

BERKELEY HEIGHTS PUBLIC SCHOOLS
BERKELEY HEIGHTS, NEW JERSEY

**GOVERNOR LIVINGSTON HIGH SCHOOL
ENGLISH DEPARTMENT**

INTRODUCTION TO THEATRE ARTS
#0062

Curriculum Guide

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This curriculum may be modified through varying techniques,
strategies, and materials, as per an individual student's
Individualized Educational Plan (IEP).

Approved by the Berkeley Heights Board of Education
at the regular meeting held on _____.

PHILOSOPHY/RATIONALE

The Introduction to Theatre Arts course is a one semester, 2.5 credit course offered as an English elective. The course is designed for grades 9-12. The course is organized into four units, which cover all aspects of theatre arts: Drama as an Art Form, The Designers, The Actor, and The Director and the Production Process.

This course has been designed to provide the student with a well-rounded introduction to theatre. Through the study of and participation in theatre, students gain an education far beyond the performance space. They are exposed to real history as they discover how others have lived in other times and other places. They come to realize society's impact on their lives. They learn how adversity, tragedy, opportunity, and humor are all part of the human experience.

The skills developed through the study of theatre are ones that they will carry with them far into the future: voice projection, intonation and inflection, posture, poise, oral presentation, working in cooperation with others, using technology to create, managing a budget, targeting an audience, and performance space etiquette. Most importantly, through the study of theatre, students gain knowledge on how their individual performance positively or negatively impacts the success of a group effort. Theatre works all aspects of the brain. It requires both sequential and creative thinking. Its study requires analysis, synthesis, and memory. Lastly, theatre incorporates all other subjects and all of the arts.

Introduction to Theatre Arts is a comprehensive introduction to the art of theatre. It can stand on its own or it can serve as a link to either or both of the other theatre arts electives: Drama Workshop and Theatre Production.

COURSE PROFICIENCIES

COURSE OBJECTIVES

- I. To examine drama as an art form. (1.1/A1,2,3; 1.5/B2; 3.1/D1,2,3; 9.2/A6; 9.4/B1,2,3)
 - A. Understand the foundations and elements of drama and how drama differs from other literary forms.
 - B. Recognize the common forms of drama and their historical development.

- II. To investigate the role of theatrical designers. (1.1/A1,2,3; 1.2/C3; 1.3/C1,2,3,4; 1.4/B1; 1.5/B1,2; 3.1/D1,2,3, F3; 3.3/A3, D3; 9.1/A2, B1; 9.2/A1,6,10; 9.4/A1, B1,2,3)
 - A. Develop a basic understanding of the most basic aspects of set design, lighting, and stage props.
 - B. Investigate the use of costumes and makeup in the portrayal of character.

- III. To investigate the craft of acting including its historical development. (1.1/A1,2,3; 1.2/C3,4; 1.3/C1,2,3; 1.4/B1; 1.5/B1,2; 3.1/D1,2,3, F3, G11; 3.3/D3; 9.1/A2, B1; 9.2/A1; 9.4/A1, B1,2,3)
 - A. Recognize that the actor's craft involves the use of mind, body, and voice.
 - B. Expose students to various theories of acting.
 - C. Provide students with experiences and insights about stage movement.
 - D. Encourage students to experiment with vocal interpretation.

- IV. To investigate the role of the director and the process of theatrical production. (1.1/A1,2; 1.2/C1,2,3; 1.3/C1,2,3; 1.4/B1; 3.1/D1,2,3, F3, G11; 3.3/A3, B4; 9.1/A2, B1; 9.2/A1,6,10; 9.4/A1, B1,2,3)
 - A. Clarify the director's role in a production.
 - B. Experience the rehearsal process from start to finish.
 - C. Provide the opportunity for acting, directing, and production practice through the development of a scene for performance.

STUDENT PROFICIENCIES

1. Appreciate drama as a performance art rather than just a literary form. (1.1/A1,2)
2. Appreciate how the oral tradition and the human desire to “playact” combine in the genre of drama. (1.2/A2)
3. Understand the evolution of drama from a religious ritual to entertainment phenomenon. (1.2/A2,3; 1.4/A1)
4. Recognize that theatre does not exist without a playwright, actor, and audience. (1.2/A2; 1.3/C2)
5. Understand the elements of a classic tragedy in accordance with the theories of Aristotle in the Poetics. (1.2/A2; 1.3/C2)
6. In a group, write a synopsis of an Aristotelian tragedy. (3.2/D1)
7. Present synopsis to class. (9.4/B1,2,3)
8. Understand the appeals of, and differences between, various types of drama. (1.1/A1,2,3)
9. Understand how certain themes and characters from literature have persisted and evolved throughout the history of the theatre. (1.1/A2,3)
10. Understand what sets drama apart from other forms of literature. (1.2/A2; 1.3/C2)
11. Define and differentiate between the most common forms of drama. (1.1/A2; 1.4/B2)
12. Identify dramatic conventions such as monologue, soliloquy, and aside, and understand why they are useful in the development of a play. (1.1/C2; 1.4/B2; 3.3/F3)
13. Understand that no matter length or structure, all drama is based on conflict that follows an identifiable pattern of building action, climax, and resolution. (1.3/C2)
14. Understand and identify the given circumstances of any play. (1.3/C1,2)
15. Understand the importance of setting on the characters and events of a play.
16. Identify various types of stages and understand the production advantages and disadvantages special to each one.
17. Identify the acting areas of a proscenium stage. (3.3/F3)
18. Understand how set, lighting, and props contribute to creating the world of the play. (1.2/C3; 1.3/C4; 9.1/A2, B1; 9.2/A1,2)
19. Develop a familiarity with various technical aspects of setting to analyze them from either an audience or stage crew perspective. (1.3/C4)
20. Visualize how a character dresses based upon information from the script. (1.3/C1)
21. Appreciate costuming as a way of not only defining characters but also establishing the historical context of the play. (1.4/B1,2)
22. Analyze what effect costume colors have on the image of a character.
23. Design a costume. (1.2/C3; 1.3/C1,4; 1.4/C1; 8.2/A3; 9.2/A1,2,10)
24. Present design to class. (3.3/D3)
25. Understand the functions of stage makeup. (1.3/C4)
26. Differentiate between the different forms and types of makeup. (1.3/C4)
27. Appreciate an actor’s skill in creating a character using their “instrument” of body, voice, and mind. (9.1/A2, B1; 9.4/A1, B3)
28. Understand the concept of character “type” and how it may be limiting to an actor.
29. Delve into character and develop the empathy needed for its portrayal. (1.3/C1)

STUDENT PROFICIENCIES (continued)

30. Identify and differentiate between the two primary schools of acting and use elements of both in developing character. (1.4/B2)
31. Become aware of movement as a defining attribute of characterization, especially in terms of age, gender, physical condition, and personality. (1.3/C1)
32. Practice movement appropriate to a variety of characters.
33. Learn stage movement terminology. (3.1/F3)
34. Become comfortable with the essential concept of pantomime and practice a variety of applications.
35. Understand the value of improvisation in providing spontaneity for an actor and experiment with improvisation based on a variety of characters and scenarios. (1.2/C4; 3.3/A3; 9.4/B1,2,3)
36. Recognize voice as an essential part of characterization.
37. Define and experiment with specific qualities of the voice such as pitch, tone, rate, and articulation.
38. Become aware of the importance of dialect in establishing a character's background. (1.3/C1)
39. Choose and analyze a scene and then vocally interpret a character or characters from it. (1.2/C1,2; 1.3/C1; 1.4/B1; 3.1/D1,2,3, F3, G11; 3.3/D3; 9.2/A2)
40. Recognize the director as the coordinator of a production. (1.4/B1)
41. Identify the wide variety of responsibilities the director takes on. 9.1/B1,2; 9.2/A1)
42. Understand the director's specific job in holding auditions, establishing the look and feel of the show, blocking the show, and conducting rehearsals.
43. Understand the rehearsal process. (1.2/C4)
44. Become aware of the commitments and responsibilities involved in the rehearsal period for a production. (9.1/A1)
45. Understand the time frame of this development.
46. Produce a short scene for performance. (1.1/C1,2; 1.2/C4; 1.3/C1,3; 1.4/B1; 3.1/D1,2,3, F3, G11; 3.3/A3, B4; 9.2/A2,6,10; 9.4/B1,2,3)

METHODS OF EVALUATION

1. Homework and Classwork.
2. Class Participation.
3. Tests/Quizzes.
4. Projects/Activities.
5. Final Scene Project.

SCOPE AND SEQUENCE
COURSE OUTLINE/STUDENT OBJECTIVES

The student will be able to:

| N. J. Core Curriculum Standards | Indicators | Course Outline/Student Objectives *(see note at end of outline) |
|---|--|---|
| 1.1 1.5 3.1 9.2 9.4 | A1,2,3 B2 D1,2,3 A6 B1,2,3 | I. Examine Drama as an Art Form A. Understand the Foundations and Elements of Drama and How Drama Differs From Other Literary Forms 1. Appreciate drama as a performance art rather than just a literary form 2. Recognize that theatre does not exist without a playwright, actor, and audience 3. Understand the evolution of drama from a religious ritual to entertainment phenomenon 4. Understand the elements of a classic tragedy in accordance with the theories of Aristotle in the Poetics B. Recognize the Common Forms of Drama and Their Historical Development 1. Understand the appeals of, and differences between, various types of drama 2. Define and differentiate between the most common forms of drama 3. Identify dramatic conventions 4. Understand the structure of drama 5. Identify the given circumstances of a play |
| 1.1 1.2 1.3 1.4 1.5 3.1 3.3 8.2 9.1 9.2 9.4 | A1,2,3 C3 C1,2,3,4 B1 B1,2 D1,2,3 F3 A3 D3 A3 A2 B1 A1,6,10 A1, B1,2,3 | II. Investigate the Role of Theatrical Designers A. Develop a Basic Understanding of the Most Basic Aspects of Set Design, Lighting, and Stage Props 1. Identify various types of stages and understand the production advantages and disadvantages special to each one 2. Understand how set, lighting, and props contribute to creating the world of the play B. Investigate the Use of Costumes and Makeup in the Portrayal of a Character 1. Visualize how a character dresses based upon information from the script 2. Understand the role of research in costume design 3. Analyze what effect costume colors have on a character 4. Design a costume |

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| | | <p>II. Investigate the Role of Theatrical Designers (continued)</p> <p>5. Understand the function of stage makeup and its various forms and types</p> |
| <p>1.1 1.2 1.3 1.4 1.5 3.1 3.3 9.1 9.2 9.4</p> | <p>A1,2,3 C3,4 C1,2,3 B1 B1,2 D1,2,3 F3 G11 D3 A2 B1 A1 A1 B1,2,3</p> | <p>III. Investigate the Craft of Acting Including its Historical Development</p> <p>A. Recognize That the Actor’s Craft Involves the Use of Mind, Body, and Voice</p> <p>B. Expose Students to Various Theories of Acting</p> <ol style="list-style-type: none"> 1. Apply different schools of thought to character development 2. Delve into character and develop the empathy needed for its portrayal <p>C. Provide Students with Experiences and Insights About Stage Movement</p> <ol style="list-style-type: none"> 1. Become aware of movement as a defining attribute of characterization, especially in terms of the five factors of movement 2. Practice movement appropriate to a variety of characters 3. Learn stage movement terminology 4. Identify acting areas of the proscenium stage <p>D. Encourage Students to Experiment with Vocal Interpretation</p> <ol style="list-style-type: none"> 1. Recognize voice as an essential part of characterization 2. Define and experiment with specific qualities of the voice such as pitch, tone, rate, and articulation 3. Become aware of the importance of dialect in establishing character 4. Practice vocal interpretation of character |
| <p>1.1 1.2 1.3 1.4 3.1 3.3 9.1 9.2 9.4</p> | <p>A1,2 C1,2,3 C1,2,3 B1 D1,2,3 F3 G11 A3 B4 A2 B1 A1,6,10 A1 B1,2,3</p> | <p>IV. Investigate the Role of The Director and the Process of Theatrical Production</p> <p>A. Clarify The Director’s Role In A Production</p> <ol style="list-style-type: none"> 1. Recognize the director as the coordinator of a production 2. Identify the wide variety of responsibilities the director takes on <p>B. Experience The Rehearsal Process From Start To Finish</p> <ol style="list-style-type: none"> 1. Become aware of the commitments and responsibilities involved in the rehearsal period for a production 2. Trace the development of a production from script to opening night with understanding of time frame |

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| | | IV. Investigate the Role of the Director And the Process of Theatrical Production (continued) C. Provide the Opportunity for Acting, Directing, and Production Practice Through the Development of a Scene for Performance |
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* Note: The New Jersey Core Curriculum Standards can be accessed at www.state.nj.us

SUGGESTED MATERIALS

Resources for Students

Pennell, Linda. *Getting Started in Theatre*. Chicago: NTC Publishing Group, 1995.

Resources for Teacher

Mobley, Jonniepat. *Play Production Today: Teacher's Resource Book*. Chicago: NTC Publishing Group, 1996.

Tanner, Fran Averett, Ph.D.. *Basic Drama Projects: Teacher's Manual*. Topeka, Kansas: Clark Publishing, Inc. 1994.