

LEVEL III
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 PRACTICE THEATRE PREPARATION AND WARM
UP TECHNIQUES.

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will mentally and physically prepare for effective use of the body.
- A. Mental Preparation through identification of inhibitions
 - B. Through goal setting for character & actor
 - C. Through relaxation techniques
 - D. Through warm ups for mind
 - E. Through ensemble & team building techniques

SUGGESTED ACTIVITIES:

1. Verbally count to 30 in unison with the class, clapping hands once when a number can be divided by three, clapping twice when it can be divided by five and clapping three times when it can be divided by both 3 & 5.
2. Regulate breathing and locate areas of stress in the body. Stretch and relax that area.
3. Have actors write a goal on a paper and put on the floor across the room. Other actors try to prevent him from reaching the goal without touching.
4. Improvise scenes with a focus on goal.
5. Play trust or team building games.

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will relax and warm up the body.

- A. Physical preparation for performance
- B. Analysis of safety procedures
- C. Warm ups for body & breathing

SUGGESTED ACTIVITIES:

1. Isolations

2. Research common sports injuries or job related injuries and their causes/preventions.
3. Practice Alexander Technique

III. ENABLING OBJECTIVE/EXPECTANCY: Use sensory and emotional recall in the imaginative recreation of personal experiences and the development of imaginary situations.

- A. Imaginative recreation of personal experiences
- B. Development of imaginary situations

SUGGESTED ACTIVITIES:

1. Physicalize no fewer than 5 emotions in a one-minute period.
2. Utilize A/B Scenes to generate emotion. Manipulate scene by giving actor a physical trait and task.
3. Create an emotional recall scene with a blank mask over the actor's face.
4. Improvisation Scenes

IV. ENABLING OBJECTIVE/EXPECTANCY: Develop concentration techniques and apply concentration in dramatic activities, rehearsals, and performances.

- A. Development
- B. Application

SUGGESTED ACTIVITIES:

1. Write a plan for a concentration game and teach it to the class.
2. Have a student give descriptors to class who will then pose as a statue of that descriptor. Take two or more statues and develop a scene from their postures. Direct the scene as actors perform.

V. ENABLING OBJECTIVE: The student will use energy in creative movement.

- A. Awareness and use of energy (effort or force)
 1. Contrasts
 - a. Tense vs. free
 - b. Heavy vs. light
 - c. Strong vs. gentle
 - d. Even vs. uneven
 2. Use of energy as a means of emphasis (accent)
- B. Development of creativity in movement

SUGGESTED ACTIVITIES:

1. Study Laban movement techniques and create a movement pattern for a character.
2. Create postures and walks for a variety of characters.
3. Imitate postures and walks of others.
4. Review several dance and movement styles.

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

1. Sensory awareness, imagery, and perception of emotion through sight
2. Through sound
3. Through smell
4. Through taste
5. Through touch
6. Through kinesthesia

SUGGESTED ACTIVITIES

1. Play out scenes with focus on one sense, either enhancing or eliminating and discuss effects.
2. Interpret scenes that are played without dialogue.

LEVEL III
STRAND 1: PERCEPTIONS

PRIMARY OBJECTIVE B

**THE STUDENT IS EXPECTED TO EMPLOY STAGE MOVEMENT AND
PANTOMIME CONSISTENTLY**

- I. ENABLING OBJECTIVE:** The student will show awareness of time and space and analyze acting/body positions.
- A. Use of time
 - 1. Contrast: fast vs. slow
 - 2. Developing sense of timing
 - a. Rhythm/meter
 - b. Tempo
 - c. Duration
 - B. Space
 - 1. Acting Positions
 - 2. Stage Positions

SUGGESTED ACTIVITIES:

- 1. Utilize hand puppets or marionettes to reproduce various body positions and attitudes. Duplicate the movement of the puppets and marionettes in assuming specified body positions and attitudes.
- 2. Play out a pantomime at different speeds. Class members can hold the “remote” to change the speed.
- 3. Rehearse pantomimes in groups. Perform and have class critique movement.
- 4. Block a scene for 9 area, 15 area, arena and thrust stages. Perform the scene.

II. ENABLING OBJECTIVE: The student will apply procedures for performing pantomime and mime.

- A. Characterization
- B. Motivation
- C. Body Language
- D. Gesture, Posture

SUGGESTED ACTIVITIES:

- 1. Create a pantomime and a mime scene, rehearse and perform in a public setting.
- 2. Create portraits of fairy tale families.

3. Extend portrait of fairy tale into a scene.

III. ENABLING OBJECTIVE/EXPECTANCY: The student will apply stage business techniques.

- A. Standing, walking, and turning
- E. Sitting, rising, and kneeling
- F. Entering, exiting
- G. Gestures, facial expression
- H. Handling properties
- I. Eating, drinking
- J. Laughing, crying
- K. Embracing, kissing

SUGGESTED ACTIVITIES:

1. Review techniques for each type of business. Model and practice.
2. Locate scenes with examples of each type of business; practice the scenes and perform.
3. Block a scene with two or more actors utilizing the 8 techniques.

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

- A. Verbal Directions
- B. Written Directions
- C. Stage Blocking Terminology (dress the stage, places, cue, hold, freeze, improvise, motivate, take, build, cut)

SUGGESTED ACTIVITIES:

1. Improvise a scene while a “director” calls out blocking cues. Actor must react quickly.
2. Utilize oral blocking directions in a rehearsal for a scene or play.
3. Students will recreate a scene where blocking is recorded in standard abbreviation on the script.

V. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze stage combat techniques.

- A. Falls
- B. Slaps, chokes, and hair pulls
- C. Punches and kicks
- D. Armed combat
- E. Special techniques required by specific scenes

SUGGESTED ACTIVITIES:

1. Demonstrate the appropriate techniques of slapping and being slapped onstage with absolute safety and effectiveness.
2. Demonstrate the appropriate techniques of choking and being choked onstage with absolute safety and effectiveness.
3. Demonstrate the appropriate techniques of stabbing and being stabbed onstage with...
4. Demonstrate the appropriate techniques of socking and being socked onstage with...
5. Demonstrate the appropriate techniques of receiving a gunshot onstage with
6. Demonstrate the appropriate techniques of falling onstage with
7. Demonstrate the appropriate techniques of tumbling...
8. Develop, rehearse and perform a scene including 2 acts of violence.
9. View scenes of combat from well-known movies and break down the steps used.
10. Recreate that scene in slow motion using safety measures such as mats or PVC swords.

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze and evaluate effectiveness of stage movement in personal and group creative experiences

SUGGESTED ACTIVITIES:

1. View scenes in rehearsal and give constructive criticism.
2. Critique performances of classmates.
3. Critique movie scenes.
4. Prevent upstaging or scene stealing while performing a scene.

LEVEL III
STRAND 1: PERCEPTIONS

PRIMARY OBJECTIVE C

**THE STUDENT IS EXPECTED TO DEMONSTRATE EFFECTIVE VOICE AND
DICTION**

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will warm up and utilize the vocal mechanism appropriately.
- A. Physical preparation and safety
 - B. Respiration and resonance
 - C. Pronunciation and enunciation

SUGGESTED ACTIVITIES:

- 1. Write tongue twisters and practice saying them loudly and clearly with the class.
- 2. Practice breathing techniques.
- 3. Play games with lines from script in which you vary pitch and rate.

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will interpret textural meaning

- A. Communication of thought
 - 1. Emphasis, subordination
 - 2. Rhythm, duration, and pause
 - 3. Tempo
 - 4. Intelligibility
 - 5. Coherence
- B. Communication of emotion
 - 1. Credibility
 - 2. Common experiences

SUGGESTED ACTIVITIES:

- 1. Vary style of reading by changing phrasing.
- 2. Alter the pitch and rate for scenes.
- 3. Read aloud a piece marked for pitch and rate variance.
- 4. Say a line three different times, expressing a distinctly different emotion each time.

III. ENABLING OBJECTIVE/EXPECTANCY: The student will explore vocal characterization

- A. Distinctive pronunciation (lisp, slur, and stutter)
- B. Intonation patterns
- C. Distinctive rhythm and pacing

SUGGESTED ACTIVITIES:

- 1. Create a character based on vocal qualities.
- 2. Maintain consistency in a character's voice.
- 3. Practice oral presentation of three or more dialects.
- 4. Perform scenes from plays that rely heavily on vocal flexibility and characterization. (e.g. Dylan Thomas' *Under Milkwood*, Edgar Lee Master's *Spoon River Anthology*.)

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will integrate voice and movement

SUGGESTED ACTIVITIES:

- 1. Create exercises utilizing body and voice.
- 2. Portray a character utilizing voice and movement.

LEVEL III
STRAND 1: PERCEPTIONS

PRIMARY OBJECTIVE D

**THE STUDENT IS EXPECTED TO ANALYZE DRAMATIC STRUCTURE AND
GENRE**

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will be able to analyze the plot of the play using dramatic structure.
- A. Prologue
 - B. Initial Incident
 - C. Rising Actions
 - D. Climax
 - E. Falling Action
 - F. Resolution
 - G. Epilogue

SUGGESTED ACTIVITIES:

- 1. Read a play in class and identify areas A-G.
- 2. Read a play individually and write a summary that identifies A-G.

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze the elements of dramatic form in studied works.
- A. Plot
 - B. Character and Characterization
 - C. Language

SUGGESTED ACTIVITIES:

- 1. Read a play as a group and answer questions on plot, character and language.
- 2. Analyze the use of language in Shakespeare, Ibsen, Stoppard or other works.

- III. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze the characteristics of a work that qualifies it as a particular genre of dramatic literature.
- A. Tragedy
 - 1. Classical
 - 2. Contemporary (Serious)
 - B. Comedy
 - 1. Situation Comedy
 - 2. Farce

- 3. Social comedy (Comedy of Manners)
- C. Fantasy
- D. Melodrama/Drama/Tragicomedy

SUGGESTED ACTIVITIES:

1. Perform duet scenes from Greek Tragedy, Shakespearean Tragedy.
2. Perform monologues from a contemporary drama.
3. Perform scenes from varied periods (e.g. *Much Ado About Nothing* Act III Sc. 1, *Scapino*, *The Importance of Being Earnest* Act II)
4. Compare types of comedy.
5. Direct a melodrama scene.
6. Create a group performance of a fantasy play.

LEVEL III
STRAND 1: PERCEPTIONS

PRIMARY OBJECTIVE E

THE STUDENT IS EXPECTED TO COMPARE AND CONTRAST THEATRICAL CONVENTIONS IN THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will perform a role appropriate for setting, situation, mood, and style
- A. Theatre
 - B. Film
 - C. Television
 - D. Electronic Media

SUGGESTED ACTIVITIES:

1. Work in groups to create a music video.
2. Perform a scene written as a screenplay.
3. Use digital video and stills to create an electronic media presentation.
4. Design make-up, costumes, props, lighting, sound or setting for a scene.

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze the style in a theatrical, television, film, and electronic media production.

SUGGESTED ACTIVITIES:

1. Watch a live production and write a critique.
2. Compare and contrast theatre and film versions of the same production. (e.g. *West Side Story*, *Grease*)
3. Write an analysis of your favorite television show that describes plot, character development, language, setting, etc.
4. Participate in student productions.
5. Create a montage performance utilizing several art forms.

LEVEL III
STRAND 1: PERCEPTIONS

PRIMARY OBJECTIVE F

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

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will recognize the distinctions between drama and other literary forms.

SUGGESTED ACTIVITIES:

1. Compare a short story or novel to a script. The use of adapted scripts of short stories or novels is helpful to compare the differing writing styles on same plot. Integration with the English department would help; study the play version of the novel they are reading in English class. (e.g. *Grapes of Wrath*, *To Kill a Mockingbird*, *The Rocking Horse Winner*)
2. Write a one-act play.

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will analyze a script.

SUGGESTED ACTIVITIES:

1. Identify the elements of plot in a script.
2. Show how playwright developed characters.
3. Rewrite the ending of a play.

LEVEL III
STRAND 2: CREATIVE EXPRESSION/ PERFORMANCE

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

PRIMARY OBJECTIVE A

THE STUDENT IS EXPECTED TO PRACTICE APPROPRIATE SAFETY MEASURES

I. ENABLING OBJECTIVE/EXPECTANCY: The student will create and use a warm-up routine for the voice and body.

SUGGESTED ACTIVITIES:

1. Each student will develop a warm up routine for use before each rehearsal and performance.
2. Each student will lead the class in warm ups using his or her routine.

LEVEL III
STRAND 2: CREATIVE EXPRESSION/ PERFORMANCE

PRIMARY OBJECTIVE B

THE STUDENT IS EXPECTED TO ANALYZE CHARACTERS FROM VARIOUS GENRES AND STYLES, DESCRIBING PHYSICAL, INTELLECTUAL, EMOTIONAL, AND SOCIAL DIMENSIONS.

I. ENABLING OBJECTIVE/EXPECTANCY: The student will analyze specified character.

A. Analysis of a specific role.

1. Information sources

- a. Stage directions
- b. Comments by the character. (true or distorted)
- c. Comments by other characters (true or distorted)
- d. Behavior of the characters
- e. Background research
- f. Actor imagination

2. Biological profile

a. Physical characteristics

- (1) Race
- (2) Nationality
- (3) Age
- (4) Health
- (5) Figure
- (6) Posture
- (7) Voice
- (8) Movements, gestures
- (9) Mannerisms
- (10) Dress, grooming habits

b. Mental characteristics

- (1) Education
- (2) Awareness
- (3) Originality
- (4) Beliefs, ideals
- (5) Interests

c. Emotional characteristics

- (1) Basic attitudes toward environment, past events, and people
- (2) Temperament
- (3) Sensitivity
- (4) Stability, self-control
- (5) Adaptability to change
- (6) Desires

- d. Social characteristics
 - (1) Occupation
 - (2) Social class
 - (3) Economic status
 - (4) Religion
 - (5) Political affiliation
 - (6) Family
 - (7) Relationships and changes in attitude toward those relationships

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

A. Preparation of role

- 1. Resources
 - a. Observation of people
 - b. Recall of past experiences
 - c. Imagery: animals, objects
 - d. Similarities and differences between the actor and the character
- 2. Physical characteristics
 - a. Posture and walk
 - b. Gestures and business
 - c. Facial expressions
 - d. Eyes
- 3. Vocal characteristics
- 4. Dialogue interpretation
 - a. Choice words and phrases
 - b. Images
 - c. Sentence structure
 - d. Unusual characteristics: dialect, mannerisms
 - e. Subtext
- 5. Rhythm and timing

III. ENABLING OBJECTIVE/EXPECTANCY: The student will explore historic production and acting styles.

A. Production concepts

- 1. Historic production and acting styles.
 - a. Classic
 - b. Naturalism (realism)
 - c. Stylization

SUGGESTED ACTIVITIES:

- 1. The student will create a morgue of physical diversities that can be applied to character development.

2. The student will generate a repertoire of emotional reactions that can be applied to character development.
3. The student will extrapolate a network of capabilities and reactions of individuals of different intellectual levels with the goal of applying the information to character development.
4. The student will apply his history and sociology classwork to his understanding of the characters of a play.

LEVEL III
STRAND 2: CREATIVE EXPRESSION/ PERFORMANCE

PRIMARY OBJECTIVE C

THE STUDENT IS EXPECTED TO PORTRAY BELIEVABLE CHARACTERS IN IMPROVISED AND SCRIPTED SCENES OF VARIOUS STYLES

I. ENABLING OBJECTIVE/EXPECTANCY: The student will identify and styles of improvisational theatre.

Theories and styles

1. Preset dramatic components
2. Random selection of dramatic components
3. Audience suggestion of dramatic components

SUGGESTED ACTIVITIES:

1. Have the students perform the same improvisation plot in 3 different styles.
2. Have students perform improvs where believable characters are placed in unbelievable situations.

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

Performance of role

1. Use of external factors
 - a. Makeup
 - b. Costume
 - c. Properties
 - d. Setting
 - e. Lighting
 - f. Sound
 - g. 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

LEVEL III
STRAND: CREATIVE EXPRESSION/ PERFORMANCE

PRIMARY OBJECTIVE D

THE STUDENT IS EXPECTED TO IMPROVISE AND WRITE DIALOGUE THAT REVEALS CHARACTER MOTIVATION, ADVANCES PLOT, PROVIDES EXPOSITION, AND REVEALS THEME

- I. ENABLING OBJECTIVE/EXPECTANCY:** Create the components of an improvisation.
- A. Improvisation Components
 1. Characterization (who)
 2. Dramatic structure (what)
 - a. Beginning
 - b. Conflict
 - c. Resolution
 - d. Conclusion
 3. Setting (when, where)
 4. Motivation (why)
 5. Technique (how)
 - B. Rehearsal tool
 1. Individual
 2. Ensemble
 - a. Individual
 - b. Response and reaction

SUGGESTED ACTIVITIES:

1. Given a single page from a script, the student will write dialogue that fills in unrevealed information, such as what has happened, what is going to happen, why it is happening and/or what everything is about.
2. The student will write a script that reveals an assigned objective which diverges on a tangent from a known script; Suggestions:
 - a. What if Macbeth could not kill Duncan?
 - b. Why else does Oscar dislike Felix?
 - c. What other details of his past does Jack hide from Lady Bracknell?
 - d. How is *Summer and Smoke* if treated as a farce?

LEVEL III
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

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

PRIMARY OBJECTIVE A

**THE STUDENT IS EXPECTED TO CONSTRUCT AND OPERATE THE TECHNICAL
ELEMENTS OF THEATRE SAFELY AND EFFECTIVELY**

- I. ENABLING OBJECTIVE/EXPECTATION:** The student will apply safety procedures
- A. Construction
 - B. Operation
 - C. Strike

SUGGESTED ACTIVITIES:

- 1. Make a safety video for training beginning students.
- 2. Create safety posters to be displayed in work areas backstage.

- II. ENABLING OBJECTIVE/EXPECTATION:** The student will comprehend and apply 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 setting
 - 10. 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. Architecture
 - b. Decoration

2. Sources
 - a. Reference books: scenery, architecture
 - b. Photographs, magazines and catalogues
 - c. Prints, paintings
 - d. Biographies, diaries
 - e. Professional designers
 3. Script and facility considerations
 - a. Type of staging
 - b. Blocking requirements
 - c. Number and speed of scene, costume and cue changes
 - d. Offstage storage space
 - e. Sightlines and masking
 4. Prepare concept collage
 5. Design ground plans, light plot, property flow chart, sound plot, makeup plot, publicity plan or costume plot.
 6. Prepare drawings
 - a. Perspective sketch
 - b. Front and rear elevations
 - c. Sections
 - d. Painter's elevations
 - e. Color renderings, texture samples
 7. Prepare Model
 8. Prepare shift chart
 9. Set production schedule
- 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. Compare several scenic, costume, lighting, sound, or publicity designs for the same play.
2. Analyze and evaluate the design concepts for theatrical productions.
3. Prepare a color rendering for a technical design.
4. Construct a model for a given technical element for a specific play.

III. ENABLING OBJECTIVE/EXPECTATION: The student will serve as crew chief for a technical crew in a production.

- A. Meet with director.
 - 1. Determine crew responsibilities, tasks to be completed.
 - 2. Create materials lists, equipment lists, and a work calendar with deadlines. Get director approval.
- B. Assign tasks to crewmembers and oversee their work.
- C. Check progress regularly and report to director.

SUGGESTED ACTIVITIES:

- 1. Make a prompt book.
- 2. Given an assessment scale with standards established by the instructor, appraise the performance of a specified crew during rehearsal and performance.
- 3. Work out a scene shift plot for a musical or multi-set show.

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

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

SUGGESTED ACTIVITIES:

- 1. Design a light plot for an assigned one-act /full length play according to production concept.
- 2. 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, and Jean Rosenthal.
- 3. Explain or demonstrate the creation of a special lighting effect in a specific play.
- 4. Make a cue sheet for a given one-act/full length play according to production concept and script requirements.

LEVEL III
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE C

THE STUDENT IS EXPECTED TO CAST AND DIRECT DUET SCENES

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

A. Introduction

1. Functions of a director

- a. Analyze and thoroughly prepare a play for production
- b. Tryout and cast effectively
- c. Convey a concept or vision
- d. Translate dramatic situation and emotion into visual composition
- e. Assist actors in creating characterizations
- f. Diagnose actors' problems and provide specific remedies
- g. Determine appropriate moods, tempos, and rhythms and introduce necessary variety.
- h. Coordinate technical aspects into the production
- i. Establish a sense of ensemble (community)
- j. Maintain unity and consistency in the production

II. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply directing vocabulary.

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply directing techniques.

A. Principles of directing

1. Directing techniques

a. Composition

(1) Emphasis

- (a) Body positions
- (b) Stage areas
- (c) Stage planes
- (d) Stage levels
- (e) Contrasts
- (f) Space
- (g) Repetition
- (h) Focus

(2) Stability

- (3) Sequence
- (4) Balance
- (5) Line
- (6) Mass
- (7) Form
- b. Picturization
- c. Movement
- d. Rhythm
- e. Directing methods
 - (1.) Restricted / autocratic – Predetermined blocking and character qualities
 - (2.) Flexible – improvisational or non-directional blocking
 - (3.) Combination

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply directing skills in script selection.

VII. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply directing skills in casting.

VIII. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and apply directing procedures in rehearsal and performance.

SUGGESTED ACTIVITIES:

1. Have students cast and direct duet scenes, varying focus, levels, space, etc.
2. Have directors and actors evaluate the casting, rehearsal process and performance.

LEVEL III
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE D

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

I. ENABLING OBJECTIVE/EXPECTANCY: The student will be able to recognize the functions of directing.

Functions of a director

1. Analyze and thoroughly prepare a play for production.
2. Audition and cast effectively
3. Convey a concept or vision
4. Translate dramatic situation and emotion into visual composition
5. Assist actors in creating characterizations
6. Diagnose actor's problems and provide specific remedies
7. Determine appropriate moods, tempos, and rhythms and introduce necessary variety
8. Coordinate technical aspects into the production
9. Establish a sense of ensemble (community)
10. Maintain unity and consistency in the production

II. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend the responsibilities of the director

Directorial responsibilities

1. Playwright's intent and script
 - a. Type of play
 - b. Theme [playwright's intent]
 - c. Style of production
2. Cast
 - a. Audition expectations and notification
 - b. Composition
 - c. Movement
 - d. Rhythm
3. Technical designers
4. Technical crew head and crew members
5. Audience.

LEVEL III
STRAND 2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE E

THE STUDENT IS EXPECTED TO ANALYZE THE ROLES OF ACTOR, ENSEMBLE MEMBER, AND DIRECTOR IN PRODUCTION DECISION MAKING AND PRODUCE A UNIFIED THEATRICAL PRODUCTION

I. ENABLING OBJECTIVE/EXPECTANCY: The students will comprehend the interdependence of performing and technical elements in a theatrical production.

Interdependence of theatrical elements

1. Script
2. Directing
3. Acting
4. Design
5. Technical
6. Business
7. Audience

II. ENABLING OBJECTIVE/EXPECTANCY: The students will comprehend the organization of a theatre company.

A. Company organization

1. Personnel
 - a. Producer
 - b. Playwright, dramaturge
 - c. Director
 - (1) Stage director
 - (2) Musical director: orchestra, vocal
 - (3) Choreographer
 - (4) Assistant director
 - d. Designer
 - e. Technical director
 - f. Stage Manager
 - g. Performers
 - (1) Actors
 - (2) Singers
 - (3) Dancers
 - (4) Musicians
 - h. Technical crew heads and crews
 - (1) Scenery
 - (2) Properties
 - (3) Lighting
 - (4) Sound

- (5) Costumes
 - (6) Makeup
 - (7) Publicity
 - (8) Box office and house
2. Job descriptions and responsibilities

II. ENABLING OBJECTIVE/EXPECTANCY: The students will comprehend and apply rehearsal procedures.

1. Director
2. Actors
3. Crews

III. ENABLING OBJECTIVE/EXPECTANCY: The students will comprehend and apply performance procedures.

1. Director
2. Actors
3. Crew heads
4. Technicians

IV. ENABLING OBJECTIVE/EXPECTANCY: The students will comprehend and apply strike procedures.

1. Director
2. Actors
3. Crew heads
4. Technicians

V. ENABLING OBJECTIVE/EXPECTANCY: The students will analyze and evaluate the effectiveness of the production process.

1. Director
2. Actors
3. Crew heads
4. Technicians

SUGGESTED ACTIVITIES:

1. Serve on a technical crew.
2. Serve as crew chief or assistant crew chief on a technical crew for a production.
3. Serve as technical director or assistant technical director for a production.

LEVEL III
STRAND2.1: CREATIVE EXPRESSION/PRODUCTION

PRIMARY OBJECTIVE F

THE STUDENT IS EXPECTED TO SELECT ONE OR MORE AREAS OF THEATRE PRODUCTION FOR STUDY, DEMONSTRATING RESPONSIBILITY, ARTISTIC DISCIPLINE, AND CREATIVE PROBLEM SOLVING

- I. ENABLING OBJECTIVE/EXPECTANCY:** Analyze and evaluate effectiveness of sensory perception and concentration in personal and group creative experiences; respond positively to constructive criticism; analyze and evaluate effectiveness of concentration in theatrical events.
- A. Evaluation as a participant
 - 1. Effectiveness of rehearsal process
 - 2. Effectiveness of sensory perception and concentration in performance.
 - B. Analysis as an observer
 - 1. Effectiveness of concentration in performance
 - 2. Problems and potential solutions.

SUGGESTED ACTIVITES:

1. After viewing a classic film, recognize various emotions and how they were manifested by a specific character in the movie, citing at least 5 emotions experienced by these characters with an explanation of what motivated each emotion and how each was displayed. (See list of titles)
2. Compile no less than 10 examples from musical scores and recordings, play each example and cite the images created by each musical piece.
3. Recall a favorite and disliked place and improvise a scene for each.
4. Recall a favorite person, and use recall of a favorite food and place, improvise a scene involving this person.
5. Recall an event that caused anger/tears. Describe how he or she felt physically and emotionally, and use the recreated feelings in an improvised scene.
6. Carry on 2 conversations simultaneously with a partner on either side.

7. After observing movement patterns of individuals in a designated age group, compile no less than 10 examples from musical scores and recordings, play each example and cite the images created by each musical piece.
8. Recall specified emotions with specific reference to cause, outline of events, and outcome.
9. Given rehearsal for a specified scene/ play, verbally refer to one of his/her own specific emotional experiences that correspond with an emotion experienced by the character being portrayed.
10. Discuss basic human needs and desires, recalling personal situations involving emotional responses for examples and relating these to the actor's art.
11. Improvise a scene based on a recalled personal situation in which there was a mingling of different emotions.

LEVEL III
STRAND 3: HISTORICAL/CULTURAL HERITAGE

**THE STUDENT RELATES THEATRE TO HISTORY, SOCIETY,
AND CULTURE**

PRIMARY OBJECTIVE A

STUDENT IS EXPECTED TO EVALUATE HISTORICAL AND CULTURAL INFLUENCES
ON THEATRE

- I. ENABLING OBJECTIVE/EXPECTANCY:** Evaluate 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

SUGGESTED ACTIVITIES:

- 1. Observe children at play; compare it to personal experiences as a child. Recreate a scene of children at play.
- 2. Listen to native legends. (Source: *To This Day* by Gayle Ross) Discuss.
- 3. Read plays that reflect social or political movements. Research the time period and discuss artistic reaction. If possible, find plays of opposing views.
- 4. Discuss how theatre can be used to deal with today's issues. Have students put together a production to deal with issues facing them.

5. Write a paper telling how a theatrical experience made you feel and what it taught you.

II. ENABLING OBJECTIVE/EXPECTANCY: Analyze the reaction of theatre to events in the world

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

C. Through 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

SUGGESTED ACTIVITIES:

1. Choose a duet scene reflective of social changes and perform.
2. Choose a monologue reflective of personal values and perform.
3. Analyze the protagonist and antagonist of a play and discuss their roles in society. (Sources: The Lark by Jean Anouilh, King Lear or Hamlet by Shakespeare; screen plays: Erin Brockovich, The Green Mile)

IV. ENABLING OBJECTIVE/EXPECTANCY: Analyze 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
4. Recognition of the dangers of dehumanization

SUGGESTED ACTIVITIES:

1. Research the positive effects of television and film.
2. Keep a journal on all performances attended and record lessons learned, emotions brought forth, sensory experiences, etc.

LEVEL III
STRAND 3: HISTORICAL/CULTURAL HERITAGE

PRIMARY OBJECTIVE B

THE STUDENT IS EXPECTED TO ANALYZE THE INFLUENCE OF TELEVISION ON
AMERICAN SOCIETY

I. ENABLING OBJECTIVE/EXPECTANCY: Analyze the historical development of television

SUGGESTED ACTIVITIES:

1. Construct a time line for television.
2. View classic television shows from 50's to present and compare.
3. Interview an elderly individual and report their feelings about watching their first television program.

II. ENABLING OBJECTIVE/EXPECTANCY: Identify values reflected in television shows.

SUGGESTED ACTIVITIES:

1. Watch a selected night of television shows and list the values expressed. Share with the class comparing personal values to those expressed.
2. Using a TV Guide, list the values expressed in a week of prime time. Do as a class activity and record values on a chart. Discuss options as an artist.

III. ENABLING OBJECTIVE/EXPECTANCY: Identify changes in society since the development of television that directly relate to television.

SUGGESTED ACTIVITIES:

1. List major events in America from 1945 to present that were televised.
2. Use an almanac to determine television ownership in America from 1950's to present.

LEVEL III
STRAND 3: HISTORICAL/CULTURAL HERITAGE

PRIMARY OBJECTIVE C

THE STUDENT IS EXPECTED TO DEFINE SELECTED THEATRICAL STYLES AND
GENRE

- I. ENABLING OBJECTIVE/EXPECTANCY:** Define selected production styles of theatre from early man (ritual) modern day.
- A. Rituals for influencing forces of nature
 - B. Imitation for instruction and entertainment
 - 1. Dance
 - 2. Storytelling
 - C. Greek Production Style
 - 1. Costumes
 - 2. Masks
 - 3. Physical facilities
 - a. Natural arenas
 - b. Architectural developments
 - c. Mechanical devices
 - 4. Chorus
 - 5. Actors playing multiple roles
 - 6. Music and dance movement
 - 7. No violence shown onstage
 - D. Renaissance Production Styles
 - 1. Artificial lighting
 - 2. Picture frame stage
 - 3. Painted perspective scenery
 - 4. Machinery
 - E. Elizabethan Production Styles
 - 1. Playhouses
 - a. Inn yards
 - b. 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
 - c. Private indoor halls
 - 2. Scenery
 - a. Permanent façade
 - b. Set pieces, properties and banners
 - c. Machines: trapdoors, cranes and sound effects

3. Costumes
 - a. Contemporary garments
 - b. Addition of historical elements
 - c. Symbolic dress for supernatural characters
- F. Nineteenth Century production styles
 1. Theatre structures
 2. Box sets
 3. Electric lights
 4. Costumes
 5. Acting style
- G. Twentieth Century Production Styles
 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

SUGGESTED ACTIVITIES:

1. Complete research papers on an era or style of theatre and share with the class.
2. Choose a representative scene from an era and create a scene with costume, stage business related to the era, period movement & dance, music. Present to the class. Try to present in order of development and discuss changes. (Scene suggestions: Medieval-*St. George's Play, Everyman*; Elizabethan- Shakespeare or mime scenes; Restoration- *Miss in Her Teens* by David Garrick, *Love's Riddle* by Abraham Cowley; Victorian- *The Importance of Being Earnest* by Oscar Wilde, *The New Planet* by Planche.
3. Make a collection of costume photos from Greek to Present
4. Make a model of an historical stage (proscenium, raked)
5. 2-5 Students create a silent movie (5 minutes in length) with costumes, set, music and placard cards. Story must have a clear conflict and plot development.

II. ENABLING OBJECTIVE/EXPECTANCY: Define selected genre of dramatic literature.

- A. Ritual and Storytelling
- B. Greek 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
- D. Greek 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
- E. Italian Renaissance plays and playwrights
 - 1. Pastorals and operas
 - 2. Commedia dell'arte
- F. French Neoclassicism
 - 1. Corneille
 - 2. Racine
 - 3. Moliere
- G. Elizabethan plays
 - 1. Tragedy: historical, classical and romantic
 - 2. Comedy: prose, masques
- H. Elizabethan Playwrights
 - 1. Thomas Kyd
 - 2. Christopher Marlowe
 - 3. William Shakespeare
 - 4. Ben Johnson
 - 5. Francis Beaumont and John Fletcher
 - 6. John Webster
- I. Early American theatre
 - 1. Pre-colonial drama
 - a. Mexico

- b. New Mexico
 - c. Texas
 - 2. Colonial drama
 - a. English touring productions
 - b. First American productions
 - c. University productions
 - d. The Hallums
 - 3. Revolutionary War period
 - a. Effect on American theatre
 - b. Rise of native drama
 - 4. American theatre styles and movements
 - a. Repertory theatre
 - b. Touring stock companies
 - c. Melodramas
 - d. Vaudeville
 - e. Minstrels
 - f. Showboats
- J. Nineteenth century 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

K. Twentieth Century Plays

1. Realism
2. Symbolism
3. Constructivism
4. Expressionism
5. Impressionism
6. Absurdism
7. Contemporary

SUGGESTED ACTIVITIES:

1. Write a play based on the structure of a Greek Tragedy. Students should utilize contemporary experiences for plot ideas.
2. Translate an act of Shakespearean play into modern vernacular.
3. Take students to the library and require them to find two scripts from any era listed above. Have them read the scripts and write a one-page report.
4. Play *Jeopardy* or “twenty questions” with facts from Theatre Genre.
5. Prepare an autobiographical monologue for any playwright listed above.

LEVEL III
STRAND 4: RESPONSE/EVALUATION

**STUDENT RESPONSE AND EVALUATION PROMOTE THINKING AND FURTHER
DISCRIMINATING JUDGMENT, DEVELOPING STUDENTS WHO ARE
APPRECIATIVE AND EVALUATIVE CONSUMERS OF LIVE THEATRE, FILM,
TELEVISION, AND OTHER TECHNOLOGIES.**

PRIMARY OBJECTIVE A

COMPARE BEHAVIOR AT VARIOUS TYPES OF PERFORMANCES AND PRACTICE
AUDIENCE ETIQUETTE.

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will compare/contrast appropriate behavior during various types of performances.
- A. Evaluate relationship of audience behavior to performer(s) and other audience members.
 - B. Evaluate relationship of performers to audience at various types of performances.
 - C. Compare and contrast behavioral traditions in various types of performance environments and various cultures. (i.e. lights flashing indicate taking of seat, refraining from flash photography at photography at theatrical events versus audience behavior at sporting events, concerts, wedding ceremonies, commencement ceremonies, etc...)

SUGGESTED ACTIVITIES

- 1. Compare and contrast appropriate behavior at various performances through role playing in the classroom
- 2. Compare and contrast audience behavior at various types of live performances.
- 3. Practice and compare and contrast appropriate audience behavior during classroom activities.
- 4. Attend a live theatrical performance on your campus.
- 5. Attend a live theatrical performance off-campus.

LEVEL III
STRAND 4: RESPONSE/EVALUATION

PRIMARY OBJECTIVE B

APPLY THE CONCEPTS OF EVALUATION TO PERFORMANCES AND EVALUATE THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA WITH DEPTH AND COMPLEXITY, USING APPROPRIATE VOCABULARY.

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will utilize appropriate vocabulary when evaluating specific performances in theatre, film, television, and electronic media.
- A. Evaluate emotional responses to dramatic performances using complex justifications.
 - B. Justify personal preferences for dramatic performances through specific observations.
 - C. Apply the concept of evaluation in written and oral form through play exams, play reviews, student critiques, peer evaluations, etc.
 - D. Compare, contrast and evaluate the effectiveness of playwright, director, designer and actor choices in various mediums
 - E. Compare, contrast and evaluate value in terms of literary merit and universal appeal in various mediums.
 - F. Compare, contrast and evaluate structure in terms of plot, production concept, and character in various mediums.

SUGGESTED ACTIVITIES

1. Compare, contrast and evaluate intent and choices of playwright, director, designer, and actor through written or oral reports.
2. Compare, contrast and evaluate class performances in both oral and written critiques.
3. Read a play version of a work and a screenplay version of the same work and compare/contrast and critique in oral and written form.
4. Attend performances of various mediums, and critique, compare and contrast in written and oral forms.
5. Research various plays and styles of dramatic literature and compare and contrast in terms of universal appeal and literary merit in an oral or written report.
6. Develop scenes and production concepts in various mediums and analyze, compare and contrast, character intent, plot development, design and production concepts.

7. Analyze, compare and contrast specific scenes from various mediums. For example: The musical Death of a Salesman was originally produced for the stage. Show the film and then discuss how does the setting would be executed on the stage.

LEVEL III
STRAND 4: RESPONSE/EVALUATION

PRIMARY OBJECTIVE C

COMPARE COMMUNICATION METHODS OF THEATER WITH THOSE OF ART, MUSIC, AND DANCE AND INTEGRATE MORE THAN ONE ART FORM IN INFORMAL AND FORMAL PERFORMANCES.

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will compare and contrast communication methods from various art forms. (i.e. how do dance, music, art, theatre, and musical theatre communicate theme, mood, character, setting, and action?)
- A. Compare and contrast the treatment of mood, theme, character, setting and action in various art forms (i.e. theatre, musical theatre, arts, dance, music, etc...).
 - B. Compare and contrast theatrical elements that contribute to mood, theme, character, action and setting in various art forms.

SUGGESTED ACTIVITIES:

1. Show segments of videos of various theatrical art forms and compare and contrast the elements that contribute to mood, theme, character, setting and action.
2. In groups have students select themes, moods, character, settings or action; create an illustration of that theme, mood, character, setting or action, in various theatrical forms (i.e. theatre, musical theatre, dance, art, and music). Discuss how mood, character, action and setting contribute in communicating theme.
3. Attend live performances, galleries, etc.; compare and contrast the treatment of mood, theme, character, setting and action.

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will integrate more than one art form (theatre, musical theatre, dance, art, and music) in classroom and public presentations, demonstrating the treatment of theme, character, setting and action.
- A. Create elements of an integrated performance.
 - B. Compare and contrast the contributions that each element makes in treatment of mood, theme, character, setting and action.

SUGGESTED ACTIVITIES.

1. In groups have students select themes, moods, character, settings or action; create illustrations of that theme, mood, character, setting or action in various theatrical forms (i.e. theatre, musical theatre, dance, art, and music). Compare and contrast how character, action and setting contribute in communicating theme.

LEVEL III
STRAND 4: RESPONSE/EVALUATION

PRIMARY OBJECTIVE D

MAKE JUDGMENTS ABOUT SELECTED CAREER AND AVAOCATIONAL OPPORTUNITIES IN THEATRE, FILM, AND TELEVISION AND ANALYZE THE TRAINING, SKILLS, SELF-DISCIPLINE, AND ARTISTIC DISCIPLINE NEEDED TO PURSUE THEM.

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will evaluate selected career and avocational opportunities in theatre, film, and television.
- 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.

SUGGESTED ACTIVITIES

1. Evaluate career opportunities using information found on the Internet.
2. Invite various guest speakers who work in the theatre, film and television; compare, contrast and evaluate avocational opportunities.
3. Evaluate careers using professional trade papers.

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will evaluate the training skill, self-discipline, and artistic discipline needed to pursue them.

- A. Exploration of personal talents, competencies, and discipline
- B. Requisite training for specific careers
- C. Postsecondary educational institutions for further training.

SUGGESTED ACTIVITIES

1. Complete a self-inventory that questions student's interest, strengths, weaknesses, etc. and compare and contrast self inventory with research information of theatre, film and television career opportunities.
2. Evaluate specific careers and interview professionals; create a career notebook, which includes evaluations.
3. Create a notebook to hold research of post-secondary institutes and compare and contrast theatre programs and film programs from various universities. Compare and

contrast assessed needs from self-evaluation to specific program offerings. Choose the top three programs and present program information, course offerings, entrance requirements, etc. in an oral or written report.