

LEVEL IV
STRAND 1: PERCEPTION

**THE STUDENT DEVELOPES CONCEPTS ABOUT SELF, HUMAN RELATIONS,
AND THE ENVIRONMENT, USING ELEMENTS OF DRAMA AND
CONVENTIONS OF THEATRE**

PRIMARY OBJECTIVE A

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

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will use energy in creative movement.
- A. Contrasts
 - 1. Tense vs. free
 - 2. Heavy vs. light
 - 3. Strong vs. gentle
 - 4. Even vs. uneven
 - B. Using energy as a means of emphasis (accent)

SUGGESTED ACTIVITIES:

1. Move as motivated by selected music (i.e. Igor Stravinsky's Firebird Suite) and then improvise a scene based on the moods of the music
2. Make various sounds allowing the body to assume associated shapes
3. Move as various specified animals, objects, and people
4. Express various specified moods and emotional qualities through movement
5. Work with other students to create a living sculpture which represents a mood or atmosphere
6. Create and teach warm-ups to peers

- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will use time in creative movement.
- A. Contrast: fast vs. slow
 - B. Developing a sense of timing
 - 1. Rhythm, meter
 - 2. Tempo

3. Duration

SUGGESTED ACTIVITIES:

1. Work with other students using physical shapes, movement, and sounds to create various real and imagined machines
2. Use posture, gesture, facial expression and movement to transform human beings into animals and then carry specific animal characteristics back into human beings (a man that moves like a bear)
3. Execute a series of designated physical exercises without loss of balance or rhythm
4. Illustrate the relationship between theatre and dance including a least 5 references to works in musical theatre
5. Perform a 1-2 minute tap dance sequence incorporating 5 of the basic tap steps without loss of timing or memory of the routine
6. Move in different ways interacting with a variety of fabrics, ropes, elastic, tube jersey, boxes and properties
7. Physicalize abstract concepts and ideas
8. Create a dream sequence with rapid transformation of objects, places, and people
9. Experiment with ensemble movements that permit individuality (crowds, mobs) and that require uniformity (drill team, chorus line)
10. Study American sign language as a form of communication through movement

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STRAND 1: PERCEPTION

PRIMARY OBJECTIVE B

THE STUDENT IS EXPECTED TO EMPLOY STAGE MOVEMENT AND
PANTOMIME CONSISTENTLY

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will employ mime and pantomime techniques.
- A. Mastery of isolations
 - a. transtations
 - b. rotations
 - c. inclinations
 - B. Mastery of illusions.

SUGGESTED ACTIVITIES

1. Students will practice street mime in performance atmosphere.
2. Students will observe and coach scenes using pantomime techniques.
3. Students will observe and coach scenes using mime conventions.
4. Use pantomime to tell a story.
5. Students will critique and discuss final performances of mime and pantomime.
6. Students will duplicate movements of a puppet in a scene from a previously staged puppet show.

- II. 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 critique and discuss final performances.

2. Using a jigsaw critique, students will focus on a specific aspect of the performance and write their comments. Then students will form groups and give the critique of the performance not the person.

LEVEL IV
STRAND 1: PERCEPTION

PRIMARY OBJECTIVE C

THE STUDENT IS EXPECTED TO DEVELOP EFFECTIVE USE OF VOICE AND
DICTION

I. ENABLING OBJECTIVE/EXPECTANCY: The student will practice dialects.

SUGGESTED ACTIVITIES:

1. The student will perform one monologue several times; each time using a different dialect/accent and the audience will try to determine which accent/dialect is in use.
2. The student will develop a particular dialect/accent as required for a particular role in a major production.
3. Analyze and evaluate effectiveness of voice in personal and group creative experiences
4. Analyze and evaluate effectiveness of voice in theatrical events
5. Explore vocal characterization

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
- C. Credibility

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

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

LEVEL IV
STRAND 1: PERCEPTION

PRIMARY OBJECTIVE D

THE STUDENT IS EXPECTED TO COMPARE THE DRAMATIC STRUCTURE OF
THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA

I. ENABLING OBJECTIVES/EXPECTANCY: The student will compare the same story told in different media, looking for similarities and differences in approach.

SUGGESTED ACTIVITIES:

1. Suggested formats:
 - A. Panel discussion
 1. With each member of the panel focused on one medium for the same story.
 2. With the entire room having seen excerpts of different media of same story.
 - B. Formal presentation – a group presenting their findings of how different media affect the same story.

2. Suggested stories:
 - A. *The Miracle Worker*
 - B. *The Hound of the Baskervilles*
 - C. *The Diary of Anne Frank*
 - D. *Chicago*
 - E. Any Shakespeare
 - F. *Mouse Trap*
 - G. *Death of a Salesman*
 - H. *The Odd Couple*
 - I. *M*A*S*H*
 - J. *Superman, Batman, Spider-Man*

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

- A. Use of external factors and their change from one media to another
 1. Make up
 2. Costume
 3. Properties
 4. Setting
 5. Lighting
 6. Sound
 7. Configuration and size of stage and auditorium
- B. Rehearsal process

1. Observation, recall, and imagination
 2. Experimentation
 3. Selection
 4. Refinement
- C. Learning of lines and dramatic sequence
- D. Concentration
- E. Cue pickup and reciprocal response
- F. Projection

LEVEL IV
STRAND 1: PERCEPTION

PRIMARY OBJECTIVE E

THE STUDENT IS EXPECTED TO EVALUATE THEATRICAL CONVENTIONS OF
VARIOUS CULTURAL AND HISTORICAL PERIODS

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will investigate variations in theatrical conventions throughout the history of theatre
- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will investigate variations in theatrical conventions in diverse cultures

SUGGESTED ACTIVITIES:

1. Compare and contrast the following in various cultures and time periods
 - Signals that a play will be performed
 - Signals that the play is about to begin.
 - Signals for passage of time
 - Fourth wall
 - Show of appreciation for a performance well done
 - Show of appreciation for response to a performance

LEVEL IV
STRAND 1: PERCEPTION

PRIMARY OBJECTIVE F

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

I. ENABLING OBJECTIVE/EXPECTANCY: The student will evaluate relationships and commonalities between theatre and the other arts

A. Identify the arts

1. Art, architecture
2. Dance
3. Literature
4. Music
5. Theatre, film, and television

B. Comprehend and analyze the components of fine arts

1. Substance

- a. Subject matter
- b. Artist's conception
- c. Aspects of life expressed and emphasized
- d. Emotions, moods and ideas
- e. Symbolic and metaphoric thought

2. Form

Conventions, rules , formulas, and standards
Patterns and variations
Space
Movement
Time

3. Technique

Manipulation of substance into form
Style (selection and arrangement of material for effect)
Artist's projection of self (individuality)

II. ENABLING OBJECTIVE/EXPECTANCY: The student will comprehend and analyze 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

III. 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 make up
- b. Painting: two dimensional scenery, lighting
- c. Sculpture: three dimensional scenery, properties, costumes, and arrangement of actors in performance space
- d. Architecture: theatre building
- e. Dance: actor movement, directorial blocking
- f. Literature: play script
- g. Music: sound effects, background music

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. Play script

- a. Basis of theatre
- b. Distinct literary conventions
- c. Real or imaginary dramatic action
- d. Written specifically for performance
- e. Designed to be experienced: seen, heard, and felt

2. Production of dramatic literature

- a. Collaborative 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 realizations of those conceptions

SUGGESTED ACTIVITIES:

The student will take his analysis, which he did in LEVEL III, and judge the relative importance of each element and how its interaction with other elements affects the play and the audience.

LEVEL IV
STRAND 2: CREATIVE EXPRESSION

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

PRIMARY OBJECTIVE A

THE STUDENT IS EXPECTED TO EVALUATE AND APPLY APPROPRIATE SAFETY MEASURES

I. ENABLING OBJECTIVE/EXPECTANCY: The student will assess the nature of activities and practice the necessary safety skills for each

II. ENABLING OBJECTIVE/EXPECTANCY: The student will check the theatre and other work areas for adherence to safety guidelines.

SUGGESTED ACTIVITIES:

1. The student will be responsible for showing the underclassmen, through instruction and example, all safety measures appropriate to each area of the theatre.

2. The student will be responsible for monitoring the safety performance of the underclassmen.

LEVEL IV
STRAND 2: CREATIVE EXPRESSION

PRIMARY OBJECTIVE B

THE STUDENT IS EXPECTED TO EVALUATE CHARACTER DIMENSIONS IN
SCRIPTS OF VARIOUS GENRES AND STYLES

I. ENABLING OBJECTIVE/EXPECTANCY: The student will contrast and compare the skills required to play the same character in various styles.

II. ENABLING OBJECTIVE/EXPECTANCY: The student will play the same character in various styles and evaluate the changes required to create each.

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 class work to his understanding of the characters of a play.

LEVEL IV
STRAND 2: CREATIVE EXPRESSION

PRIMARY OBJECTIVE B

THE STUDENT IS EXPECTED TO CREATE AND SUSTAIN BELIEVABLE
CHARACTERS

- I. ENABLING OBJECTIVE/EXPECTATION:** The student will prepare characters appropriate for the setting, situation, mood and style
- A. Preparation of role through resources
 - B. Physical characteristics
 - C. Vocal characteristics
 - D. Dialogue interpretation
 - E. Rhythm and timing

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

SUGGESTED ACTIVITIES:

1. Picture is worth 1000 words. Use faces around the room to represent characters. Students will study the picture for a minute and then move to another picture. Again they will study the picture, repeat once more and then have the students Select the picture they found most interesting. Move back to that face and now write as much detail as possible in one minute. Use the observations to create an interior Monologue that considers everything learned about the face. Present to class.
2. Preset the room with two “settings”. Have the students respond to the setting with a description of who lives there and then pick some item in the scene and tell the significance of the item to the character. The student improvises discovering the object broken.

LEVEL IV
STRAND 2: CREATIVE EXPRESSION

PRIMARY OBJECTIVE C

THE STUDENT IS EXPECTED TO OUTLINE AND CREATE IMAGINATIVE SCRIPTS AND SCENARIOS THAT INCLUDE MOTIVATED CHARACTER, UNIQUE DIALOGUE, CONFLICT, AND RESOLUTION FOR THEATRE, FILM OR TELEVISION

I. ENABLING OBJECTIVE/EXPECTATION: The student will recognize the relationship of improvisational theatre to life and theatre.

II. ENABLING OBJECTIVE/EXPECTATION: The student will identify source material for improvisational theatre

III. ENABLING OBJECTIVE/EXPECTATION: The student will comprehend and apply improvisational theatre performance techniques

- A. Components
 1. Characterization (objective and motivation)
 2. Dramatic structure
 3. Setting
 4. Time (to heighten tension and enforce resolution/ time limits)
- B. Dramatic action to sustain dialogue
- D. Actor relationships (trust, support, response and reaction)

IV. ENABLING OBJECTIVE/EXPECTATION: The student will comprehend and apply improvisational theatre production elements and procedures.

- A. Actor-audience relationship
- B. Properties
- G. Costume pieces
- H. Scenic elements and lighting
- I. Mood music

V. ENABLING OBJECTIVE/EXPECTATION: The student will recognize the relationship of television and film to life and theatre

- A. Relationship of life and theatre
- B. Comparison of television, film, and theatre (conventions and techniques)

VI. ENABLING OBJECTIVE/EXPECTATION: The student will comprehend the historical development of television and film

- A. Technology
- B. The industry
- C. A force in modern society

VII. ENABLING OBJECTIVE/EXPECTATION: The student will identify and analyze theories and styles of television and film

- A. Visual language
 - 1. Framing
 - 2. Camera placement (Distance, Angle)
 - 3. Composition
 - 4. Lighting
 - 5. Color

VIII. ENABLING OBJECTIVE/EXPECTATION: The student will comprehend and apply television and film performance techniques

- A. Standard acting techniques
- B. Specialized acting techniques
 - 1. Quick line memorization
 - 2. Limited movement
 - 3. Staying on the mark
 - 4. Opening toward camera without looking directly into lens
 - 5. Natural facial expressions rather than exaggeration
 - 6. Awareness of microphone placement
 - 7. Awareness of facial expression

VIII. ENABLING OBJECTIVE/EXPECTATION: The student will comprehend and apply television and film production elements

- A. Personnel – producer, executive producer, associate producer, and assistant producer
- B. Scriptwriter, screenplay writer, scenario writer, and continuity writer
- C. Director
- D. Actor, double, and stand-in
- E. Announcer, reporter, and host
- F. Designers: scenery, costume, lighting, sound, and art director
- G. Technical director, stage manager, and production coordinator
- H. Camera operator, cinematographer
- I. Editor
- J. Carpenter, painter, and location scout
- K. Grip, rigger
- L. Set decorator, property master, and shopper
- M. Costumer, dresser, makeup supervisor, and hairstylist
- N. Electrician, gaffer, and light technician

O. Sound effects specialist, recordist, mixer, and microphone operator

IX. ENABLING OBJECTIVE/EXPECTATION: The student will comprehend and apply television and film production procedures.

A. Camera shots

1. Head, shoulder, waist, knee, and full
2. Tight close-up, close-up, medium, cover (long) and establishing
3. One shot, two shot, and three shot
4. Reverse, fake reverse, and over the shoulder
5. Angle, overhead
6. Low, level, and high

B. Camera movements

1. Travel following talent
2. Panning
3. Tilting
4. Dollying
6. Zoom
7. Trucking
8. Breaking to get another shot

C. Transitional devices and optical effects

1. Take, cut and switch
2. Fade in, fade out, and defocus
3. Dissolve, wipe
4. Superimposition

D. Lighting

1. Key light
2. Fill light
3. Rim light

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 that 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 IV
STRAND 2.1: EXPRESSION PRODUCTION

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

PRIMARY OBJECTIVE A

THE STUDENT IS EXPECTED TO DESIGN, CONSTRUCT AND OPERATE
APPROPRIATE TECHNICAL ELEMENTS OF THEATRE, SAFELY AND EFFECTIVELY,
COLLABORATIVELY AND INDIVIDUALLY

- I. ENABLING OBJECTIVE/EXPECTATION:** The student will work as a member of a creative team to design elements for a production.
- II. ENABLING OBJECTIVE/EXPECTATION:** The student will work as a member of a specific crew to create and produce the scenic elements for a production.

SUGGESTED ACTIVITIES

1. Given a creative challenge like the plant for *Little Shop of Horrors*, design and build a model addressing the needs of the theatre and budget you have to work with. Include in your report the ways to safely operate and set and strike the prop.
2. Create a tutorial on the correct building, hanging and striking of a drop. Focus on the instructions to shared with your crew in the execution of this job.
3. Draw a ground plan of the stage and shop showing the safety devices and evacuation plans. As a part of the plan, assign responsibilities for clearing the stage and house to specific crew members. Include a specific step-by-step process for each.

LEVEL IV
STRAND 2.1: EXPRESSION PRODUCTION

PRIMARY OBJECTIVE B

THE STUDENT ANALYZES PRODUCTION PLANS THAT INCLUDE RESEARCH,
REHEARSAL PLANS, TECHNICAL DESIGNS, AND BLOCKING.

I. ENABLING OBJECTIVE/EXPECTATION: The student will analyze and evaluate dramatic text as a basis for technical theatre decisions.

II. ENABLING OBJECTIVE/EXPECTATION: The student will collaborate in creating and executing technical elements for theatre production.

SUGGESTED ACTIVITIES:

1. Choose a play and develop a statement of author's intent. Identify specific choices in each of the technical areas that will support the intent. Cross-reference the choices with the text and test the validity of the interpretation you have made. Share in class as a report.
2. Choose a title and research reviews of this show. Collect pictures of designs already presented. Build a collage of the features that support the vision you have for the production. Create your set and costume designs incorporating your observations.

LEVEL IV
STRAND 2.1: EXPRESSION PRODUCTION

PRIMARY OBJECTIVE C

THE STUDENT WILL ANALYZE AND EVALUATE DRAMATIC TEXTS AND DIRECT BRIEF SCENES.

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will clarify through working relationships the creative choices that are the responsibility of the director.
- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will develop and apply rehearsal procedures.
- III. ENABLING OBJECTIVE/EXPECTANCY:** The student will demonstrate the ability to compromise honorably for the purpose of achieving a unified effect.

SUGGESTED ACTIVITIES

1. Using Michael Shurtleff's Audition, analyze the relationship of the characters in the scene chosen. As a result of the mystery and competition discovered in your research, direct the scene to reveal these choices.
2. As the director of the selection, decide which "theatre games" you will use to focus each rehearsal on the needs of the play. Incorporate them in your schedule and note the success of each following their use.
3. The student director will create a "clock" showing their individual rehearsal schedule for each rehearsal and post expectations for the actors consistent with the rehearsal schedule.

LEVEL IV
STRAND 2.1: EXPRESSION PRODUCTION

PRIMARY OBJECTIVE D

THE STUDENT WILL EVALUATE THE DIRECTOR'S RESPONSIBILITY TO THE AUTHOR'S INTENT, SCRIPT, ACTORS, DESIGNERS, TECHNICIANS, AND AUDIENCE

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will examine the relationship between director and actors by interviewing experienced theatrical directors and /or reading about directors in criticism, biography, commentary and history.
- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will explore how all aspects of the production are interpreted through the director's concept (vision) of a play.

SUGGESTED ACTIVITIES

1. Create a collection of articles written about contemporary directors. Highlight the portions that relate to their experiences dealing with various actors and acting problems.
2. Choose a director whose work you admire, secure an interview with them to discuss their perspective on their responsibility to author's intent.
3. Prepare a class lesson that explains what is meant by author's intent and then choose a work and use it to give examples of the points you make.
4. Break into groups, assign one aspect of each script, actors, designers, technicians and audience, create a rubric as a "GUIDELINES OF THINGS TO DO FOR THE DIRECTOR." Share with the class. Jigsaw all sections together and use when directing.

LEVEL IV
STRAND 2.1: EXPRESSION PRODUCTION

PRIMARY OBJECTIVE E

THE STUDENT WILL CAST AND DIRECT A LONG SCENE OR A SHORT PLAY,
PRODUCING A UNIFIED THEATRICAL PRODUCTION

I. ENABLING OBJECTIVE/EXPECTANCY: The student will develop and use appropriate audition procedures.

II. ENABLING OBJECTIVE/EXPECTANCY: The student will recognize the director's responsibility to the actors.

III. ENABLING OBJECTIVE/EXPECTANCY: The student will demonstrate knowledge of how a production should be maintained during performances.

SUGGESTED ACTIVITIES:

1. Create a "director's notebook" including schedules for the production from audition through strike.
2. Discuss the various types of auditions—cold readings, monologue, scene work, interview, or portfolio—and determine the appropriate use of each.

LEVEL IV
STRAND 2.1: EXPRESSION PRODUCTION

PRIMARY OBJECTIVE F

THE STUDENT WILL CONDUCT CONCENTRATED STUDIES IN ONE OR MORE
AREAS OF THEATRE PRODUCTION, DEMONSTRATING, RESPONSIBILITY,
ARTISTIC DISCIPLINE, AND CREATIVE PROBLEM SOLVING

I. ENABLING OBJECTIVE/EXPECTANCY: The student will design, construct and operate scenery.

II. ENABLING OBJECTIVE/EXPECTANCY: The student will locate/construct and organize props.

III. ENABLING OBJECTIVE/EXPECTANCY: The student will design, mount and control lighting.

IV. ENABLING OBJECTIVE/EXPECTANCY: The student will select, record and control sound/music.

V. ENABLING OBJECTIVE/EXPECTANCY: The student will assemble and alter or design and construct costumes.

VI. ENABLING OBJECTIVE/EXPECTANCY: The student will assume the duties and responsibilities of a crew head and /or crew member to stage plays in a variety of modes, styles, and spaces.

SUGGESTED ACTIVITIES:

1. Research the training needed to qualify as a stage manager, lighting technician, wardrobe mistress, sound engineer or prop master in a professional company.
2. Working in groups of 4, create design teams including a director, set designer, lighting designer and costume designer. After choosing a play, work through the design decisions, create pre production samples of your decisions (i.e. costume plots, light plots, set designs) and present them to the class. Focus on your primary goals with your design choice and your most creative problem solving.

LEVEL IV
STRAND 3: HISTORICAL/CULTURAL

STUDENTS INCREASE THEIR UNDERSTANDING OF HERITAGE AND TRADITIONS
THROUGH HISTORICAL AND CULTURAL STUDIES IN THEATRE

PRIMARY OBJECTIVE A

THE STUDENT RELATES THEATRE TO HISTORY, SOCIETY AND CULTURE. THE
STUDENT IS EXPECTED TO EVALUATE HISTORICAL AND CULTURAL
INFLUENCES ON THEATRE.

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will compare the role of the privileged and the disadvantaged in various cultures throughout history.
- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will examine dramatic texts for clues to accurate portrayal of characters influenced by cultural, social, and political ideas and events.

SUGGESTED ACTIVITIES:

1. Select sample scripts from each of 5 periods of theatre history: Classical, Medieval, Elizabethan, Restoration and Romanticism. Compare the style of dress from each period. Have students “recreate” the styles and using the costumes, play an “active” modern scene such as George’s soliloquy from “*Moon over Buffalo*”. Note the areas of ease and difficulty in each period costume. Conclude the influences of the period on the stage movement.
2. Students research the treatment of servants in each of the primary historical periods. Play a scene from *Scapin* varying the demeanor of the servant to reflect the treatment they would receive in each period. Comment on the changes to the style of the scene that result from the influence of the period chosen.

LEVEL IV
STRAND 3: HISTORICAL/CULTURAL

PRIMARY OBJECTIVE C

THE STUDENT RELATES THEATRE TO HISTORY, SOCIETY AND CULTURE. THE STUDENT IS EXPECTED TO TRACE HISTORICAL AND CULTURAL DEVELOPMENTS IN THEATRICAL STYLES AND GENRES.

- I. ENABLING OBJECTIVE/EXPECTANCY:** The student will recognize the universality of character, situation and motivation in theatre across cultures and time.
- II. ENABLING OBJECTIVE/EXPECTANCY:** The student will compare ways in which playwrights have used the same ideas and subjects in different cultures and times.
- III. ENABLING OBJECTIVE/EXPECTANCY:** The student will research the cultural, social and political aspects of a society as a basis for accurate interpretation of text.
- IV. ENABLING OBJECTIVE/EXPECTANCY:** The student will identify ways in which theatre practitioners in different cultures and times have used universal themes and motifs.

SUGGESTED ACTIVITIES:

1. Choose a period of theatre history. Select 3 plays from the period and read them. Identify the universal theme of each. Begin a log of plays by theme.
2. Compare *On the Razzle*, *Hello Dolly* and *The Matchmaker*. Identify the differences.
3. Choose a common feature of a production (costumes, sets, curtains, lighting) then research the beginning and subsequent development of the feature.

LEVEL IV
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

THE STUDENT IS EXPECTED TO EVALUATE AND PRACTICE APPROPRIATE
AUDIENCE BEHAVIOR AT VARIOUS TYPES OF PERFORMANCES.

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

SUGGESTED ACTIVITIES:

1. Divide into 3 groups. Assign one live theatre, one film, and one concerts. Students will then create a list of behavioral guidelines for each venue.
2. Brainstorm things that have distracted you on stage. Cross-reference the distractions to rules of audience etiquette.
3. Create a list of “Top 5 guidelines for attending.....” and tailor it to each audience.

- II. ENABLING OBJECTIVE/EXPECTATION:** The student will participate as an audience member in a variety of presentations.

LEVEL IV
STRAND 4: RESPONSE/EVALUATION

PRIMARY OBJECTIVE B

THE STUDENT RELATES THEATRE TO HISTORY, SOCIETY AND CULTURE.
THE STUDENT IS EXPECTED TO EVALUATE THE ROLE OF LIVE THEATRE, FILM,
TELEVISION, AND ELECTRONIC MEDIA IN AMERICAN SOCIETY.

SUGGESTED ACTIVITIES:

1. Evaluate appropriate behavior in various types of performances through role-playing in the classroom.
2. Evaluate audience behavior at various types performances Practice appropriate audience behavior during classroom activities.
3. Evaluate audience behavior during classroom activities.
4. Attend various types of performances on your campus.
5. Attend various types of performances off-campus.

I. ENABLING OBJECTIVE/EXPECTANCY: Research literary and dramatic criticism and compare and contrast criticism of various mediums.

- A. Compare and contrast evaluations of the varied emotional responses to dramatic performances in various mediums using complex justifications.
- B. Compare and contrast justifications of the varied personal preferences for dramatic performances through specific observations using complex justifications.
- C. Compare and contrast evaluations 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.
2. Compare, contrast and evaluate class performances in both oral and written form of 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 form.
5. Research various plays and styles of dramatic literature and compare and contrast in written and oral form.
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 Taming of the Shrew* was originally written for the stage.
8. Show the film and *Kiss Me Kate* and discuss the adaptations necessary for the musical.

LEVEL IV
STRAND 4: RESPONSE/EVALUATION

PRIMARY OBJECTIVE C

COMPARE THE NATURE, COMPONENTS, ELEMENTS, AND COMMUNICATION METHODS OF THEATRE, MUSIC, ART, AND DANCE AND COMPARE MORE THAN ONE ART FORM IN A SPECIFIC CULTURE OR HISTORICAL PERIOD.

- I. ENABLING OBJECTIVE/EXPECTANCY:** Evaluate the nature, components, elements and communication methods of theatre, music, art, and dance and compare various theatrical forms (i.e. theatre, musical theatre, arts, dance, music etc...) from different cultures and different historical periods.

Analyze the nature, components, elements and communication methods of theatre, music, art and dance.

- A. Compare various theatrical forms throughout history.
- B. Compare various theatrical forms from different cultures.

SUGGESTED ACTIVITIES:

- 1. Show segments of videos of various historical periods and cultures in various theatrical art forms and compare, contrast and analyze the elements significant to the periods and cultures.
- 2. Attend live performances of productions from various historical periods and cultures, galleries, etc; compare, contrast and analyze the elements significant to the periods and cultures.

- II. ENABLING OBJECTIVE/EXPECTANCY:** Integrate more than one art form (theatre, musical theatre, dance, art, and music) in classroom and public presentations, demonstrating a variety of styles and historical cultures.

- A. Create and evaluate elements of integrated performances from a variety of styles and historical cultures.
- B. Compare and contrast each historical style and culture and evaluate their impact on theatre, musical theatre, dance, art, and music.

SUGGESTED ACTIVITIES:

- 1. In groups, have the students select historical periods, cultures or styles; research the historical period, culture, or style; create integrated classroom and public presentations in various theatrical forms (i.e. theatre, musical theatre, dance, art, and music). Compare and contrast how historical period, culture or style, contribute to communication methods of various art forms.

2. Attend live performances, galleries, etc; compare, contrast and evaluate nature, components and elements of various productions from different historical periods, cultures and styles.

LEVEL IV
STRAND 4: RESPONSE/EVALUATION

PRIMARY OBJECTIVE D

EVALUATE CAREER AND AVOCATIONAL OPPORTUNITIES IN THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA, JUSTIFYING CHOICE(S), 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, television and electronic media.
- 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 and analyze the training skill, self-discipline, and artistic discipline needed to pursue theatre careers.

- 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, television and electronic media career opportunities.
2. Evaluate specific careers and interview professionals; add to existing career notebook, which includes evaluations.
3. Add to existing notebook containing 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; justify choices and present program information, course offerings, entrance requirements, etc. in an oral or written report.