Measuring and cutting
 - (a) Translating scale into actual dimensions
 - (b) Allowing for width of saw blade
 - (c) Double checking dimensions before cutting
 - (4) Joinery
 - (a) Butt joint
 - (b) Mitered joint
 - (c) Lap joint
 - (d) Scarf joint
 - (e) Halved joint
 - (f) Notched joint
 - (5) Padding
 - (6) Covering
 - (a) Canvas, muslin
 - (b) Cardboard, wood

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will demonstrate specified painting techniques

A. Color

- 1. Hue
- 2. Intensity
- 3. Value
- 4. Color wheel

B. Materials and tools

- 1. Paint: latex, scene casein, acrylic, enamel, varnish, lacquer, shellac, and aniline dye
- 2. Paint applicators
 - a) Brushes: priming, lay-in and lining
 - b) Rollers
 - c) Spray guns, Hudson sprayer
- 3. Tools
 - a) Bow snapline
 - b) Charcoal

- C. Mixing paint
 - 1. Pigment
 - 2. Binder
 - 3. Medium
- D. Technique
 - 1. Sizing, priming
 - 2. Spattering
 - 3. Spraying
 - 4. Stippling
 - 5. Sponging
 - 6. Rolling
 - 7. Dry brushing
 - 8. Stenciling
 - 9. Lining

V. ENABLING OBJECTIVE/EXPECTANCY: The student will demonstrate scenic mounting and shifting techniques

- A. Joining flats
 - 1. Lashing
 - 2. Hinging: loose-pin, tight-pin' Dutchman
- B. Stiffening and bracing
 - 1. Stiffening batten: hinged, s-hooks
 - 2. Stage brace
 - 3. Jack
- C. Rolling scenery
 - 1. Lift jack, tip jack
 - 2. Outrigger
 - 3. Wagon
 - 4. Jack knife stage
 - 5. Revolving stage
- D. Flying scenery
 - 1. Hemp (rope) system
 - 2. Counterweight system

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will apply scenic set up procedures

- A. During Set up
 - 1. Review safety procedures
 - 2. Mount and rig scenery
 - 3. Rig masking
 - 4. Compile present and shift charts
 - 5. Spike shift positions
- B. During Rehearsals
 - 1. Establish performance routine
 - a) Check rigging and special scenery

- b) Present scenery
 - c) Check set up against present chart
 - 2. Rehearse and perfect scene shifts
- C. During Performances
- D. During Strike
 - 1. Review safety procedures
 - 2. Dismantle scenery
 - 3. Salvage materials and hardware
 - 4. Return any borrowed or rented items
 - 5. Catalogue and store stock scenery
 - 6. Service and store tools and equipment
 - 7. Clean scene shop, stage, and storage areas
 - 8. Catalogue and store ground plans, working drawings, renderings, models, and photographs in scenic library
 - 9. Submit scene shift charts and cue sheets to rehearsal assistant for inclusion in production book
 - 10. Inventory and order lumber, fabric fasteners, hardware, paint, and other replacement supplies
 - 11. Return to standard stage set up

VII. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate effectiveness of scenic procedures in personal and group creative experiences

- A. Effectiveness of scenic design
- B. Effectiveness of scenic construction procedures, set up and running crew

VIII. ENABLING OBJECTIVE/EXPECTANCY: The student will respond positively to constructive criticism

- A. Problems
- B. Potential solutions

SUGGESTED ACTIVITIES:

1. Show knowledge of the development of twentieth century stage scenery by collecting in a notebook information and pictures for each of 10 designated famous designs
2. Identify set construction terminology.
3. Discuss the characteristics of scenery and how it aids in the interpretation of a play
4. Research the evolution of scenic design and discuss the characteristics of scenery in the major historical periods
5. Draw a ground plan to scale for a given set
6. Prepare a series of working drawings to scale for a given set: elevations, sections, and details

7. Draw a perspective sketch for a given set
8. Prepare a color rendering for a given set
9. Construct a model for a given set
10. Experiment with a model of, or an actual UIL unit set, to discover the numerous ways the elements can be arranged to create different settings
11. Design the set for a given play using the UIL unit set
12. Demonstrate knowledge of theatre safety on a written test
13. Identify and demonstrate safety rules, proper handling of tools, and location of safety devices in the stage and shop areas
14. Operate specified stage equipment and tools correctly and safely
15. Demonstrate the functions of various hand tools and proper usage techniques. Execution of each tool function must be correct according to safety and usage criteria.
16. Explain the safety procedures, which should be followed when mounting, and shifting scenery
17. Construct a basic flat
18. Construct and leg-up a basic platform
19. Given materials and tools, construct both a rigid and a collapsible platform according to size and safety requirements specified by the instructor
20. Given materials and tools, construct a stair unit with three steps capable of supporting 700 pounds according to safety and design specifications
21. Given a specific ground plan design an efficient and practical plan for shifting the scenic elements
22. After testing sight lines and determining various masking needs for a specific stage setting, make both horizontal and vertical sectional drawings which are consistent with set design and house plan
23. Identify construction terminology
24. Identify the basic tools used in scenery painting

25. Demonstrate techniques of highlighting and tone in painting scenery by application of painting techniques and finishing methods to stage flats, appropriate to three-dimensional effect and design intention
26. Match tools and equipment used in repair, mounting, and shifting of scenic elements
27. Experiment with the limitations and possible applications of various materials used in scenic construction: lumber, metal, plastic, fabric, and hardware
28. Experiment with mixing and applying different types of paint
29. Experiment with different painting techniques: spattering, spraying, sponging, rolling, stenciling, etc.
30. Select the proper materials, tools, paint, and hardware for the construction of a given scenic unit
31. Set up a production schedule with dates for completion of various scenic items
32. Design, prepare working drawings and construct specific scenic units
33. Practice joining, stiffening, and bracing flats
34. Practice setting up and shifting scenic units
35. Practice rigging and flying scenic units
36. Show understanding of scenic construction techniques by participating in the building, covering and painting of scenery for a play production, with workmanship evaluated according to safety practices, tool usage, materials adaptation, and construction techniques
37. Inventory and catalogue the theatre's stock of flats, platforms, set pieces, and hardware
38. Compile a list of local sources of lumber, hardware, paint, and other scenic supplies
39. Obtain competitive prices on items to be bought for scenic projects
40. Demonstrate mastery of set painting methods by participating in set painting projects for an assigned play production
41. Demonstrate comprehension of cooperation and safety practices by working as a member of a set crew for a production
42. Explain rigging and operation of both the counterweight and help systems, comparing the advantages, and disadvantages of the two systems

43. Demonstrate ability to follow a specified plan by participating in the set up of scenery for a production
44. Explain the importance of group cooperation, safety procedures, and promptness for technical rehearsals
45. Demonstrate knowledge of set up, mounting, and shifting of scenic elements by operating technical elements in rehearsals according to correct safety and technical performance criteria
46. Create a plan for technical strike, which includes order of strike, job assignments for crewmembers, and storage plan that will be evaluated for accuracy and practicality
47. Demonstrate correct rehearsal etiquette during strike according to criteria established by the director
48. Use tools properly during strike according to standard technical performance criteria and safety procedures
49. Given an assessment scale with standards established by the instructor, appraise the performance of a specified crew during rehearsal and performance
50. Devise alternative methods for supporting, rigging, and shifting a given scenic unit
51. Work out a scene shift plot for a musical or multi-set show

LEVELS I-IV
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE B.1

THE STUDENT IS EXPECTED TO SAFELY APPLY TECHNICAL KNOWLEDGE AND SKILLS
TO CREATE AND/OR OPERATE FUNCTIONAL SCENERY,

I. ENABLING OBJECTIVE/EXPECTATION: The student will recognize the function of scenery

- A. Define space
 - 1. Determine arrangement of movement patterns of actors
 - 2. Focus audience's attention
- B. Place action
 - 1. Historical period
 - 2. Locale
 - 3. Time of day, season, and weather
- C. Illuminate character traits
- D. Convey themes and production style
- E. Create mood and atmosphere

II. ENABLING OBJECTIVE/EXPECTATION: The student will comprehend the historical development and period styles of scenery

- A. Aboriginal rituals
 - 1. Campfire circles
 - 2. Sand painting
- B. Greek
 - 1. Orchestra
 - 2. Skene
 - 3. Periaktoi
- C. Roman
 - 1. Scaena
 - 2. Scaenae frons
- D. Medieval
 - 1. Pageant wagons
 - 2. Mansions
- E. Elizabethan
 - 1. Courtyard Stage
 - 2. "Spoken décor" in scripts
- F. Renaissance
 - 1. Façade
 - 2. Perspective painting
- G. Restoration
 - 1. Proscenium arch

- 2. Stock scenery
- 3. Increased spectacle
- H. Nineteenth century
 - 1. Realism
 - 2. Historical accuracy
- I. Oriental (non-western)
 - 1. Conventions
 - 2. Symbolism
- J. Twentieth century
 - 1. Area stage
 - 2. Thrust stage
 - 3. Modern trends

SUGGESTED ACTIVITIES:

- 1. Given a play set in a specific historical period, correctly list at least 5 traditional design requirements appropriate to the period
- 2. Explain 5 functions of scenery

III. ENABLING OBJECTIVE/EXPECTATION: The student will identify components of scenery

- A. Acting areas
- B. Setting and background
- C. Properties and decoration
- D. Sightlines
 - 1. Backing
 - 2. Masking

IV. ENABLING OBJECTIVE/EXPECTATION: The student will differentiate between various types of scenery

- A. Drapery set
- B. Wing and drop set
- C. Box set
- D. Permanent set
- E. Unit set
- F. Simultaneous setting
- G. Fragmentary set
- H. Skeleton set
- I. Projected scenery

V. ENABLING OBJECTIVE/EXPECTATION: The student will identify the different elements of two and three-dimensional scenery

- A. Two dimensional scenery

1. Flats
 - a. Components
 - (1) Stile
 - (2) Rail
 - (3) Toggle
 - (4) Diagonal brace
 - (5) Corner block, keystone
 - (6) Canvas, muslin
 - b. Types
 - (1) Plain
 - (2) Flats with openings: door, arch, window, and fireplace
 - (3) Irregular
 - (4) Groundrow
 - (5) Header
 - (6) Jog, return
 - c. Screens
 - (1) Two fold, three fold
 - (2) Periacti
 - d. Thickness pieces
 - e. Stock scenery
 2. Scenic curtains
 - a. Methods of operation
 - (1) Guillotine
 - (2) Traveler
 - (3) Roll
 - (4) Tab
 - b. Show curtain
 - c. Olio
 - d. Blacks
 - e. Painted legs and borders
 - f. Drops, cut-drops
 - g. Cyclorama, sky drop
 - h. Scrim
 3. Groundcloth
- B. Three dimensional scenery
1. Platforms
 - a. Components
 - (1) Legs
 - (2) Frame, crosspieces
 - (3) Braces: center, diagonal
 - (4) Flooring
 - (5) Facing
 - b. Types
 - (1) Rigid platform
 - (2) Parallel: continental, standard
 2. Ramps

3. Step units
 - a. Components
 - (1) Tread
 - (2) Riser
 - (3) Carriage
 - b. Types
 - (1) Independent
 - (2) Dependent
 - c. Balustrade
4. Set pieces
 - a. Door, window, and fireplace units
 - b. Columns, arches
 - c. Rocks, foliage
 - d. False proscenium
5. Set props
6. Area staging created with lighting

VI. ENABLING OBJECTIVE/EXPECTATION: The student will identify various sources of scenery

- A. Adapt existing scenic units
- B. Construct new scenic units
- C. Rent scenic units

SUGGESTED ACTIVITIES:

1. After viewing live or recorded productions, identify those specific elements of scenery that enhance and contribute to appropriate environment
2. Describe how scenery enhances dramatic effect in a given play with at least 3 examples consistent for specific playwrights' intentions
3. Identify theatrical hardware used in the construction and rigging of stage scenery
4. Explain and demonstrate the proper use of specified theatrical hardware
5. Complete a comparative chart of the various types of scenery noting their advantages and disadvantages
6. Describe a specified style of scenery using at least 3 illustrations
7. Identify items used in scenery construction that can be obtained from local lumber and hardware stores and those which must be obtained from national theatrical supply houses

LEVELS I-IV
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE B.2

THE STUDENT IS EXPECTED TO SAFELY APPLY TECHNICAL KNOWLEDGE AND SKILLS
TO CREATE AND/OR OPERATE FUNCTIONAL PROPERTIES

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will recognize the functions of properties
- A. Place action
 - 1. Historical period
 - 2. Locale
 - 3. Time of day, season, and weather
 - 4. Occasion
 - B. Dress (decorate) the setting
 - C. Motivate movement and business
 - D. Augment characterization
 - 1. Economic and social status
 - 2. Taste and attitude
 - E. Reinforce themes and production style
 - F. Symbolize metaphoric meaning

SUGGESTED ACTIVITIES:

1. Explain 6 functions of theatrical properties and give examples of each one.
2. Use a given hand prop to create a characterization conveying a specified emotion in a 2-minute pantomime
3. Use a given costume prop to create 3 different characters in a 3-minute pantomime
4. Given a character from a specified play, illustrate how hand props help create character and establish environment citing at least 5 examples with an explanation of each
5. Illustrate how furniture can create mood by selecting pictures of 3 different styles of contemporary living room furniture that effectively establish the mood for a realistic comedy, a farce, and a serious drama
6. Given a play, analyze the script requirements for properties noting the period, locale, season, weather, time of day, passage of time, changes in setting and sequences of events
7. Given a specific play production, explain the functions of properties in furthering dramatic action citing the functions of 5 set props, 5 costume props, and 5 hand props in the production

II. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend the historical development and period styles of properties

- A. Aboriginal fetishes and charms
- B. Costume accessories
- C. Weapons and utensils
- D. Furniture and ornaments
- E. Nineteenth century realism
- F. Oriental conventions
- G. Twentieth century realism and symbolism

SUGGESTED ACTIVITIES:

1. Trace the evolution of stage properties explaining the general types of properties and their uses in production including 3 examples each from Greek, Medieval, Renaissance, Elizabethan, Restoration, 19th century and 20th century historical periods
2. Identify the furniture styles of the various historical periods by labeling 10 drawings of furniture pieces representative of the different periods
3. Report on the “invisible” prop men in Chinese Opera, Japanese Kabuki and Noh theatre
4. Report on interior decoration of selected historical periods. Investigate social conditions of the period and discuss their influence upon furnishing and decoration
5. Report on the characteristics of furniture from specific historical periods
6. Select a piece of furniture and prepare plans for adapting it to various period styles

III. ENABLING OBJECTIVE/EXPECTANCY: The student will differentiate between various types of properties

- A. Rehearsal props
- B. Practical props
- C. Set props
- D. Trim props
- E. Personal props
 1. Hand props
 2. Costume props
- F. Special effects

SUGGESTED ACTIVITIES:

1. Differentiate between set props, trim props, hand props, and costume props by discussing the functions of each
2. Given a list of various properties, list at least 5 objects that could be used as rehearsal props for each of the properties listed.

3. Design and construct a designated special effect property (firelog, breakaway, etc.)

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will identify various sources for property acquisition

- A. Borrow
 1. Loan record
 2. Program credit
 3. Insurance for valuable items
- B. Purchase and adapt
- C. Construct
- D. Rent

SUGGESTED ACTIVITIES:

1. List at least 5 local and 5 out of town sources for borrowing, for renting and for purchasing properties
2. Compile a list of local property sources
3. Given a specific prop list, inventory available props and then list props on hand, props to be constructed, and props to be borrowed (identify local sources)

V. ENABLING OBJECTIVE/EXPECTANCE: The student will comprehend and apply property design procedures

- A. Analyze script requirements
 1. Theme
 2. Story
 3. Period
 4. Locale
 5. Time of day, season, and weather
 6. Sequence of events
 7. Changes in setting
 8. Passage of time
 9. References to properties
 10. Possible technical problems
- B. Confer with director and other designers
 1. Design concept
 2. Production style
- C. Research
 1. Historical and social background
 - a) Costume accessories
 - b) Utensils, weapons
 - c) Furniture, ornaments
 2. Sources

- a) Original objects, museum collections
 - b) Reference books: properties, furniture, and architecture
 - c) Photographs, catalogues
 - d) Prints, paintings
 - e) Biographies
 - f) Professional property artisans
3. Considerations
- a) Historical accuracy vs. period flavor
 - b) Reality vs. illusion
 - (1) Size compensation for audience distance
 - (2) Weight practical for mobility
 - (3) Durability without bulk
 - c) Prepare concept collage
 - d) Compile prop list
 - e) Prepare workshop drawings
 - f) Set production schedule

SUGGESTED ACTIVITIES:

1. Compile a list of properties referred to in stage directions and dialogue of a given play including all hand, costume, set and trim, properties
2. Given a play, design a set property consistent with the play and historical period including a rendering of the finished item and a detailed working drawing that can be successfully followed for construction
3. Illustrate knowledge of the basic design elements by analyzing photographs of various interior and exterior designs pointing out the effect of the relationships of at least 10 objects
4. Given a specific children's theatre play, design exaggerated set, trim and hand properties creating colored renderings according to standard design criteria
5. Explain his or her property designs for the children's theatre play addressing all elements of design and design considerations
6. Read about properties in books and magazines
7. Prepare a list of suitable substitutes for food and beverages commonly called for in plays
8. Design and construct a specified property in the styles of designated historical periods
9. Design and construct a designated prop for a non-realistic play

- VI. ENABLING OBJECTIVE/EXPECTANCY:** The student will comprehend and apply safety procedures
- A. Construction

- B. Operation
- C. Strike

SUGGESTED ACTIVITIES:

1. Demonstrate knowledge of theatre safety on a written test
2. Identify safety rules, proper handling of tools, and location of safety devices in the stage and shop areas
3. Operate specified stage equipment and tools correctly and safely
4. Serve on the prop crew for a production

VII. ENABLING OBJECTIVE/EXPECTAANCY: The student will demonstrate property construction techniques

- A. Framework
 1. Wood
 2. Cardboard
 3. Tubular and mesh wire
 4. Polystyrene and other foams
 5. Celastic
- B. Covering
 1. Papier-mâché
 2. Fabric
 3. Plaster
- C. Painting and decoration
- D. Aging (breaking down)

SUGGESTED ACTIVITIES:

1. Discuss the differences between real and fake properties in terms of size compensation for audience distance, practical weight, and durability
2. Construct a specified prop using designated patterns and materials appropriate for the production concept
3. Design and construct a fake version of a real item built from materials different from the real item that gives the illusion of reality when viewed onstage

VIII. ENABLING OBJECTIVE/EXPECTANCY: The student will apply property procedures

- A. At rehearsals
 1. Acting rehearsals
 - a. Update prop list (additions and deletions determined during rehearsals)
 - b. Provide rehearsal props (replace with actual props as soon as available)
 - c. Compile a flow chart

2. Set up
 - a. Compile preset and shift charts
 - b. Label storage spaces on prop tables and prop boxes
 - c. Spike shift positions on stage floor
 3. Technical rehearsals
 - a. Establish performance routine
 - (1) Preset props
 - (2) Check set up against preset chart
 - b. Rehearse and perfect shifts
 - c. Check props against list after each performance
 - d. Secure props in storage area after each performance
- B. Performances
- C. Strike
1. Review safety procedures
 2. Check in properties using preset list
 3. Return any borrowed or rented items
 4. Catalogue and store stock properties
 5. Clean prop storage and work areas
 6. Catalogue and store working drawings and photographs in properties library
 7. Submit prop list, flow chart, preset, and shift charts to rehearsal assistant for inclusion in production book
 8. Inventory and order replacement supplies

SUGGESTED ACTIVITIES:

1. Given a specific play production, demonstrate organization skills by constructing a property pre-set chart designating the on/off stage location for each props utilized in the performance
2. Given the groundplan for a specific scene from a play production, arrange real or rehearsal set pieces, trim, and hand properties on the stage so as to effectively enhance the dramatic action and allow for a variety of movement. Actors will then improvise the scene on the stage to test the workability of the property arrangement
3. Given strike for a particular play production, catalogue new properties on the master property inventory correctly designating the name, historical period, and condition of each item
4. Inventory and catalogue the theatre's stock of properties
5. Prepare a property plot for a specific play.
6. Work out a flow-chart showing the location of props both on and off stage.

IX. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate properties in theatrical events

- A. Effectiveness of properties in a production
- B. Problems and potential solutions

SUGGESTED ACTIVITIES:

1. Inventory, and strike/store/return/clean props.
2. Prepare properties crew report

X. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate effectiveness of properties procedures in personal and group creative experiences

- A. Effectiveness of properties design
- B. Effectiveness of construction techniques, running crew

SUGGESTED ACTIVITIES:

1. At the completion of a properties crew assignment for a designated production, each student will evaluate his or her own production work following the criteria cited on the standard crew checklist.
2. Analyze props for wear and damage. Suggest needed design or construction method changes for future, similar props and make repairs to existing props.

LEVELS I-IV
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE B.3

THE STUDENT IS EXPECTED TO SAFELY APPLY TECHNICAL KNOWLEDGE AND SKILLS
TO CREATE AND/OR OPERATE FUNCTIONAL LIGHTING

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will recognize the functions of lighting
- A. Provide selective visibility
 - B. Reveal form
 - C. Establish environment
 - 1. Locale
 - 2. Time of day, season, and weather
 - D. Create plausibility (illusion of nature) when appropriate
 - E. Create composition
 - F. Evoke mood and atmosphere
 - G. Reinforce themes and production style

SUGGESTED ACTIVITIES:

- 1. Name 6 functions of light citing at least 2 examples of each function
- 2. Find and display pictures wherein light conveys emotions and discuss how intensity, distribution, color, and movement create the emotions
- 3. Analyze paintings, especially Old Masters, in regard to directionality and composition
- 4. Demonstrate how light, placement, color, and intensity affect atmosphere and mood by shining different instruments at an object or person from front, side, back, and top angles

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will comprehend the historical development and period styles of lighting
- A. Sunlight
 - B. Campfires, torches
 - C. Candles (17th century)
 - D. Oil lamps (18th century)
 - E. Gaslight (19th century)
 - F. Limelight and arc light (mid - 19th century)
 - G. Incandescent lamps (1879)
 - H. Tungsten filament (1907)
 - I. Gas-filled lamps (1913)
 - J. Tungsten-halogen “quartz” lamps (mid-20th century)

SUGGESTED ACTIVITIES:

1. Describe at least 3 methods of lighting the stage for a given historical period
2. Trace the development of theatrical lighting including references to sunlight, campfires, torches, candles, oil lamps, gaslight, limelight, arc light, incandescent lamps, tungsten filament lamps, and quartz lamps
3. Identify lighting requirements for various types/styles of productions

III. ENABLING OBJECTIVE/EXPECTANCY: The student will recognize variable qualities of lighting

- A. Intensity
- B. Color
- C. Distribution (form)
- D. Movement

SUGGESTED ACTIVITIES:

1. Identify lighting requirements for various types/styles of production
2. Given two lighting instruments, an assortment of color media, and a neutral-colored object, illustrate the relationship between light and shadow including changes in intensity, color, distribution, and movement
3. Analyze the effect of the variable qualities of light in a series of designated pictures

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend the principles of lighting

- A. Electricity
 1. Components
 - a) Watts
 - b) Volts
 - c) Amps
 - d) Ohms
 2. Circuits
 - a) Series
 - b) Parallel
- B. Reflection and refraction
 1. Reflectors
 - a) Spherical
 - b) Ellipsoidal
 - c) Parabolic
 2. Lenses
 - a) Plano-convex
 - b) Fresnel

- c) Step
- 4) Roundel

C. Color

1. Primary, secondary, and complimentary
2. Color media (filters)
 - a) Gelatin
 - b) Plastic, mylar
 - c) Glass
3. Additive and subtractive mixing
4. Warm and cool colors

SUGGESTED ACTIVITIES:

1. Given various colors of fabric and color media, describe the predicted effect of each color of light on each piece of fabric and then prove the assertion by actually shining the colored light on the fabric
2. Discuss the use of reflection and refraction in stage lighting equipment including information about spherical, ellipsoidal and parabolic reflectors, and about plano-convex, Fresnel, step, and roundel lenses
3. Demonstrate knowledge of primary, secondary and complimentary colors in light by labeling a color wheel
4. Given two lighting instruments and an assortment of color media, demonstrate knowledge of additive and subtractive mixing by correctly selecting and combining two colors on a neutral surface to create a specified color
5. Given two lighting instruments and an assortment of color media, demonstrate the relative relationship of colors by lighting a neutral object with a warm and cool color, and then selecting a third color which when substituted for one of the original colors, changes the degree of warmth of the remaining original color
6. Experiment with additive and subtractive mixing of color by determining the effects of colored light on various colors of fabric, pigment, and make up

V. ENABLING OBJECTIVE/EXPECTANCY: The student will identify lighting equipment and uses

A. Instruments

1. Floodlights (Scoop)
2. Strip lights
 - a) Border lights
 - b) Foot lights
3. Spotlights
 - a) Fresnel
 - b) Ellipsoidal

- c) Beam projector
 - d) Followspot: incandescent, arc light
- 4. Projectors
 - a) Slide
 - b) Opaque projector (Linnebach)
 - c) Effects
 - d) Overhead
- 5. Special effects
 - a) Black light
 - b) Strobe, lobsterscope
 - c) Series lights (for stars)
 - d) Chaser lights
 - e) Mirror ball
 - f) Explosions, flashes
 - g) Fog, smoke
- A. Lamps
 - 1. Bulbs
 - 2. Bases
 - 3. Filaments
- B. Beam shaping devices
 - 1. Shutters
 - 2. Iris
 - 3. Barn door
 - 4. Funnel
 - 5. Gobo
- C. Color frames, color wheels
- D. Electrical conductors
 - 1. Connectors
 - a) Parallel blade
 - b) Pin
 - c) Twist lock
 - 2. Cable
 - 3. Circuits, outlets
 - 4. Fuses, Circuit breakers
- E. Control systems
 - 1. Dimmers
 - a) Resistance
 - b) Autotransformer
 - c) Electronic
 - 2. Patch (cross-connect) panel
 - 3. Control boards
 - a) Direct, remote
 - b) Dimmer interlocking, presets
 - c) Computer
 - 4. Location
 - a) Rear of auditorium

b) Backstage

SUGGESTED ACTIVITIES:

1. Identify the parts of a designated lighting instrument by labeling a diagram
2. Demonstrate the process of changing lamps in standard lighting instruments by hands-on use of the equipment
3. Demonstrate proper use of the patch panel by hands-on use of the equipment
4. Demonstrate proper use of the light control board.
5. Demonstrate proper use of the follow spot by....
6. Demonstrate organizational skills by making an inventory list of all available lighting equipment
7. Demonstrate proper use and effectiveness of patterns/gobos by hands-on use of the equipment

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will identify instrument mounting positions

- A. Beam
- B. Balcony front
- C. Portal, box boom
- D. Battens
- E. Trees
- F. Light ladders

VII. ENABLING OBJECTIVE/EXPECTANCY: The student will demonstrate methods of lighting an acting area

- A. Proscenium stage
- B. Arena stage
- C. Thrust stage

SUGGESTED ACTIVITIES:

1. Given a particular play production, demonstrate the methods and effects of lighting the actor in a proscenium theatre by ...
2. Given a particular play production, demonstrate the methods and effects of lighting the actor in an arena theater by...
3. Given a particular theatre space, explain and diagram the methods and effects of light the actor in a thrust theatre....

VIII. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply lighting design procedures

- A. Analyze script requirements
 - 1. Theme
 - 2. Story
 - 3. Period
 - 4. Locale
 - 5. Time of day, season, and weather
 - 6. Sequence of events
 - 7. Passage of time
 - 8. References to lighting
 - 9. Special effects
 - 10. Possible technical problems
- B. Confer with director and other designers
 - 1. Design concept and production style
 - 2. Color palette
- C. Research
 - 1. Historical background
 - 2. Light sources
 - 3. Resulting atmosphere
- D. Sources
 - 1. Photographs
 - 2. Prints, paintings
 - 3. Professional lighting designers
- E. Considerations
 - 1. Type of staging
 - 2. Blocking requirements
 - 3. Available instruments
 - 4. Available circuitry
 - 5. Mounting positions
 - 6. Sightlines and masking
- F. Prepare concept collage
- G. Layout light plot
 - 1. Ground plan with instrument positions
 - 2. Section elevation of instrument positions
- H. Prepare worksheets
 - 1. Instrument schedule
 - 2. Dimmer plugging chart
 - 3. Cue sheets
 - a) Cues
 - b) Dimmer readings

SUGGESTED ACTIVITIES:

- 1. Design a light plot for a single scene in an assigned play according to production concept.

2. Design a light plot for an assigned one-act /full length play according to production concept
3. Outline lighting requirements for a given scene /play listing all requirements with referenced to the script and production concept
4. Complete an instrument schedule for a given scene/play according to production concept and the script
5. Develop a reference bibliography of stage lighting including books, magazines and websites.
6. Find and display pictures which demonstrate; highlights and shadows, unifying tonal wash, a graded color wash texture and lack of texture, exaggeration and suppression of detail, emphasis
7. Experiment with bounced light and color by shining light directly on a colored cloth or garment and observing the effect on surrounding areas and object
8. Report on the contributions to stage lighting design by: Richard Wagner, Gordon Craig, Adolph Appia, Mac Reinhardt, Lee Simonson, Norman Bel Geddes, Robert Edmond Jones, Donald Oenslager, Jo Mielziner, Jean Rosenthal and other notable modern designers.
9. Design a light plot for a play and explain the rationale for the choice of instruments, mounting positions, and colors
10. Explain or demonstrate the creation of a special lighting effect in a specific play
11. Design lighting incorporating projections for a reader's theatre production
12. Design lighting effects for a rock concert, or for a local band, choir, or dance concert
13. Design lighting for a television/film production. Explain the rationale for the use of instruments and the differences in technique from theatrical lighting

- IX. ENABLING OBJECTIVE/EXPECTANCY:** The student will comprehend and apply safety procedures
- A. Setup
 - B. Operation
 - C. Strike

SUGGESTED ACTIVITIES:

1. Demonstrate proper use and effectiveness of patterns/gobos by hands-on use of the equipment
2. Demonstrate knowledge of the safe operation of lighting equipment

3. Demonstrate the proper procedures for handling and operating lighting instruments and equipment
4. Demonstrate knowledge of theatre safety on a written test
5. Identify safety rules, proper handling of tools and equipment, and location of safety devices in the stage and shop areas
6. Operate specified lighting equipment correctly and safely
7. Demonstrate the use of safety cables on each instrument ...

X. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply lighting setup procedures

- A. Review safety procedures
- B. Clean and service equipment
- C. Hang instruments
- D. Check plugs, cables, and circuits to avoid overloading.
- E. Attach accessories
- F. Focus and shutter instruments
- G. Gel instruments

SUGGESTED ACTIVITIES:

1. Demonstrate the purposes of mounting instruments from the beam position by
2. Demonstrate the purposes of mounting instruments from the battens by...
3. Demonstrate the purposes of mounting instruments from the portal positions by...
4. Demonstrate the procedure for hanging a lighting instrument by hands-on use of equipment
5. Demonstrate focusing a lighting instrument...
6. Demonstrate preparing and mounting color media in an instrument by...
7. Demonstrate positioning an instrument by hands...
8. Compare the capabilities and limitations of various types of lighting instruments
9. Hand focus and shutter an ellipsoidal spotlight and a Fresnels spotlight
10. Change lamps in different types of instruments
11. Change plugs and repair faulty extension cables

12. Operate a follow spot
13. Experiment with projections using slides, film, gobos, overhead projections, or an opaque projector
14. Construct a simple lighting instrument from available materials (such as a spotlight made from a #10 tin can and a 150 watt R-40 or par lamp)

XI. ENABLING OBJECTIVE/EXPECTANCY: The student will demonstrate lighting production procedures

A. Rehearsals

1. Preliminary Rehearsals (without actors)
 - c) Select desired lighting for each scene using light plot and experimentation
 - d) Record cues, dimmer readings, and special notes
 - e) Make necessary adjustments in instrument positions and focus
2. Technical Rehearsals
 - a) Practice running each cue
 - b) Adjust readings and cue sheets as necessary
 - c) Develop contingency plans for actor mistakes and mechanical failure
3. Dress Rehearsals
 - a) Establish performance routine
 - (1) Run pre-show light check
 - (2) Establish communications with stage manager
 - (3) Check accuracy of presets
 - b) Practice and perfect timing of light changes
 - (1) Run cue to cue
 - (2) Confer with tech director and light crew members to make needed adjustments to cue sheet.
4. Performances
5. Strike
 - a) Review safety procedures
 - b) Dismount lighting equipment
 - c) Return to standard lighting set up
 - d) Return any borrowed or rented equipment
 - e) Service and store equipment
 - f) Clean lighting control areas
 - g) Catalogue and store light plot, instrument schedule, and plugging chart in lighting library
 - h) Submit cue sheets to rehearsal assistant for inclusion in production book
 - i) Inventory and order lamps, lenses, color media, and other replacement supplies

SUGGESTED ACTIVITIES:

1. Demonstrate organizational skills by making an inventory list of all available lighting equipment
2. Make a cue sheet for lighting a single scene in a given play according to production concept and script requirements
3. Make a cue sheet for a given one-act/full length play according to production concept and script requirements
4. Demonstrate the use of a cue sheet by accurately running lights for a given scene/play
5. Demonstrate the correct use of the light control board by running lights for a given scene, play
6. Run a sequence of light cues on the lighting control board
7. Prepare an instrument schedule and cue sheet to accompany the light plot
8. Develop a light check procedure to be followed before each performance

- XII. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze and evaluate effectiveness of lighting procedures in personal and group creative experiences
- A. Effectiveness of lighting design
 - B. Effectiveness of setup procedure
 - C. Effectiveness of running crew procedures
 - D. Effectiveness of strike procedures

SUGGESTED ACTIVITIES:

1. Demonstrate the understanding of group work and cooperation by being prompt to rehearsals and carrying out assignments in a positive manner
2. Given a specific play production, chart the strike duties for each member of the light crew with a column for checking off each completed task
3. During the strike following a production, discriminate between functioning and damaged instruments by accurately placing damaged instruments in a separate area
4. During the strike following a production, accurately catalogue instruments as they are returned to the storage area
5. Given a teacher prepared checklist, rate the success of a given production's lighting plot with consideration of script requirements and production concept
6. Develop a procedure for striking lights after a show and returning to a standard lighting set up

7. Prepare a final report on the lighting crew's work on a given production

- XIII. ENABLING OBJECTIVE/EXPECTANCY:** The student will respond positively to constructive criticism
- A. Problems
 - B. Potential solutions

SUGGESTED ACTIVITIES:

1. Given a teacher prepared checklist, constructively appraise his or her own individual work on the production
2. Crewmembers will evaluate each other's contribution to the work of the crew and the crew's contribution to the production as a whole.

- XIV. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze and evaluate effectiveness of lighting in theatrical events
- A. Effectiveness of lighting in a production
 - B. Problems and potential solutions

SUGGESTED ACTIVITIES:

1. Compare and contrast the effect produced by various types of lighting instruments
2. Analyze and evaluate the lighting for a theatrical production

LEVELS I-IV
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE B.4

THE STUDENT IS EXPECTED TO SAFELY APPLY TECHNICAL KNOWLEDGE AND SKILLS
TO CREATE AND/OR OPERATE FUNCTIONAL SOUND

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will recognize the functions of sound
- A. Create Audio events (phone ringing, door slamming, baby crying)
 - B. Establish environment
 - 1. Locale
 - 2. Time of day, season, and weather
 - C. Evoke mood and atmosphere
 - D. Stimulate emotion
 - 1. Underscore dramatic action
 - 2. Accent dramatic beats
 - E. Bridge scenes
 - F. Reinforce themes and production style

SUGGESTED ACTIVITIES:

- 1. Discuss the possible use of particular musical selections in various productions
- 2. Have students view cartoons and other short films with the sound turned off and have them create an alternate sound track. Analyze the difference.

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will comprehend the historical development and period styles of sound
- A. Aboriginal ritual music
 - B. Accompaniment for songs
 - C. Elizabethan sound effects (thunder cannon)
 - D. Seventeenth and eighteenth century scene change music
 - E. Nineteenth century sound effects machines
 - F. Opera and musical scores
 - G. Radio sound effects
 - H. Film and television soundtracks

SUGGESTED ACTIVITIES:

- 1. Given recordings of music from various historical periods, identify the specific period of each composition
- 2. Design/record pre-show tapes for various styles of productions

III. ENABLING OBJECTIVE/EXPECTANCY: The student will differentiate between types of sound techniques

A. Effects

1. Sounds motivated by physical happenings (gun shots, crashes, thunder)
2. Sounds that motivate dramatic action (bells, buzzers, chimes)
3. Background noises (street noises, machinery, rain, birds, crickets)

B. Music

1. Pre show
2. Scene change
3. Intermission
4. Curtain Call
5. Audience exit
6. Background (mood)

SUGGESTED ACTIVITIES:

1. Choose music for pre-show, scene bridges, and closing for a designated play
2. Produce the sound effects for a radio drama using live and recorded sources
3. Construct a sound effects machine: buzzer board, door slam, slapstick, clatter crash, glass crash, thunder sheet

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will identify various sources of sound

A. Live (onstage)

B. Recorded

C. Mechanical

SUGGESTED ACTIVITIES:

1. Identify sources of sound materials by listing 10 local and out-of-town companies handling recordings and equipment
2. Design the sound plot for a scene or play. Use both effects and background music. Prepare a cue sheet and record, edit and operate the sound tape

V. ENABLING OBJECTIVE/EXPECTANCY: The student will identify sound equipment and uses

A. Mechanical

1. Thunder sheet, thunder drum
2. Rain drum
3. Chimes
4. Gunshot board

- 5. Marching men
- B. Electrical
 - 1. Bells
 - 2. Buzzers
 - 3. Chimes
- C. Electronic
 - 1. Transmitter (source)
 - a) Turntable
 - b) Tape recorder: reel-to-reel, cassette
 - c) Radio Tuner
 - d) Synthesizer
 - e) Compact Disc Player
 - f) Midi disc player
 - g) DAT
 - 2. Mixer
 - a) Pre-amplifier
 - b) Tone control
 - c) Volume control
 - 3. Amplifier
 - 4. Speakers
- D. Reinforcement
 - 1. Stage microphones
 - a) Cardioid
 - b) Unidirectional
 - c) Omnidirectional
 - 2. Personal microphones
 - a) Lavalier
 - b) Hand carried
 - 3. Communication
 - a) Stage manager's intercom system
 - b) Dressing room monitor system
 - c) Audience recall system

SUGGESTED ACTIVITIES:

- 1. Identify technical terms referring to sound equipment and effects
- 2. Identify the components and types of sound equipment
- 3. Compose a sound score using synthesizer

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply sound design procedures

- A. Analyze script requirements
 - 1. Theme
 - 2. Story

3. Period
4. Locale
5. Time of day, season, weather
6. Sequence of events
7. Changes in setting
8. Passage of time
9. References to sound
10. Special effects
11. Possible technical problems
- B. Confer with director and other designers
 1. Design concept
 2. Production style
- C. Research
 1. Historical and social background
 - a) Composers of the period
 - b) Period instrumentation
 2. Sources
 - a) Music history books
 - b) Recordings
 3. Considerations
 - a) Appropriate sound vs. distraction
 - b) Sound to reinforce or counterpoint moods
 - c) Sound to evoke clear and precise imagery
 - (1) Identifiable vs. unidentifiable mood music
 - (2) Variations on a theme to convey changes in mood
 - d) Silence as an effective sound
 4. Prepare sound cue list

SUGGESTED ACTIVITIES:

1. Develop a reference bibliography of sound and sound effects including books and magazines.
2. Create a sound cue sheet for a given play.

VII. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply safety procedures

- A. Setup
- B. Operation
- C. Strike

VIII. ENABLING OBJECTIVE/EXPECTANCY: The student will apply sound recording procedures

- A. Tape recording
- B. Editing

SUGGESTED ACTIVITIES:

1. Given a specific play production, prepare a sound tape consistent with the playwright's intent and the production concept
2. Record crowd noises (cheering at a game, a parade, a mob, etc.) using students in class
3. Edit recorded sound effects and music selections.

IX. ENABLING OBJECTIVE/EXPECTANCY: The student will apply sound setup procedures

A. Setup

1. Review safety procedures
2. Determine microphones placement
 - a) Hanging
 - b) Floor stand
 - c) Spider or mouse on floor at edge of apron
 - d) Lavalier or hand carried
 - e) Hidden
3. Determine speaker placement
 - a) Speakers backstage rather than in front of proscenium for effects and background music
 - b) Speakers within vicinity of apparent source for motivated sounds (radio, television, bird cage)

B. Rehearsals

1. Preliminary rehearsals (without actors)
 - a) Set desired playback levels for each cue allowing for audience noise and absorption factors
 - b) Record readings and special notes for each cue
2. Technical rehearsals
 - a) Practice running each cue
 - b) Adjust levels and cue sheets as necessary
 - c) Develop contingency plans for actor mistakes and mechanical failure
3. Dress rehearsals
 - a) Establish performance routine
 - (1) Run pre-show equipment check
 - (2) Establish communications with stage manager
 - (3) Check presetting of tape position, levels, and special adjustments following completion of each cue
 - b) Practice and perfect timing of cues

C. Performances

D. Strike

1. Review safety procedures
2. Dismount sound equipment
3. Return to standard sound setup
4. Return any borrowed recordings or equipment
5. Service and store equipment

6. Catalogue and store recordings and master show tape in sound library
7. Submit cue sheets to rehearsal assistant for inclusion in production book
8. Inventory and order recording tape, leader, reels, and other replacement supplies

SUGGESTED ACTIVITIES:

1. Prepare a sound cue sheet for a specified script consistent with the playwright's intent and the production concept
2. Demonstrate knowledge of theatre safety on a written test
3. Identify safety rules, proper handling of tools and equipment, and location of safety devices in the stage and auditorium areas
4. Operate specified sound equipment correctly and safely
5. Given a particular play production, set up, operate, and strike the sound equipment
6. Demonstrate the correct procedure for setting up and operating sound recording, playback and reinforcement equipment
7. Experiment with reverberation and sound on sound recording effects

X. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate effectiveness of sound procedures in personal and group creative experiences

- A. Effectiveness of sound design
- B. Effectiveness of setup,
- C. Running crew procedure

SUGGESTED ACTIVITIES:

1. Demonstrate the understanding of group work and cooperation by being prompt to rehearsals and fulfilling assigned responsibilities.
2. Upon completion of sound crew assignment for a designated production, the student will evaluate his or her own production work following the criteria on the standard crew checklist.
3. Prepare a final report on the sound crew's work on a given production.

XI. ENABLING OBJECTIVE/EXPECTANCY: The student will respond positively to constructive criticism

- A. Problems
- B. Potential solutions

XII. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate effectiveness of sound in theatrical events

- A. Effectiveness of sound in a production
- B. Problems and potential solutions

SUGGESTED ACTIVITIES:

1. Analyze and evaluate the sound design and realization for a theatre production
2. Watch and listen to live and/or taped play performances. Evaluate the effectiveness of the sound.

LEVELS I-IV
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE B.5

THE STUDENT IS EXPECTED TO SAFELY APPLY TECHNICAL KNOWLEDGE AND SKILLS
TO CREATE AND/OR MAINTAIN FUNCTIONAL COSTUMES

I. ENABLING OBJECTIVE/EXPECTANCY: The student will recognize the functions of costumes

- A. Establish character
 - 1. Nationality, regional influences
 - 2. Occupation
 - 3. Economic and social status
 - 4. Age
 - 5. Taste and moral attitude
 - 6. Psychological disposition
- A. Clarify character relationships
- B. Illustrate character development
- C. Place action
 - 1. Historical period
 - 2. Locale
 - 3. Time of day, season and weather
 - 4. Occasion
- D. Convey themes and production style
- E. Reinforce mood and atmosphere

SUGGESTED ACTIVITIES:

1. Given a particular play script, identify the costume requirements for a specific character according to the playwright's intent
2. Analyze the costume design elements for a major character in a theatrical production referring specifically to texture, line, period, color, and socio-economic status
3. Analyze the visual growth of a designated character in a theatrical production referring specifically to changes in color, texture, and line of costume as contributions to visual enhancement of character development

II. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend the historical development and period styles of costumes

- A. Environmental influences on clothing
 - 1. Climate
 - 2. Protection

3. Availability of materials
- B. Sociological influences on clothing
 2. Tradition
 3. Religious and moral beliefs
 4. Occupation
 5. Social Status
 6. Occasion
- C. Psychological influences on clothing
 1. Attraction, beauty
 2. Mood
 3. Conformity, rebellion
 4. Enhancement of femininity or masculinity
 5. Status, power
- D. Use of costume in the theatre
 1. Symbolic: suggesting cultural and religious ideals
 - a) Greek
 - b) Roman
 - c) Oriental (non-western)
 2. Realistic: expressing social position and personality
 - a) Elizabethan
 - b) Nineteenth century
 3. Realistic basis with symbolic elements
 - a) Medieval
 - b) Renaissance
 - c) Elizabethan
 - d) Eighteenth century
 - e) Twentieth century

SUGGESTED ACTIVITIES:

1. Given a costume from an assigned historical period, list 5 characteristics of the social climate and 5 characteristics of the cultural climate of the age
2. Identify major costume characteristics of each historical period
3. Show the relationship of the customs of a given civilization to the clothes its people wore. Include at least 5 examples
4. Label silhouettes reflective of costumes of each historical period
5. Using random costume pieces (coat, hat, cape, etc.) develop a character in a 1-3 minute improvisation whose movement and gestures are appropriate to the style and mood of the costume
6. Given a play and background of an assigned historical period, render costume designs for a major character in that play consistent with the intent of the playwright and the historical period

7. Discuss the characteristics of clothing in various historical periods
8. Discuss the relationship between customs, clothing, and architecture in various historical periods
9. Discuss the merits and disadvantages of presenting a specific period play in modern dress
10. Model period clothes or costumes and discuss the art of wearing and handling various accessories
11. Assemble a file of pictures of period clothing

III. ENABLING OBJECTIVE/EXPECTANCY: The student will recognize elements of costumes

- A. Line (structural forms) of clothing
 1. Wrapped
 2. Draped
 3. Semi-fitted
 4. Fitted
 5. Artificial (distorted)
- B. Color
- C. Texture

SUGGESTED ACTIVITIES:

1. Given illustrations of clothing from various historical periods and cultures, identify the structural form as wrapped, draped, semi-fitted, fitted, or artificial/distorted
2. Create a costume from each structural form using paper towels.

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will identify various sources of costumes

- A. Adapt existing garments
 1. Wardrobe stock
 2. Donated clothing
 3. Clothing purchased at thrift and resale shops
 4. Actor's personal clothing
- B. Borrow
 1. Loan record
 2. Program credit
- C. Construct
- D. Rent

SUGGESTED ACTIVITIES:

1. Cite various costume sources by naming at least 10 specific sources including local and out of town rental houses schools and individuals that loan costumes and supply houses for fabrics patterns and sewing notions
2. Compile a list of costume sources in the community

V. ENABLING OBJECTIVE/EXPECTANCY: The student will identify costume construction equipment and uses

- A. Cutting table
- B. Sewing machine
- C. Washing machine, clothes dryer
- D. Steam irons

SUGGESTED ACTIVITIES:

1. Properly thread and use a sewing machine
2. Identify sewing machine, overlock machine, pattern, seam ripper, hem gauge, needle, thread, pins, scissors, etc.
3. Develop a list of instructions for the use and care of each piece of equipment.
4. Separate fabric swatches according to cleaning requirements
5. Organize equipment stations to facilitate an efficient costume construction process.

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply costume design procedures

- A. Analyze script requirements
 1. Theme
 2. Story
 3. Period
 4. Locale
 5. Time of day, season, and weather
 6. Sequence of events
 7. Changes in setting
 8. Passage of time
 9. Characterization
 10. Sequence of character appearance
 11. References to clothing
 12. Possible technical problems
- B. Confer with director and other designers
 1. Design concept and production style
 2. Color palette

C. Research

1. Historical and social background
 - a) Fashion
 - b) Manners and mores
2. Sources
 - a) Original garments, museum collections
 - b) Reference books: costume, sculpture, and architecture
 - c) Photographs, magazines, and catalogues
 - d) Prints, paintings
 - e) Biographies, diaries
 - f) Family picture albums
 - g) Professional costumers

D. Considerations

1. Requisite actor movement
2. Durability
3. Quick changes
4. Type of staging
5. Audience distance

E. Prepare concept collage

F. Prepare costume chart

G. Prepare costume plates

1. Color renderings
2. Working drawings with construction instructions

H. Select fabrics

1. Draping quality: limp, stiff
2. Surface texture: dull, shiny
3. Appearance under stage lighting
4. Effect of audience distance

I. Compile dressing lists of costumes and accessories

J. Set production schedule

SUGGESTED ACTIVITIES:

1. Given pictures of costumed characters from selected plays, construct a profile delineating how a costume helps create character, mood, and time period
2. Given a particular period costume from a selected play, explain how it is to be worn by the actor to create a clearer sense of character and style of the period
3. Cite the relationship between clothing and the values and psychological makeup of individuals both in life and in the drama in a selected historical period giving 2 examples of general clothing of the period reflective of individuals of that time and 2 examples of costumes reflective of a character in a given play of that period
4. Chart costume requirements for a specific character in a given play considering age, sex, personality traits, and special needs required by the action for the play according to the playwright's intent

5. Analyze a given play to determine costume requirements with consideration of time period, number of characters and costume changes, social class, and weather in regard to the playwright's intent
6. Develop a reference bibliography of costuming in books and magazines
7. Discuss how costumes aid in the interpretation of a play
8. Discuss the traditional implications and emotional values of color
9. Demonstrate how movements are affected by trains, hoops, tails, and capes and various heights of shoes
10. Experiment with movements appropriate for costumes from various period
11. Experiment with a few pieces of cloth and basic accessories to create a variety of costumes (i.e. Story Theatre)
12. Make up swatch books of various types and colors of fabric and discuss their usability and assets

- VII. ENABLING OBJECTIVE/EXPECTANCY:** The student will comprehend and apply safety procedures
- A. Construction
 - B. Operation
 - C. Strike

SUGGESTED ACTIVITIES:

1. Demonstrate knowledge of theatre safety on a written test
2. Identify safety rules, proper handling of tools and equipment, and location of safety devices in the shop and stage areas
3. Operate specified sewing equipment and costuming tools correctly and safely

- VIII. ENABLING OBJECTIVE/EXPECTANCY:** The student will demonstrate costume construction techniques
- A. Review safety procedures
 - B. Measure actors
 - C. Provide rehearsal costumes (replace with actual costumes as soon as available)
 - D. Collect and adapt existing costumes
 - E. Prepare patterns for new costumes
 1. Adapt commercial patterns
 2. Draft patterns from scale drawings in reference books

3. Cut, fit, and alter muslin mock up of a costume if using expensive fabric
- F. Purchase fabrics and materials
- G. Cut and baste costume
- H. Schedule preliminary fittings
- I. Alter and finish construction
- J. Add trim
- K. Age (break down) costumes
- L. Coordinate accessories
 1. Jewelry
 2. Shoes
 3. Hats
 4. Wigs and hair styles
 5. Masks
 6. Personal props
 - a) Eyeglasses
 - b) Purses, fans
 - c) Parasols, canes, swords

SUGGESTED ACTIVITIES:

1. Plan the work schedule for sewing costumes for a given play production by charting a weekly schedule consistent with production deadlines
2. Construct an assigned costume piece using designated patterns and fabrics
3. Build a period costume for a given play that is consistent with the design and standard construction criteria
4. Discuss and design a costume that is multi-functional, in that it can appear as a new costume within a show merely by adding an overskirt, face sleeve, tabard, etc.
5. Prepare several renderings of a costume design using widely different textures price various fabrics (noting variations in width) and select the most appropriate fabrics for specific costumes
6. Demonstrate basic hand sewing techniques
7. Construct a sample containing a plain seam, French seam, flat fell seam, self-facing, hem (lock-stitched by hand) shaped facing, dart, snap, hook and eye
8. Measure actors for costumes and prepare a measurement chart
9. Draft a pattern for a different size
10. Draft a pattern for specific period costume

11. Experiment with the simple altering of a modern garment to represent that of an earlier historical period

12. Construct a modern or period costume

IX. ENABLING OBJECTIVE/EXPECTANCY: The student will apply costume set up procedures and maintenance techniques

A. Set up

1. Label costumes
2. Organize costume racks and storage area
3. Assign dressing room space

B. Rehearsals

1. Dress Parade (held on stage under proper stage lighting)
 - a) Actors appear singly and in groups moving in character and becoming familiar with how costumes work
 - b) Costume designer notes fit and necessary alterations
2. Technical rehearsals
 - a) Determine need for under-dressing parts of costumes
 - b) Choreograph quick changes
 - c) Time and rehearse changes

C. Dress rehearsals and performances

- a) Distribute costumes to proper dressing rooms
- b) Check costumes against dressing lists
- c) Check costumes before actors go onstage
- d) Assist with quick changes
- e) Check costumes against dressing lists after each performance
- f) Secure costumes in storage area after each performance

D. Costume maintenance

1. Actor
 - a) Wear antiperspirant and undergarments
 - b) Apply and remove makeup out of costume
 - c) Do not eat or drink in costume
 - d) Sit carefully to avoid wrinkling costume
 - e) Hang costume properly
2. Costume crew
 - a) Keep wardrobe and dressing room floors clean
 - b) Launder and iron costumes as necessary
 - c) Repair costumes as necessary
 - d) Make sure costumes are stored properly

E. Strike

1. Review safety procedures
2. Check in costumes and accessories using master dressing list
3. Dry clean or launder and iron costumes
4. Return any borrowed or rented items
5. Catalogue and store stock costumes, accessories, and fabric

6. Service and store equipment
7. Clean costume storage and work areas
8. Catalogue and store renderings, working drawings, patterns, and photographs in costume library
9. Submit costume charts and dressing lists to rehearsal assistant for inclusion in production book
10. Inventory and order fabric, notions, and other replacement supplies

SUGGESTED ACTIVITIES:

1. Organize costumes for rehearsals and performances of a given play production by accurately listing all costume pieces and accessories for each character
2. Maintain costumes for the production of a given play at performance quality
3. As a member of the costume crew during the strike following the production, demonstrate knowledge of fabrics by separating costumes into items that can be washed and items that must be dry-cleaned
4. As a member of the costume crew during the strike following a production, catalogue new costumes on the master wardrobe inventory, designating the following for each item: name, historical period, fabric color, size and condition
5. As a member of the costume crew during the strike following the production inventory costume construction supplies by cross checking supplies on stock against a master inventory list and compiling a complete list of the items to be restocked
6. Participate in a theatrical fashion show
7. Organize and catalogue the theatre's costume wardrobe

X. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate effectiveness of costume procedure in personal and group creative experiences

- A. Effectiveness of costume design
- B. Effectiveness of construction techniques,
- C. Effectiveness of running crew
- D. Effectiveness of strike procedures

SUGGESTED ACTIVITIES:

1. Given the completion of a costume crew assignment for a designated production, evaluate his or her own production work following the criteria cited on the standard crew checklist
2. Label costumes as to character, size data and productions

XI. ENABLING OBJECTIVE/EXPECTANCY: The student will respond positively to constructive criticism

A. Problems

B. Potential solutions

XII. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate effectiveness of costumes in theatrical events

A. Effectiveness of costumes in a production

B. Problems and potential solutions

SUGGESTED ACTIVITIES:

1. Watch a live or filmed production of a given play. Evaluate the effectiveness of the costumes. Discuss their contribution to the overall production of the play.
2. Prepare a report of the work of the costume crew for a given production.

LEVELS I-V
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE B.6

THE STUDENT IS EXPECTED TO SAFELY APPLY TECHNICAL KNOWLEDGE AND SKILLS
TO CREATE AND/OR OPERATE FUNCTIONAL MAKE UP

- I. ENABLING OBJECTIVE:** The student will recognize the functions of make up
- A. Counteract lighting washout
 - B. Compensate for audience distance
 - C. Establish character
 - 1. Ethnic race, nationality
 - 2. Age
 - 3. Health
 - D. Fulfill script requirements
 - E. Reinforce themes and production style
 - F. Provide psychological support for actor

SUGGESTED ACTIVITIES:

1. Explain the 6 functions of make up and give examples of each one.
2. Illustrate the effect of lighting on make up in a practical demonstration with make up technically correct for varying lighting colors, angles, and intensities
3. Design and apply makeup for a character from a designated play using a character analysis and makeup worksheet
4. Design and apply straight makeup on self or partner
5. Design and apply makeup for pairs of contrasting characters:
 - Gigi (acts I and III), GIGI
 - Eliza Doolittle (acts I and V), PYGMALION/MY FAIR LADY
 - Laurie and Ado Annie, OKLAHOMA
 - Katherine and Bianca, THE TAMING OF THE SHREW
 - Tom and Jim, THE GLASS MENAGERIE
 - Moncrief and Worthing, THE IMPORTANCE OF BEING EARNEST
 - Romeo and Hamlet, ROMEO AND JULIET, HAMLET
 - Rosencrantz and Guildenstern, ROSENCRANTZ AND GUILDENSTERN ARE DEAD
6. Design and apply make up for a middle aged character:
 - Linda, DEATH OF A SALESMAN
 - Lady Bracknell, THE IMPORTANCE OF BEING EARNEST

Lady Macbeth, MACBETH
Countess Aurelia, Mme. Constance, Mlle. Gabrielle, Mme. Josephine, THE MAD
WOMAN OF CHAILLOT
Dolly Levi, THE MATCHMAKER/HELLO, DOLLY
Willy Loman, DEATH OF A SALESMAN
Cyrano, CYRANO DE BERGERAC
Mr. Bumble, OLIVER
Doc Gibbs, OUR TOWN
Henry Higgins, PYGMALION/MY FAIR LADY

7. Design and apply makeup for an elderly character:

Grandma, THE AMERICAN DREAM
Dowager Empress, ANASTASIA
Abby, Martha ARSENIC AND OLD LACE
Polonius, HAMLET
Colonel Kinkaid, OLDEST LIVING RELATIVE
Doolittle, Pickering, PYGMALION, MY FAIR LADY
Prospero, THE TEMPEST

8. Design and apply makeup for a stylized character

All character, ALICE IN WONDERLAND
Pierrot, Columbine ARIA DE CAPO
Elvira, BLITHE SPIRIT
Ghost, HAMLET
All characters, THE HOBBIT
Insects, THE INSECT COMEDY
Witches, MACBETH
Oberon, Titania, Puck A MIDSUMMER NIGHT'S DREAM
Trolls, PEER GYNT
Ariel, Caliban, THE TEMPEST
All characters, THE WIZARD OF OZ
Traditional makeup for Chinese Opera and Japanese Kabuki

9. Design and apply makeup for a character that ages during a play

Roxane and Cyrano, CYRANO DE BERGERAC
Solveig and Peer, PEER GYNT
Molly, THE UNSINKABLE MOLLY BROWN

II. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend the historical development and period styles of make up

- A. Camouflage for hunting
- B. Religious ceremonies, war paint
- C. Masks
- D. Cosmetic fashion
- E. Theatrical greasepaint

F. Pancake

SUGGESTED ACTIVITIES:

1. Design and apply makeup for a character in a variety of styles
2. Compare and contrast the effects of makeup in silent movies, black and white movies and color movies.
3. Prepare a collection of pictures which demonstrate the different types of makeup periods and styles
4. Compare and contrast the cosmetic styles of the 20th century – the differences between the 1940's and 1950's vs. the late 1960's and 1970's

III. ENABLING OBJECTIVE/EXPECTANCY: the student will differentiate between different types of makeup

- A. Straight
- B. Corrective
- C. Character
- D. Stylized
- E. Masks
 1. Greek
 2. Commedia dell'arte
 3. Animal
 4. Tribal
 5. Abstract

SUGGESTED ACTIVITIES:

1. Produce a chart that shows the historical development of the use of masks and theatrical makeup from prehistoric times to the present
2. Compare and contrast theatrical make up with everyday cosmetic makeup incorporating 3 points of comparison and 3 points of contrast
3. Compare and discuss the 5 types of make up incorporating illustrations of straight make up corrective make up character make up stylized make up and masks

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply principles of makeup design

- A. Facial anatomy and physiognomy
 1. Bone structure
 2. Eyes, nose, mouth, forehead, cheeks, chin, neck
 3. Hair, eyebrows, mustaches, and beards
- B. Highlight and shadow

- C. Characteristics of color
- D. Effects of lighting
- E. Subtlety vs. obvious makeup

SUGGESTED ACTIVITIES:

1. Illustrate the principles of makeup in a 5-8 minute demonstration presentation showing the effects of highlight and shadow, color, and lighting on facial anatomy to reveal physiognomy
2. Illustrate the principles of light and shadow using drawings or objects with angular and curved edges and various light sources. Discuss how these principles apply to the anatomy of the face and the application of makeup.
3. Compile a makeup morgue organized according to noses, eyebrows, hairstyles, hands, etc.
4. Select a character from a well-known play and write a description of how they should look (their physiognomy)

V. ENABLING OBJECTIVE/EXPECTANCY: The student will identify makeup materials and their uses

- A. Base (foundation)
 1. Cake
 2. Crème
 3. Greasepaint
 4. Water based
- B. Liner (shading color)
- C. Rouge
- D. Lipstick
- E. Sponges, brushes
- F. Eyebrow pencils
- G. Powder
- H. Miscellaneous
 1. Crepe hair
 2. Spirit gum
 3. Latex
 4. Collodion
 5. Nose Putty
 6. Hair spray and whitener
- I. Cold cream and makeup removers

SUGGESTED ACTIVITIES:

1. Identify designated items used to equip a make up cabinet and explain their functions
2. Prepare an individual (personal) makeup kit.

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply makeup design procedures

A. Analyze script requirements

1. Theme
2. Story
3. Period
4. Locale
5. Passage of time
6. References to physical appearance
 - a) Playwright's description
 - b) Character's action and comments about the character
7. Character analysis
 - a) Race
 - b) Heredity
 - c) Age
 - d) Occupation
 - e) Environment
 - f) Health
 - g) Temperament

B. Confer with director and other designers

1. Design concept
2. Production style
 - a) Realistic
 - b) Stylized
3. Research
 - a) Historical and social background
 - (1) Fashion
 - (2) Appearance of famous personalities
 - b) sources
 - (1) Observation of people
 - (2) Makeup morgue (photographic collection)
 - (a) Age variations: youth, juvenile, middle age, and old age
 - (b) Ethnic anatomy
 - (c) Hands
 - (d) Hair styles
 - (e) Historical period fashions
 - (f) Stylizations: clowns, animals, fantasy, and distortion
 - (3) Professional makeup artists
4. Considerations
 - a) type of staging
 - b) Audience distance
 - c) Quick changes
5. Prepare makeup sketches
6. Prepare makeup worksheet

SUGGESTED ACTIVITIES:

1. Name essential factors to consider in designing make up for a specified play
2. Given a specific play and character, design a period makeup appropriate for the time and character
3. Design and apply age make up on a partner's face using designated supplies. The effect must be aesthetically appropriate and physically accurate for a specified age and character
4. Develop a reference bibliography of makeup books and magazines
5. Determine the makeup requirements for a specified play
6. Design and apply character makeup
7. Design and apply fantasy makeup
8. Research period hairstyles
8. Design and apply beards/sideburns/mustaches
10. Experiment with advanced makeup techniques: eyebrow waxing and reconstruction, bruises and cuts, nose putty, latex scars, Kleenex-latex and oatmeal-latex for aging, prosthesis

VII. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply safety procedures**A. Materials**

1. Check expiration dates on makeup
2. Be sure there are adequate, clean sponges, brushes and various applicators and tissues

B. Application

1. Prior to application, check for contact lens and known allergies
2. Take extra care with sensitive areas around eyes and mouth
3. Use spirit gum and liquid latex with care

SUGGESTED ACTIVITIES:

1. Demonstrate knowledge of theatre safety on a written test
2. Handle makeup materials and equipment correctly and safely
3. After attending a live performance evaluate the make up of a selected character discussing design and application according to standard makeup criteria

VIII. ENABLING OBJECTIVE/EXPECTANCY: The student will demonstrate makeup application techniques

- A. Modeling with paint
- B. Prosthesis (three-dimensional makeup)
- C. Hair effects
 - 1. Hair, wigs
 - 2. Beards, mustaches
- D. Special problems
 - 1. Body makeup
 - 2. Dirt, blood, bruises, and scars

SUGGESTED ACTIVITIES:

- 1. Build a beard and moustache for a designated character. Hairpieces must be built with proper materials and be technically correct as to construction and style
- 2. Experiment with makeup materials and basic application techniques
- 3. Apply corrective makeup
- 4. Apply straight makeup

IX. ENABLING OBJECTIVE/EXPECTANCY: The student will apply makeup procedures

- A. Rehearsals
 - 1. Preliminary rehearsals
 - a. Rehearse and perfect application techniques
 - b. Check effect of makeup on stage under scene lighting
- B. Dress Rehearsals and performances
 - 1. Set out makeup and wigs
 - 2. Keep makeup area clean
 - 3. Store makeup and clean dressing tables after each use
- C. Strike
 - 1. Review safety procedures
 - 2. Return any borrowed items
 - 3. Catalogue and store makeup
 - 4. Clean dressing rooms
 - 5. Catalogue and store makeup worksheets and photographs in makeup library
 - 6. Submit worksheets for specialized makeup to rehearsal assistant for inclusion in production book
 - 7. Inventory and order makeup and other replacement supplies

SUGGESTED ACTIVITIES:

- 1. Rank 5 supply houses of theatrical make-up comparing prices and amounts of specified items

2. Given a list of items needed for a specific production and a budget limitation, compile a make up order that satisfies amount, price and quality requirements
3. Demonstrate economic and safety procedures by cleaning his or her own make up area at the conclusion of each class/rehearsal/performance as required by the instructor
4. After striking a production inventory makeup supplies and return items to stock. Inventory must be submitted to the instructor for evaluation, and the makeup cabinet must be in neat working order
5. Serve on a makeup crew for a production

- X. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze and evaluate effectiveness of makeup procedures in personal and group creative experiences
- A. Effectiveness of makeup design
 - B. Effectiveness of application techniques

SUGGESTED ACTIVITIES:

1. Evaluate makeup created by himself or herself
2. Evaluate makeup created by classmates

- XI. ENABLING OBJECTIVE/EXPECTANCY:** The student will respond positively to constructive criticism
- A. Problems
 - B. Potential solutions

- XII. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze and evaluate effectiveness of makeup in theatrical events
- A. Effectiveness of makeup in a production
 - B. Problems and potential solutions

SUGGESTED ACTIVITIES:

1. Evaluate makeup in production involving fantastic creatures. Analyze the effectiveness of the makeup in helping in character creation.
2. Watch 2 productions of the same play. Compare and contrast the makeup.

LEVELS I-IV
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE B.7

THE STUDENT IS EXPECTED TO SAFELY APPLY TECHNICAL KNOWLEDGE AND SKILLS
TO CREATE AND/OR OPERATE FUNCTIONAL PUBLICITY

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will recognize the functions of public relations
- A. Develop public awareness of benefits of educational theatre
 - B. Arouse public interest in theatre department activities and events
 - C. Translate awareness and interest into ticket sales
 - D. Supply information that will prepare audience members to enjoy and appreciate more fully an event
 - E. Recognize student achievement

SUGGESTED ACTIVITIES:

- 1. Explain at least 4 functions of publicity in a play production
- 2. Design and conduct tours of the theatre facility

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will comprehend the historical development and period styles of public relations
- A. Drums, smoke signals
 - B. Messenger, town crier, barker
 - C. Posters, flyers
 - D. Newspapers, billboards
 - E. Radio, television

- III. ENABLING OBJECTIVE/EXPECTANCY:** The student will assemble publicity information
- A. Theatre department philosophy and objectives
 - B. Auditions and available technical positions
 - C. Theatre productions
 - D. Festivals and contests
 - E. Awards and honors
 - F. Club meetings and field trips
 - G. Class activities and projects
 - H. Mini-courses and workshops
 - I. Lectures, demonstrations, and exhibitions
 - J. New programs and facilities

K. Alumni achievements

SUGGESTED ACTIVITIES:

1. List at least 5 items of information which need to be publicized about a given play production
2. Develop a long-range public relations campaign for the theatre arts department

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will identify requirements for various publicity outlets

A. Printed journalism

1. Newspapers
2. Magazines
3. Newsletters
4. Professional publications
5. Shopping center "green sheets"
6. Chamber of Commerce publications
7. Brochures
8. Paid ads

B. Electronic journalism

1. Radio
2. Television
3. Daily bulletin and school announcements
4. Email

C. Graphics

1. Posters
2. Banners
3. Marquees, signs
4. Billboards
5. Place mats, napkins
6. Table cards

D. Displays

1. Exhibits in store windows, libraries, banks, and theatre lobby
2. Bulletin boards
3. T-shirts
4. Buttons, ribbons
5. Bumper stickers

E. Mailers

1. Flyers, postcards
2. Newsletters to alumni, administrators, school board, faculty, organization officers, and parents

F. Enclosures

1. Bank statements, telephone bills
2. School paychecks
3. Handouts

- G. Presentations
 - 1. Interviews on television and radio
 - 2. Speeches at meetings of community and school organizations
 - 3. Scene excerpts presented for classes, school and community organizations, and television
 - 4. Costume fashion show
 - 5. Preview performance
 - 6. Word of mouth
- H. Long range publicity
 - 1. Season brochure
 - 2. Program notes about future productions
 - 3. Theatre department brochures and slide-tape show for community information and student recruitment
 - 4. Theatre facility tours
 - 5. Theatre workshops for elementary and junior high students and adults
 - 6. Student handbook, school yearbook
 - 7. College and community theatre newsletters
 - 8. Magazine calendar of events
 - 9. Chamber of Commerce publications
 - 10. Articles in state, regional, and national theatre publications
 - 11. Articles in International Thespian Society publications

SUGGESTED ACTIVITIES:

- 1. Write 3 sample news releases for a given play production; a teaser, an interest builder and one with ticket and performance information
- 2. Compose a list of outlets available for publicizing a local play production, obtain permission to publicize, and place/strike materials in those outlets at appropriate times
- 3. Prepare a list of businesses willing to display publicity materials, willing to set up a ticket outlet

- V. **ENABLING OBJECTIVE/EXPECTANCY:** The student will comprehend and apply publicity design procedures
 - A. Confer with director and other designers
 - 1. Design concept and production style
 - 2. Publicity outlets to be used
 - B. Research
 - 1. Historical background of play
 - a) History of play, reviews
 - b) Playwright's biography
 - c) Advertising motifs for previous productions
 - d) Period graphics
 - 2. Sources
 - a) Reference books: theatre history, graphics, and biographies

- b) Package publicity service materials
- c) Professional journalists and publicists
- 3. Considerations
 - a) Highest technical quality
 - b) Timely and honest
 - c) Dignified and in good taste
 - d) Imaginative and varied
 - e) Emphasis on ensemble efforts of entire company rather than on a few “stars”
 - f) Terminology that the general public easily understands
 - g) Material tailored to specifications of publications and media
 - h) Recognition of deadline dates
 - i) Adherence to school district’s public relations policies
- 4. Prepare a concept collage
- 5. Plan publicity campaign and set calendar
 - a) News releases
 - b) Radio and television
 - c) Daily bulletin
 - d) Ticket sales
- 6. Develop logo
- 7. Layout posters, flyers, and tickets
- 8. Design displays, banners, and marquees
- 9. Layout program

SUGGESTED ACTIVITIES:

1. Explain the importance of correlating the design of all publicity for a given production including at least 3 major reasons for the correlation
2. List at least 4 elements of design important in a poster publicizing a play production
3. Develop a reference bibliography of public relations books and magazines
4. Analyze the promotional campaign of a Broadway play or a movie
5. Develop a publicity campaign and timetable for a production
6. Prepare a daily bulletin campaign ranging from auditions to closing night
7. Develop a ticket sales campaign
8. Create a window display and a lobby display for a specific production
9. Design a logo for theatre department letterhead stationery
10. Prepare a brochure for prospective theatre arts students

11. Design a theatre arts department calendar
12. Contribute to a periodic newspaper for local theatre students featuring progress reports on current shows, letters from audience members, actors' analysis of their roles, etc.

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply safety procedures pertinent to publicity – printing materials, techniques, equipment, distribution of publicity items and collection of publicity items.

- A. Materials
- B. Construction
- C. Setup and strike

SUGGESTED ACTIVITIES:

1. Demonstrate knowledge of safety on a written test
2. Identify safety rules, proper handling of materials and tools, and location of safety devices
3. Handle materials and equipment for construction and displaying posters, banners, and displays correctly and safely

VII. ENABLING OBJECTIVE/EXPECTANCY: The student will design and produce posters

A. Design

1. Logo
 - a) Same design used in all publicity graphics
 - b) Simple, attention-getting
 - c) Illustrates some aspect of the play
2. Copy
 - a) Theatre
 - b) Play title and author
 - c) Dates and time
 - d) Place
 - e) Ticket information
 - f) Play publisher
3. Lettering: computer, typeset, or transfers (avoid hand lettering)
4. Color

B. Production

1. offset printing
2. silkscreen
3. pre-printed posters from play publishers and publicity companies

SUGGESTED ACTIVITIES:

1. Design a poster for a given play production that effectively includes all appropriate information and that is aesthetically pleasing

2. Design a logo and the graphic publicity for a specific production, poster, banner, T-shirt, button, bumper sticker

VIII. ENABLING OBJECTIVE/EXPECTANCY: The student will design and produce programs

A. Format

1. Cover
2. Credits
 - a) producing organization
 - b) play title
 - c) Author
 - d) Design staff and crew heads
 - e) Cast
 - f) Crews
 - g) Acknowledgements
 - h) Publisher
3. Information
 - a) Dates of production
 - b) Scene breakdown, musical numbers
 - c) Number and length of intermissions
 - d) Restrictions (house rules): photography, smoking and beverages
4. Production notes
 - a) Historical background of play and author
 - b) Design concept
 - c) Related poems, prose, and art
 - d) Books and resources for further study
 - e) Notice of future productions and activities
 - f) Photos
 - (1) Production shots
 - (2) Technical crew shots
 - g) Biographies (include write-ups on every member of the company rather than featuring a few cast members)

B. Advertising

1. Eliminate advertising if possible
2. List “angels” who have made donations of money or services: individuals, organizations, businesses, and corporations

C. Production

1. Offset printing
2. Proofread for omission of names and spelling

SUGGESTED ACTIVITIES:

1. Design a program for a given play production that includes all appropriate information and that is aesthetically pleasing
2. Research and write program notes for a specific production

3. Layout a program for a specific production

IX. ENABLING OBJECTIVE/EXPECTANCY: The student will design and produce tickets

- A. Types
 1. Reserved seat
 2. General admission
 3. Season ticket
- B. Format
 1. Name and address of theatre
 2. Play title
 3. Performance day and date
 4. Curtain time
 5. Section, row, and seat numbers (for reserved seats)
 6. Price
 7. Notice of “no refunds or exchanges”

SUGGESTED ACTIVITIES:

1. Make seating charts of 2 different types of theatres that are neat and clearly numbered for ticket sales
2. Given a particular play production and theatre facility, draw a sample ticket for a reserved seat that includes all necessary information and that is neat and legible

X. ENABLING OBJECTIVE/EXPECTANCY: The student will apply public relations procedures in ticket sales

- A. Ticket consignments
- B. Check acceptance policy
- C. Security
- D. Accounting procedure

XI. ENABLING OBJECTIVE/EXPECTANCY: The student will apply public relations procedures in house management

- A. Functions
 1. Welcome patrons
 2. Provide directions and information
 3. Take tickets
 4. Usher patrons to seats
 5. Distribute programs
 6. Insure patrons’ comfort and safety
 7. Crowd control before and after the show and during intermission
 8. Emergency procedures
- B. House policies
 1. Time of house opening

2. Performances begin on time
3. Seating of late comers
4. Restrictions on photography, smoking, and refreshments noted on lobby signs and in the program

SUGGESTED ACTIVITIES:

1. Set up advanced sale procedures and personnel for a specific production. Include accounting procedures.
2. Given a particular theatre facility, accurately outline all information the house manager will present in training ushers for a production
3. Given a designated theatre facility, accurately compile a list of emergency phone numbers to be retained by the house manager of any given production
4. Develop standards of appearance and conduct for the public relations staff
5. Design a system for providing refreshments during intermission

XII. ENABLING OBJECTIVE/EXPECTANCY: The student will apply public relations procedures in strike

- A. Review safety procedures
- B. Remove posters, signs, marquees, and banners
- C. Dismantle displays and return any borrowed items
- D. Clean box office, lobby and auditorium
- E. Catalogue and store news releases , posters, flyers, tickets, and programs in publicity library
- F. Submit a copy of publicity materials and box office statistics to rehearsal assistant for inclusion in production book
- G. Write letters of appreciation to everyone who provided assistance for the production
- H. Inventory and order stationary, paper, and other replacement supplies
- I. Update mailing list

SUGGESTED ACTIVITIES:

1. Accurately chart the responsibilities of the publicity crew head and crewmembers during production strike
2. Accurately chart the responsibilities of the house manager and ushers during production strike that are appropriate for the designated theatre facility
3. As a member of the publicity crew for a particular play production, remove all printed display materials from the community and copies of all public relations materials including posters, press releases, announcement copy, tickets, and programs

4. Prepare statistical records for a production: audience attendance, budgetary expenditures, box office grosses
5. Prepare a file or scrapbook of publicity for a production: programs, posters, press releases newspaper and magazine articles, photographs, etc.

- XIII. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze and evaluate effectiveness of public relations procedures in personal and group creative experiences
- A. Effectiveness of publicity design and campaign
 - B. Effectiveness of box office and house crews

SUGGESTED ACTIVITIES:

1. Evaluate the effectiveness of local publicity outlets by accurately ranking them in order of effectiveness
2. Analyze the make up of the theatre's average audience
3. Develop strategies for increasing the attendance of alumni, the student body, the faculty, and the community

- XIV. ENABLING OBJECTIVE/EXPECTANCY:** The student will respond positively to constructive criticism
- A. Problems
 - B. Potential solutions

- XV. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze and evaluate effectiveness of public relations in theatrical events
- A. Effectiveness of publicity campaign for a production
 - B. Problems and potential solutions

SUGGESTED ACTIVITIES:

1. Analyze the entire public relations campaign for a specific play production citing the effectiveness of the design, information content, and distribution of the poster, press releases, radio and television announcements, tickets and program
2. Analyze and evaluate programs from professional, university, community, or other high school productions

LEVELS I-IV
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE C

THE STUDENT IS EXPECTED TO DEFINE THE DIRECTOR'S ROLE AS A UNIFYING FORCE, PROBLEM-SOLVER, INTERPRETER OF SCRIPT, AND COLLABORATOR

PRIMARY OBJECTIVE D

THE STUDENT IS EXPECTED TO DEFINE THE DIRECTOR'S RESPONSIBILITY TO THE AUTHOR'S INTENT, SCRIPT, ACTORS, DESIGNERS, TECHNICIANS AND THE AUDIENCE.

PRIMARY OBJECTIVE E

THE STUDENT IS EXPECTED TO PERFORM THE ROLES OF ACTOR, ENSEMBLE MEMBER, AND DIRECTOR IN PRODUCTION DECISION MAKING AND COLLABORATE WITH OTHERS TO PRODUCE THEATRE WITH A UNIFIED PRODUCTION FOR PUBLIC PERFORMANCE

SUGGESTED ACTIVITIES:

1. Students will work in groups and perform scenes. They will alternate taking the role of director and cast member.
2. Make a timetable of the responsibilities of the director from the selection of the play through strike.
3. Prepare and perform in class one-act play productions. Each group member should assume part of the duties of the director as well as their other responsibilities.

LEVELS I-IV
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE F

THE STUDENT IS EXPECTED TO CONCENTRATE IN ONE OR MORE AREAS OF THEATRE
PRODUCTION (ACTING, TECHNICAL THEATRE, THEATRE MANAGEMENT)
DEMONSTRATING RESPONSIBILITY, ARTISTIC DISCIPLINE, AND CREATIVE PROBLEM
SOLVING

SUGGESTED ACTIVITIES:

1. Write a description of various careers in theatre. Include the talent, training and experience needed to fulfill the responsibilities of each one.
2. Select a theatre career and a play. Make an imaginary journal of your work on the play throughout the rehearsal and performance process.

LEVEL I
STRAND 3: HISTORICAL/CULTURAL HERITAGE

THE STUDENT RELATES THEATRE TO HISTORY, SOCIETY, AND CULTURE

PRIMARY OBJECTIVE A

THE STUDENT IS EXPECTED TO PORTRAY THEATRE AS A REFLECTION OF LIFE IN PARTICULAR TIMES, PLACES AND CULTURES.

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will comprehend and analyze theatre as a social and cultural institution.
- A. Theatre as a social and cultural institution throughout history
 - 1. Children's spontaneous play
 - 2. Rituals and celebrations
 - 3. Formal theatre
 - B. Theatre as a mirror of life in particular times and places
 - 1. Imitates human behavior
 - 2. Offers facsimile of a real world
 - 3. Reflects social and political concepts and movements
 - 4. Displays popular attitudes, notions, ideas and beliefs
 - C. Theatre actively engages participants
 - 1. Requires active involvement of theatre practitioners and audience
 - 2. Provides safe vicarious exploration of emotions and behaviors
 - D. Theatre retains ancient purposes
 - 1. Education
 - 2. Entertainment
 - 3. Exaltation of the spirit
 - E. Theatre reveals duality of human condition
 - 1. Joy (mask of comedy)
 - 2. Sorrow (mask of tragedy)

SUGGESTED ACTIVITIES:

- 1. Make a list of non-theatrical events that have theatrical elements Ex. Weddings, courtroom trials, sporting events (be specific)
- 2. Make a comedy and a tragedy mask. Write a scenario where the characters swing from happiness to sadness in response to events. Act out the scene and switch mask when appropriate.

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will recognize the importance of theatre in understanding the world throughout history
- A. Through historical perspectives

1. Social, theological, political, and economic concepts and movements
2. Discoveries and inventions
- B. Through values
 1. Understanding of various cultural beliefs, standards, and practices.
 2. Realization of humanity

III. ENABLING OBJECTIVE/EXPECTANCY: The student will recognize the importance of theatre for understanding one's self

- A. The individual's role in society
 1. Relationship of individual to family, community, nation, and the world
 2. Potential contribution of each individual to society
- B. Concept of individual choice
 1. Responsibility for actions
 2. Importance of emotion, intellect, and imagination
- C. Individual human worth
 1. Need for self esteem
 2. Respect for personal differences
- D. Individual purpose in life
 1. Humanities virtues and flaws
 2. Individual opportunities and options

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will recognize the importance of theatre for the improvement of the quality of life

- A. Perceptions of human experience
 1. Knowledge of world
 2. Understanding of self in the world (relationship to others)
- B. Sensibilities
 1. Understanding of others
 2. Awareness of environment
- C. Understanding
 1. Recognition in overcoming of prejudice
 2. Realization of the precedents of moral and social concerns over materialism
 3. Recognition of the dangers of dehumanization

SUGGESTED ACTIVITIES:

1. List the understandings you can reach about the world, human relationships, and yourself from the plays we have watched in class this school year.
2. Write a short scene that expresses the most important insights you have into being a teenager in _____ TX.

LEVEL ONE
STRAND 3: HISTORICAL/CULTURAL HERITAGE

PRIMARY OBJECTIVE B

THE STUDENT IS EXPECTED TO RELATE HISTORICAL AND CULTURAL INFLUENCES ON THE THEATRE AND ANALYZE THE ROLES OF LIVE THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA IN AMERICAN SOCIETY.

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will comprehend the PRIMITIVE BEGINNINGS of theatre.
- A. Rituals for influencing forces of nature
 - 1. Sacrifice
 - 2. Sympathetic magic
 - 1. Art: cave drawings, sand paintings
 - 2. Dance: buffalo, rain, and war
 - 3. Animalism
 - 4. Totemism
 - B. Imitation for instruction and entertainment
 - 1. Dance
 - 2. Storytelling
 - 3. Initiation ceremony
 - C. Evolution of dramatic elements
 - 1. Imitative movement into dance
 - 2. Disguise and masks into costumes and makeup
 - 3. Rhythm into music
 - 4. Chant into poetry
 - 5. Storytelling into myths and drama
 - 6. Dancer into actor
 - 7. Priest (shaman) into playwright

SUGGESTED ACTIVITIES:

- 1. Using instruments created by students, present a ritual invoking an agreed upon need like rain, buffalo, good harvest etc.
- 2. Using objects from nature create a mask to create a totem pole.

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will comprehend the background of GREEK THEATRE

A. History and Culture

- A. Dionysian worship
 - 1. Fertility rituals [13th century B.C.]
 - 2. Choral contests [8th century B.C.]
 - a. Dances

- b. Dithrambs
- B. Play festivals [6th century B.C.]
 1. Rural Dionysia in December
 2. Lenaia in January emphasizing comedies
 3. City Dionysia in March emphasizing tragedies
- C. Festival management
 1. Civic and religious celebration for all citizens
 2. Financial support
 - a. Choregus for chorus, costumes, and scenery
 - b. State for actors, costumes, and the theatre
- D. Events
 1. Procession with statue of Dionysus
 2. Sacrifice
 3. Dithyramb contest
 4. Comedy contest: one day with five plays
 5. Tragedy contest: three days with one trilogy and a satyr play each day
 6. Awards
 - a. Panel of ten judges
 - b. Recognition of best dithyrambic chorus, comedy, trilogy, and tragic actor
- E. Hellenistic period [4th century B.C.]
 1. Plays performed for civic occasions rather than Dionysian worship
 2. Tragedies moved away from realism
 3. Comedies moved toward realism

SUGGESTED ACTIVITIES:

- 1 Create your own Dionysian festival in which students choose poetry or song lyrics and present them in competition with the others in the class for a garland.
- 2 Adapt a fairy tale to use the elements of tragedy and present the play in masks and costumes.

B. Identify Greek plays and playwrights

- A. Plays and playwrights
 1. Duties of playwright
 - a. Author
 - b. Musical composer
 - c. Director
 - d. Actor on occasion
- B. Tragedies
 1. Thespis [534 B.C.]
 - a. Chorus of twelve
 - b. Introduced first solo actor
 2. Aeschylus [525 B.C.]
 - a. Introduced second actor
 - b. Major theme: man's relationship to the gods
 3. Sophocles [496-406 B.C.]

- a. Introduced third actor
- b. Increased chorus to fifteen
- c. Major theme: human relationships
- 4. Euripides [484-406 B.C.]
 - a. Further reduction of role of chorus
 - b. Major themes: philosophical and psychological

C. Comedies

- 1. Aristophanes [448-380 B.C.]
 - a. Old comedy: fantasies
 - b. Major themes were satirical commentary on contemporary affairs
- 2. Meander [342-292 B.C.]
 - a. New comedy: more realistic
 - b. Major themes: everyday middle-class life

SUGGESTED ACTIVITIES:

- 1. Word searches and crossword puzzles using clues that match playwrights and plays.
- 2. Play 20,000 point Pyramid game in which students match the plays with the playwrights. One player faces the board that lists the word, the second player has his/her back to the board. The team has 30 seconds to guess the term from the clues. Each correct answer is 250 points. Play to a pre-determined number.

C. Greek Production Styles

A. Costumes

- 1. Masks
- 2. Chiton
- 3. Cothurnus
- 4. Onkus

B. Physical facilities

- 1. Natural arenas
- 2. Architectural developments
 - a. Theatron
 - b. Orchestra
 - c. Skene, paraskene, proskenion
 - d. Paradoi (vomitorium)
- 3. Mechanical devices
 - a. Periaktoi
 - b. Eccyclema
 - c. Mechane

C. Style

- 1. Chorus
- 2. Actors playing multiple roles
- 3. Music and dance movement
- 4. No violence shown onstage
- 5. Rhetorical drama

SUGGESTED ACTIVITIES:

- 1 Identify parts of the Greek stage on a drawing.
2. Compare parts of the present stage to parts of the Greek stage.

III. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend the background of ROMAN THEATRE

A. ROMAN History and Culture

A. Ludi

1. Financial support by Senate and wealthy citizens
2. Theatrical company managers purchased scripts and provided actors, musicians, and costumes
3. Free admission
4. Frequently unruly audiences

B. Types of entertainment

1. Tragedy
 - a) Based on Greek themes
 - b) Horrifying plots
 - c) Totally good or totally depraved characters
 - d) Melodramatic effects
 - e) Elaborate flowery speech
 - f) All roles played by men
2. Comedy
 - a) Based on Greek new comedy
 - b) Chorus eliminated
 - c) Musical accompaniment and songs [much like modern musical theatre]
 - d) Themes: everyday domestic affairs
 - e) Typical plots: Mistaken identity, free-spending sons deceiving their fathers, and humorous intrigues invented by clever slaves
 - f) Character types all played by men: old miser, rebellious son, scheming slave, parasite, courtesan, slave dealer, and cowardly soldier
 - g) All action occurs in a street
3. Mime
 - a) Troupes of strolling players, jugglers, acrobats, and mimics
 - b) Improvised dialogue
 - c) Themes: farcical treatment of topical events
 - d) Female roles played by women [first actresses]
 - e) No masks
 - f) Often vulgar [led to Church's opposition to the theatre]
4. Pantomime
 - a) Silent interpretive dance
 - b) Single actor using various masks
 - c) Narration by chorus
 - d) Musical accompaniment
 - e) Themes: serious treatment of mythology

C. Degeneration of theatre

1. Spectacular, sensational, exotic, and indecent elements emphasized
Christianity recognized as semiofficial religion by Emperor Constantine [312-337
A.D.]
3. Mime performers excommunicated [5th century A.D.]
4. Theatres closed by Justinian [6th century A.D.]
5. Surreptitious theatrical activities, pagan rites, and festivals continue

SUGGESTED ACTIVITIES

1. Read scenes using the stock characters to vary the characterization
2. Watch the 3 stooges and make a list of the comic devices used

B. ROMAN Plays and Playwrights

A. Plautus [254-184 B.C.]

1. Farcical comedies of situation
2. Single plot

B. Terence [195-159 B.C.]

1. Romantic comedies
2. Double

C. Seneca [4 B.C. - 65 A.D.]

1. Tragedies [model for Renaissance tragedians]
2. Five-act form
3. Elaborate flowery language
4. Theme of revenge
5. Graphic violent action
6. Magical rites and ghosts
7. Device of confidant
8. Soliloquies and asides

C. ROMAN Production Styles

A. Costumes

1. Contemporary clothing, exaggerated for some stock characters
2. Standardized colors for character types
3. Masks

B. Greco-Roman theatre structure

1. Constructed on level ground rather than on a hillside
2. Stage house joined to auditorium
3. Awning over auditorium
4. Semicircular orchestra
5. Pulpitum
6. Façade (scaenae frons)
7. Roof over stage
8. Curtain

SUGGESTED ACTIVITIES

1. List differences between the Roman and Greek theatre, identifying the elements borrowed by the Romans.
2. Watch *A Funny Thing Happened on the Way to the Forum* and identify elements of Roman clothing, Plautus' characters and the treatment of the Roman slaves.

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend the background of **MEDIEVAL THEATRE**

A. MEDIEVAL History and Culture

- A. Drama in the church [900-1250 A.D.]
 1. Living tableau
 2. Tropes
- B. Drama out of the church [13th - 16th centuries]
 1. Guilds
 2. Mystery plays
 3. Miracle plays
 4. Morality plays
 5. Farces
 6. Interludes
- C. Decline of religious drama [late 16th century]
 1. Revival of interest in classical culture
 2. The Reformation
 3. Prohibition of religious plays by church and state
 4. Return of professional players

SUGGESTED ACTIVITIES

1. Create a pageant wagon from a shoebox displaying the design by the guild of your choice.
2. Read *Everyman* aloud moving to the "mansions" as the play progresses.

B. Medieval plays

- A. Characteristics of scripts
 1. Cycles
 2. Vernacular language
 3. Songs and music
 4. Juxtapositions of instruction and entertainment, Biblical and contemporary references, and serious and comic elements
- B. Male actors
- C. Influences on Elizabethan drama
 1. Loosely organized plot spanning long time periods
 2. Numerous locations
 3. Mixture of serious and comic
 4. Moral instruction

SUGGESTED ACTIVITIES

1. Tell an object lesson using personification
2. Read *The Sheep Thief* and identify the parallels from Act I and Act II

C. Medieval Production Styles

- A. Medieval theatre
- B. Production styles

1. Staging
 - a) Church steps
 - b) Multiple stages
 - (1) Mansions, stations
 - (2) Pageant wagons
 - c) Painted drops, curtains and properties
 - d) Pulleys for flying, trap doors, and hell-mouth
2. Costumes
 - a) Ecclesiastical for religious characters
 - b) Contemporary for secular characters
 - c) Fantasy for angels and devils
 - d) Symbolic accessories

SUGGESTED ACTIVITIES:

1. Create a drop for use in pageant plays after viewing medieval art
2. Design costumes for the characters in *Everyman*
3. Design a model of a hell mouth

V. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend the background of RENAISSANCE THEATRE

A. RENAISSANCE History and Culture

- A. Identify Italian Renaissance plays and playwrights
 1. Pastorals and operas
 2. Commedia dell'arte
- B. Identify Spanish auto sacramentale and playwrights
 1. Lope de Vega
 2. Calderon
 3. Cervantes
- C. Identify French Neoclassicism
 1. Corneille
 2. Racine
 3. Moliere

SUGGESTED ACTIVITIES:

1. Create a mask for a commedia character
2. Write and stage a short commedia performance
3. Compare prints of life in Renaissance Italy, Spain, and France

B. Renaissance Production Styles

- A. Artificial lighting
- B. Picture frame stage
- C. Painted perspective scenery
- D. Machinery
- E. Theatres
 1. Italy
 - a) Teatro Farnese
 - b) Teatro Olimpico
 2. Spain
 - a) Corrales
 - b) Court
 3. France
 - a) Temporary
 - b) Tennis court
 - c) Comedie Francaise

SUGGESTED ACTIVITIES:

1. Build a model of a Spanish corrale
2. Build a model of perspective scenery used in Italian stage

C. Identify Elizabethan plays and playwrights

- A. Types of plays
 1. Tragedy: historical, classical and romantic
 2. Comedy: prose, masques
- B. Playwrights
 1. Thomas Kyd
 2. Christopher Marlowe
 3. William Shakespeare
 4. Ben Johnson
 5. Francis Beaumont and John Fletcher
 6. John Webster

D. Elizabethan Production Styles

- A. Playhouses
 - 1. Inn yards
 - 2. Open-air public theatres
 - (1) Pit (yard)
 - (2) Three-tiered galleries
 - (3) Stage: covered forestage, doors at sides and rear, inner below, and inner above
 - (4) Musicians gallery
 - 3. Private indoor halls
- B. Scenery
 - 1. Permanent façade
 - 2. Set pieces, properties and banners
 - 3. Machines: trapdoors, cranes and sound effects
- C. Costumes
 - 1. Contemporary garments
 - 2. Addition of historical elements
 - 3. Symbolic dress for supernatural characters
- D. Acting companies
 - 1. Playwright - director
 - 2. Ten to twenty men including shareholders, hired men and apprenticed boys
 - 3. Repertory performances

SUGGESTED ACTIVITIES:

- 1. Describe the traditional Elizabethan stage using diagrams or illustrations
- 2. Collect pictures of Elizabethan England and Shakespearean productions
- 3. Explain the structure of the Elizabethan production company.

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend the background of nineteenth century theatre

A. Historical and cultural background

- A. Nineteenth century history and culture
 - 1. European national theatres
 - a. Theatre Libre [France]
 - b. Freie Buhne [Germany]
 - c. Abbey Theatre [Ireland]
 - d. Independent Theatre [England]
 - e. Moscow Art Theatre [Russia]
 - 2. European producers and directors
 - a. Georg II, Duke of Saxe-Meiningen
 - b. Constantin Stanislavsky
 - c. Max Reinhardt
 - d. Richard Wagner
 - e. Adolphe Appia

- f. Gordon Craig
- 3. Early American theatre
 - a. Pre-colonial drama
 - (1.) Mexico
 - (2.) New Mexico
 - (3.) Texas
 - b. Colonial drama
 - (1.) English touring productions
 - (2.) First American productions
 - (3.) University productions
 - (4.) The Hallums
 - c. Revolutionary War period
 - (1.) Effect on American theatre
 - (2.) Rise of native drama
 - d. American theatre styles and movements
 - (1.) Repertory theatre
 - (2.) Touring stock companies
 - (3.) Melodramas
 - (4.) Vaudeville
 - (5.) Minstrels
 - (6.) Showboats

B. Nineteenth century plays and playwrights

- B. Plays and playwrights
 - 1. Styles
 - a. Romantic drama
 - b. Melodrama
 - c. Realism
 - d. Naturalism
 - e. Symbolism
 - 2. Playwrights
 - a. European
 - (1.) Georg Bucher
 - (2.) Anton Chekhov
 - (3.) Alexander Dumas
 - (4.) Johann Wolfgang von Goethe
 - (5.) Nikolai Gogol
 - (6.) Victor Hugo
 - (7.) Henrik Ibsen
 - (8.) Heinrich von Kleist
 - (9.) Eugene Labiche
 - (10.) Maurice Maeterlinck
 - (11.) Edmond Rostand
 - (12.) Friedrich von Schiller
 - (13.) George Bernard Shaw
 - (14.) August Strindberg

(15.) Oscar Wilde

b. American

(1.) Dion Boucicault

(2.) Augustin Daly

(3.) William Dunlap

(4.) Anna Cora Mowatt

(5.) Royall Tyler

C. Nineteenth Century Production Styles

A. Production styles

1. Theatre structures

2. Box sets

3. Electric lights

4. Costumes

5. Acting style

SUGGESTED ACTIVITIES:

1. Choose and report on the contributions of a 19th century playwright or designer.
2. View *Showboat* and note the contribution to the development of theatre through showboats.
3. Show *The Perils of Pauline* and note the use of sets and machines to create the scenes.
4. Note the style of word play in *The Importance of Being Earnest*.

VII. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend the historical and cultural background of twentieth century theatre

A. History and Culture

A. Historical and cultural background

1. European theatre styles and movements

a. Technical innovations

b. National theatres

c. Avant-garde

d. Epic

2. America theatre styles and movements

a. Commercial

(1.) Burlesque

(2.) Vaudeville

(3.) Musicals

(4.) Movies and television

(5.) Multimedia

(6.) Off-Broadway

(7.) Regional theatre

(8.) Theatre for children

- b. Community
- c. Educational

B. Twentieth century directors, designers and playwrights

- A. European Directors Designers Playwrights and their plays
- B. American Directors, Designers Playwrights and their plays

C. Twentieth Century Production Styles

- A. Production styles
 - 1. Realism
 - 2. Symbolism
 - 3. Constructivism
 - 4. Expressionism
 - 5. Impressionism
 - 6. Absurdism
 - 7. Contemporary

SUGGESTED ACTIVITIES:

1. Divide into groups and research the American commercial styles in the 20th century.
2. Choose an act and put together a class Vaudeville show.
3. On a United States map, note the major cities on the Orphium Circuit.

LEVEL ONE
STRAND 4: RESPONSE/EVALUATION

**THE STUDENT RESPONDS TO THE EVALUATES THEATRE AND THEATRICAL
PERFORMANCES**

PRIMARY OBJECTIVE A

THE STUDENT IS EXPECTED TO ANALYZE AND APPLY APPROPRIATE BEHAVIOR AT
VARIOUS TYPES OF LIVE PERFORMANCES

I. ENABLING OBJECTIVE/EXPECTANCY: The student will value attendance at live theatrical productions.

- A. Attendance at live theatre productions
 - 1. Educational theatre
 - a. Secondary school performances
 - b. Junior college performances
 - c. University and college performances
 - 2. Community (non-profit) theatre
 - 3. Professional theatre
 - a. Regional theatres
 - b. Commercial theatres
 - c. Touring companies
- B. Consideration for other theatregoers when in the audience

II. ENABLING OBJECTIVE/EXPECTANCY: Value and demonstrate audience etiquette at live theatrical productions

- A. Knowledge of theatrical conventions
- B. Study and analysis of acceptable standards of audience behavior
- C. Application of audience etiquette at live theatrical performances

SUGGESTED ACTIVITIES:

1. Discuss appropriate behavior at live theatrical performances.
2. Compare and contrast audience behavior at various types of live performances.
3. Practice good audience etiquette during classroom performances.
4. In groups, improv scene depicting the consequences of poor audience etiquette.
5. Practice good audience etiquette at school assemblies, worship services and other events where you are an audience member.

LEVEL ONE
STRAND 4: RESPONSE/EVALUATION

PRIMARY OBJECTIVE B

THE STUDENT IS EXPECTED TO DEVELOP APPROPRIATE THEATRE VOCABULARY TO APPLY THE CONCEPTS OF EVALUATION (INTENT, STRUCTURE, EFFECTIVENESS, VALUE) TO LIVE THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA IN WRITTEN AND ORAL FORM WITH PRECISE AND SPECIFIC OBSERVATIONS

I. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply aesthetic criteria

Development of aesthetic criteria

- A. Understanding of artistic elements and conventions
- B. Understanding of and experience in the creative process
- C. Understanding of values in various societies and cultures
- D. Critical language skills
- E. Expanding repertoire of theatre and other arts experiences.

II. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate the effectiveness of theatrical events as an observer.

- A. Evaluation of theatrical experiences as an observer or audience member.
 - 1. Effectiveness of the performance
 - 2. Behavior and reactions of the audience
 - 3. Problems and potential solutions

III. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate the effectiveness of theatrical events as a participant

- A. Effectiveness of individual contributions
- B. Effectiveness of ensemble efforts
- C. Effectiveness of performance
- D. Behavior and reactions of audience
- E. Problems and potential solutions

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate the effectiveness of theatrical events as a critic.

SUGGESTED ACTIVITIES:

- 1. Research roles and responsibilities of the playwright, director, designer and actor.
- 2. Critique class performances in both oral and written form.

3. Read theatre, movie, music concert and television reviews in the newspaper. With a group, discuss if you agree or disagree.
4. As a class, vote for Oscar nominated films, directors, special effects, actors and supporting actors before the winners are announced. Compare your class's selections with the winners. Also discuss movies, directors, special effects, or actors you would have nominated that the academy did not select.
5. Discuss various plays and discuss universal appeal and literary merit.
6. Attend a play and critique in oral and written form.
7. Write a review of the duet scene you and your partner performed in class.

LEVEL ONE
STRAND 4: RESPONSE/EVALUATION

PRIMARY OBJECTIVE C

THE STUDENT IS EXPECTED TO IDENTIFY AND COMPARE THE TREATMENT OF MOODS
IN THEATRE, MUSICAL THEATRE, DANCE, ART AND MUSIC AND INTEGRATE MORE
THAN ONE ART FORM IN INFORMAL PERFORMANCES

I. ENABLING OBJECTIVE/EXPECTANCY: The student will identify the traditional fine arts

The traditional fine arts

- A. Art, architecture
- B. Dance
- C. Literature
- D. Music
- E. Theatre, film and television

II. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and analyze the components of fine arts

Components of fine arts

- A. Substance
 - 1. Subject matter
 - 2. Artist's conception (vision)
 - 3. Aspects of life expressed and emphasized
 - 4. Emotions, moods, and ideas
 - 5. Symbolic and metaphoric thought
- B. Form
 - 1. Conventions, rules, formulas and standards
 - 2. Patterns and variations
 - 3. Space
 - 4. Movement
 - 5. Time
- C. Technique
 - 1. Manipulation of substance into form
 - 2. Style (selection and arrangement of material for effect)
 - 3. Artist's projection of self (individuality)

III. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and analyze aesthetic design in the fine arts

- A. Artistic conception
 - 1. Truth

2. Originality
 3. Imagination
 4. Sincerity
 5. Empathy
- B. Realization
1. Unity
 2. Emphasis
 3. Rhythm
 4. Balance
 5. Proportion
 6. Harmony
 7. Grace

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and analyze theatre as a synthesis of all other arts

- A. Art forms comprising theatre
1. Art
 - a. Drawing: design for sets, properties, costumes, and makeup
 - b. Painting: two-dimensional scenery, lighting
 - c. Sculpture: three dimensional scenery, properties, costumes, and arrangement of actors in performance space
 - d. Architecture: theatre building
 2. Dance: actor movement, directorial blocking
 3. Literature: play script, dramatization of prose
 4. Music: sound effects, background music, and musical comedies
- B. Similarities and differences between theatre and other arts
1. Creative process
 2. Elements
 3. Composition (structure or arrangement of elements)
 4. Problem-solving strategies
 5. Media, tools, and manipulation techniques
 6. Symbol system and conventions
 7. Aesthetic criteria
- C. Unique aspects of theatre
1. Playscript
 - a. Basis of theatre
 - b. Distinct literary conventions
 - c. Real or imaginary dramatic action
 - d. Written specially for performance
 2. Production of dramatic literature
 - a. Collaboration effort of playwright, director, actors, technicians, and audience
 - b. Primary expression through living artists in a performance space
 - c. Presented through words, sounds, movement, and images
 - d. Subject to aesthetic evaluation of effectiveness of artistic conceptions and final realization of those conceptions

SUGGESTED ACTIVITIES:

1. Show segments of videos from various art forms and discuss elements that contribute to mood.
2. In groups have students select themes, and then create illustration of that theme in various performance forms (i.e. theatre, musical theatre, dance, art and music.)
3. Attend live performances, galleries, etc. and discuss treatment of mood.

LEVEL ONE
STRAND 4: RESPONSE/EVALUATION

PRIMARY OBJECTIVE D

THE STUDENT IS EXPECTED TO SELECT CAREER AND AVOCATIONAL OPPORTUNITIES
IN THEATRE AND DESCRIBE THE TRAINING, SKILLS, SELF-DISCIPLINE, AND
ARTISTIC DISCIPLINE NEEDED TO PURSUE THEM

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will identify career and avocational opportunities in theatre.
- A. Job descriptions
 - B. Requisite qualifications and skills
 - C. Working conditions
 - D. Earnings
 - E. Current employment outlook
 - F. Future trends
 - G. Alternative related career in other fields
- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will describe the training, skill, self-discipline and artistic discipline to pursue theatre careers.

SUGGESTED ACTIVITIES:

1. Create a web of all of the elements of theatre (acting, directing, design, technical theatre crafting) and discuss the various career paths a theatre artist might pursue.
2. Research career opportunities on the Internet.
3. Invite guest speakers who work in the theatre or related areas to come and talk with the class.
4. Research careers using professional trade papers.