A CURRICULUM FOR AN INTRODUCTION TO THEATRE COURSE FOR HIGH SCHOOL DESIGNED FOR A TEACHER WITH LIMITED BACKGROUND IN THEATRE

Ashley Miguel
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A Project

by

Ashley Miguel

Approved by:

____, Committee Chair
Crystal Olson, Ed.D.

____
Date

Student: Ashley Miguel

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______________________________, Associate Chair ____________
Rita Johnson, Ed.D. Date

Department of Teacher Education

Abstract

of

A CURRICULUM FOR AN INTRODUCTION TO THEATRE COURSE FOR HIGH SCHOOL DESIGNED FOR A TEACHER WITH LIMITED BACKGROUND IN THEATRE

by

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This project is an Alternative Culminating Experience for a Master of Arts in Education: Curriculum and Instruction with an Elective Emphasis on Arts in Education. This project follows Pathway III: Developing a Curriculum, Program, or Performance Related to Arts Education or Arts in Education. The author sought to provide a theoretical understanding of the need for theatre education in high schools as well as a concrete example of a quality introduction to theatre class that could be used by a teacher with no prior background in theatre. The project begins with an overview of theories and practices of arts education with a focus on the history and benefits of theatre education. Experts in the field of arts education including John Dewey, Howard Gardner, Elliot Eisner, Dorothy Heathcote, and Richard Courtney are referenced. The author found that theatre was historically used as a supplement to English and history lessons and became its own subject in the late nineteenth to early twentieth century. The author also found that theatre is a valuable tool in advancing the social and analytical skills of high school

students; it develops creative thinking and a greater acceptance of new ideas or values. In addition to theory, this author has constructed a year's curriculum for an introduction to theatre course designed for a high school teacher with limited background in theatre. This curriculum includes unit outlines, lecture notes, suggestions for assignments, and detailed descriptions of theatre games and exercises with advice on how to teach the skills progressively. The curriculum is followed by additional resources, including the National and California State Standards for Visual and Performing Arts.

____, Committee Chair
Crystal Olson, Ed.D.

____
Date

DEDICATION AND ACKNOWLEDGEMENTS

I dedicate this project to two teachers who gave me confidence when I had none:
Mr. Earl and Jane Dibbell.

I would like to thank Crystal Olson for all her work in supporting her students; she is an example for us all. I also thank my family for seeing me through all the years of my education, especially my mother who has helped me more than I tell her.

To all the teachers whom I have worked with: you inspire me to keep learning.

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Chapter 1

INTRODUCTION

Organization of this Project

This project is organized into four chapters. The first chapter explains the background and gives a context for how the project was completed. The second chapter is a review of literature relevant to this project, including theory and practice in arts education and theatre education specifically. The third chapter is the curriculum that this author has written. The curriculum outlines what should be learned in an introduction to theatre course for high school students; it includes unit outlines, examples of daily lesson plans, lecture notes, and explanations of how to teach the theatre games and exercises used to practice performance skills. The fourth chapter is a reflection on the process and a description of how to build a four-year program. After this last chapter are appendices that hold additional information, such as Visual and Performing Arts Standards for high school theatre and an optional lecture.

The Challenge of Theatre Curriculum

The author of this project worked as a recruiter for her university's theatre department by coordinating the yearly high school festival held there. Over the course of three years running this festival she encountered at least fifty different high school theatre groups, mostly from the Inland Empire but also including a few programs in Northern California. Since returning to Sacramento to teach and practice theatre the author has encountered several more high school theatre programs and high schools lacking theatre programs. In these experiences this author has had with high school theatre programs

throughout California, she has seen that consistency is the greatest issue. While the majority of programs that exist are run by qualified teachers, meaning persons who have extensive personal background in theatre in addition to their credential, there are many programs that have teachers with only cursory academic understanding of theatre. For most subjects academic understanding constitutes the knowledge needed to teach; for theatre, however, the practical knowledge and application of skills obtained over time is of much greater importance.

By allowing a performing art to be taught by persons without strong performance backgrounds the schools are setting up a system in which mediocrity is the only attainable goal. The ideal solution would be to establish a credential requirement for theatre teachers that ensures all instructors would have proper performance and production knowledge. Because this ideal is not readily available in California, the solution this author proposes is to establish a basic curriculum designed for persons without a theatre background to follow when instructing performance classes. By having a clear guide, the standard of theatre education will be higher and more schools will have access to a program that prepares students for advanced study in theatre performance regardless of the background of the teacher.

The Importance of Theatre Curriculum

Theatre should be an integral part of every high school because it provides students with greater preparation for college or careers. By studying theatre, students learn public speaking, creative problem solving, teamwork, time management, text analysis, and leadership skills. While these are all encouraged and often expected in

other subject areas, theatre provides a hands-on learning environment that requires the direct engagement of every student. The variety of activities involved in play production allow students of various skill levels and interests to work together in accomplishing the final product which helps build community and establish an acceptance of diversity; both are goals of many schools throughout California. Because Theatre is not currently a credentialed subject in California many programs are taught by English teachers with little to no performance background. The curriculum this author has written is designed to be used by such teachers to enhance their understanding of what concepts to teach, how to assess student progress, and how to prepare students for further study in either community theatre or college theatre settings. By having a clear outline that follows a logical progression of performance skills and academic understanding of theatre history and practices, the quality of theatre programs not taught by experienced theatre practitioners will increase, thus increasing the ability of those students in many academic and professional areas.

The Context and Procedure of the Curriculum Development

This curriculum was written outside of a specific classroom environment in order to make it as generally applicable as possible. The author did, however, teach several activities to classes in the Elk Grove and Sacramento area to help determine if students without theatre training are receptive to theatre exercises. These activities, along with the textual research and the author's personal theatre experiences, were the foundation of the curriculum. The final product includes clear explanations of all theatrical games, procedures, and terms suggested; there are also suggested timelines within the unit plans

and further materials that teachers could explore. In the appendices can be found the National and California Visual and Performing Arts Standards so the teachers using this curriculum are able to reference both the theatrical and educational purposes as needed.

Questions Guiding the Research

The author has three main questions that she addressed through research before she began her curriculum. First, what support is there for arts education? The main literature studied for this question included John Dewey, Howard Gardner, Eliot Eisner, and John Berger. Second, what is the history of theatre education in the United States? Literature including British practices by such pioneers as Dorothy Heathcote was used in addition to examples from the United States. Third, what are the benefits of theatre education for high school students? Case studies of theatre programs as well as studies on cognitive and social development were the focus. With these three areas the author was able to combine the theoretical justification for theatre performance in all public schools, the professionally acknowledged techniques used to teach and create theatre, and the benefits to students of theatre to create an effective curriculum that meets the standards for theatre education.

Research Methods and Goals

As stated earlier, the author used a combination of textual study, classroom observation, and practical application of activities to form her final product. The textual study included extensive readings in history and theory of theatre education, developmental benefits of theatre, and a review of theatre history and exercises. Classroom observations included classes that the author taught in the Sacramento and Elk

Grove areas. The actual instruction of some of the theatre games and activities the author included in her curriculum helped clarify what is appropriate for beginning high school students and the best methods for their instruction. The goal of this project was to have a comprehensive guide for teachers without a theatre background to follow which will allow them to teach a comparable theatre course to that of an experienced theatre practitioner.

Application of this Project to Personal and Community Matters

This project was the first step the author has taken toward writing a comprehensive theatre program that includes advanced performance classes and technical theatre classes in directing, designing, and construction. The author will use the curriculum she writes to teach her own theatre classes in the future. In addition to producing the curriculum, the author gauged her own readiness for full-time teaching. The curriculum produced is available for use by any theatre teacher because it meets California proficiency standards for 9-12 grade theatre courses. The use of this curriculum will make it possible for all high schools in California to have a basic theatre program that not only meets state standards, but also prepares the students for further study and community performance.

Definition of Terms

The terms used in this project are widely accepted theatrical names for parts of the stage, types of theatres, styles of acting, and methods for character development. There are also some educational terms. Examples are listed below.

Aesthetic: The definition and appreciation of beauty in all forms, including art, humanity, science, and nature.

Back story: All the background information on a character, expanding on what the playwright gives in the script and often incorporating historical analysis. The actor creates a back story in order to give deeper meaning to the character's speech and actions.

Commedia dell'arte: A form of theatre that originated in Italy around 1550 and continued regularly until about 1775. The style heavily used farce and stock characters to create mostly improvised performances around familiar plots and themes, such as young lovers being tricked by old misers into abandoning each other and then being reunited.

Constructive criticism: A form of critique that notes the positive elements of a performance as well as gives advice based on those elements for how to overcome the negative or weak elements. In general, the person who is being critiqued should feel encouraged by the feedback but still understand what needs improvement.

Drama/theatre: While these two terms can be defined as separate things, for the purpose of this paper the author is treating them as synonymous. Drama and theatre both refer to the public performance of a play, whether improvised or rehearsed, as well as the process leading to that performance.

Elizabethan theatre: The style of theatre that was popular in England during the reign of Queen Elizabeth through the end of the public theatre in London in 1642. Shakespeare worked as an actor and writer during this time period.

Ensemble: A group of actors who works together as a unit during performance.

Eurhythmics: The study of rhythm, movement, and sound as it can be expressed through the human body. Often it is practiced through challenging combinations of movements, or through movement and sound combinations.

Gestus: The combination of a sound and a gesture to create a deeper meaning.

Greek theatre: Cited as the foundation for all of western theatre, the Ancient Greeks celebrated Dionysus with yearly festivals at which they presented plays about popular myths. Originally a choral performance style, the plays were written so that, at most, only three actors were needed to portray all the individual parts.

Hard work: This is a concept that everyone has his or her own weaknesses and challenges, and that they must be acknowledged but worked through over time rather than ignored.

Improvisation: A style of performance in which the script and blocking are not decided on ahead of time. Also a style of theatre exercise in which participants are challenged to act on impulse rather than do “mental rehearsals.”

Integrated arts education: A style of arts education in which the arts are incorporated into the standard classroom curriculum through projects or creative assignments, but they are not taught as a separate discipline.

Levels: This term refers to variations in aspects of performance. The levels can be visual: the actors’ positions on stage have different levels when they are standing, sitting, or laying down. The levels can be aural: within a speech the actor uses volume, pitch, and rhythm to vary the intensity and meaning, each of these qualities can be treated as a level.

Motivation: The personal reason each character is on stage; why each character does or says anything; the internal or external force that drives characters to act.

Multiple Intelligences: Howard Gardner's theory of the multiple ways that people can learn and process information. The Intelligences include musical, logical, kinesthetic, inter- and intrapersonal, and visual. The original theory outline seven forms, but Gardner has continued working and adding new forms as he defines them. Each person can learn in all the different intelligences, but everyone has two or three strongest learning styles.

Objective: The character's specific goal or purpose for each line or scene.

Psychological distance: The concept that the distance between people or characters is based on their relationship and that their relationship can be seen through the physical distance they seem most comfortable at. For example, strangers would be more comfortable being on opposite sides of a room but best friends would be happy right next to each other, and even with hugging.

Roman theatre: The theatre of Ancient Rome; very similar to Greek theatre but with more spectacle and unlimited performers. It still used the myths as subject matter for plays, often taking directly from the Greek plays, but the emphasis changed to the human characters and their strengths.

Semiotics: The study of visual symbols and meaning. In theatre, semiotics incorporates the aural meaning of the voice and the visual meaning of body language into the traditional meaning of the language used.

Stage business: The small activities that characters engage in while on stage, such as eating, handling objects, changing, etc. These activities are character specific and inform the audience of personal traits by how they are performed.

Upstage and downstage: Directional terms that indicate proximity to the audience, upstage is furthest from the audience and downstage is closest. The terms originate from the tradition of having part of the stage raked to allow those standing directly in front of it to not lose sight of the actors as they moved away.

Vocal work: Specific vocal exercises done to warm-up and strengthen the actor's voice. This begins with breathing exercises and then moves into sound supported by the breath. Actors must do regular vocal work to keep their vocal chords in shape for performance.

Limitations of the Theatre Curriculum

This curriculum was limited by the author's experience. The author was not yet a full-time teacher and as such had not written curriculum for more than small groups or short time frames. The author was also limited in her time to research and to interact with students which meant she did not experience the full development of a theatre class over time from the teacher's perspective but had to rely on her own experiences and her brief work with students. This project is limited to only general unit plans because the emphasis is on the quality of implementing the theatre exercises, which are explained in detail.

Chapter 2

REVIEW OF RELEVANT LITERATURE

In this chapter the author will discuss the theories, history, and practices that support the need for theatre education in every high school. The first topic is the theories of arts education, including authors such as John Dewey and Elliot Eisner, and why education has not always focused on the arts as an integral part of the learning process. Second is the history of theatre education in western culture, the United States, and recent history in California regarding arts education policies and practices. Finally the author will discuss the specific benefits of secondary theatre education that have the greatest impact on educational, social, and personal development. These three sections will provide a relevant background for the project presented in Chapter Three.

Theories of Arts Education

In order to understand the significance of ideas and expectations, there must be a historical and cultural context surrounding them. This is especially true in America's public education system because it is the historical and cultural events that have changed the purpose of education over the past two centuries, and it is the expectations of America's economically-based culture that drive the current efforts to improve the success rates of public schools. It has become the job of public schools to solve the social and political ills of America because "it is easier for politicians to blame schools . . . than try to directly correct these problems" (Spring, 2006, p. 30). The real debate in education, however, is not what we want from schools but how we get there. While reading, writing, and arithmetic have always been considered standard subjects, it has

become apparent over the past few decades that a broader understanding is needed in order for students to truly excel. To create the best educational system possible, America must embrace the theories and conclusions of educational philosophies that take the focus away from the seeming cornerstones of learning and recognize the greater potential of an individually created education through the arts.

The Industrial Revolution transformed the way our schools are structured because the concept of assembly-line efficiency came to the forefront of American culture. The more efficient a process was, the more valuable the result. Students became "products" of schools and could be rated, tested, and analyzed. The goal of equal access to college for all high school graduates led to clashes on educational policy between humanists, developmentalists, those who emphasized social efficiency, and those who believed society followed Darwin's theory of survival of the fittest. The debate centered around the concept of natural-born abilities versus the opportunities of life as the major determining factor in success as well as how and what teachers should instruct in order to have standard entrance requirements that would be fair to all students regardless of location (Kliebard, 1982). Because of our "race for space" during the Cold War, science and foreign language became major points of interest in education as politicians saw those subjects to be most beneficial for America's future (Spring, 2006). That period, coupled with Plato's views of mental reasoning as more valuable than physical sensation and experience (Eisner, 1998) has focused public school curriculum away from the creative pursuits of the arts and has limited the current generation of American children in their capacity to learn and experience the world around them.

Out of these early tensions came John Dewey, widely considered the “Father” of American education because he took basic concepts from each of the four groups listed above who were vying for curriculum dominance at the beginning of the twentieth century and began experimenting in Chicago with his own laboratory schools. Through these schools Dewey was able to formulate his own theories on education that focused on the individuality of each child’s experience, rejecting the Platonic belief in higher reasoning over physical observation and emphasizing the need for teachers to have more control over their classrooms and investment in the curriculum being taught (Kliebard, 1982). Many educators have followed in Dewey’s footsteps, attempting their own experiments and advocating for teachers to have more influence for their students’ success. These “Deweyans” include Donald Arnstine and Elliot Eisner whose books both expanded and deepened Dewey’s emphasis on the aesthetic modes of learning.

In *Art as Experience*, Dewey (1934) focused on the importance of conscious involvement and the difference between aesthetic and everyday experiences. According to Dewey, three main components constitute having an aesthetic experience: emotion, expression, and consummation. Applying this concept to learning, we find that students must be guided by teachers in order to understand a whole concept as well as how the pieces fit together. Time must be given to engage the students emotionally and mentally, even physically if necessary, so there is a clearly defined path of learning. Each lesson is dynamic and leaves a feeling of completeness rather than the scheduled curriculum abruptly changing directions. For students and teachers to be emotionally engaged in learning requires thoughtful consideration of what is physically or intellectually taking

place, what has already happened, and what is to come. The consideration of the future is especially important to create an emotional response regarding the result of the experience. These two elements, the emotional engagement and the consummation of the event, are the foundation for expression. For Dewey, the result of an experience must be consciously perceived in order for learning to take place. Students can express their knowledge and understanding of material only after they have fully experienced it. For expression of learning to be aesthetic it must include the whole body and be in constant interaction with the activity, which shows student engagement both personally and intellectually. With a truly aesthetic experience it is possible for the student to understand what they are expressing through their response.

In *Philosophy of Education: Learning and Schooling*, Arnstine (1967) showed that more emphasis and freedom to choose subject matter needs to be given to teachers in order for real learning to take place. Because there are so many justifiable curriculums available, it would be impossible to choose one as the best, therefore, the most important thing students must learn is "how to learn" so they have the disposition to continue their studies in any subject. The experiences with subjects impact students more than the content, therefore, the ways materials are shared must be based on the students and not on a standard approach created outside of their influence. In addition, whatever is presented must be relevant to the world a child experiences so that the child will care about and retain the material. Otherwise there would be no real opportunity for interaction with the material outside of the classroom, making experiences with it in the classroom incomplete.

Considering the need for personalized curriculum and learning experiences, Arnstine (1967) decided that teachers were in the best position to choose curriculum because they have the responsibility for implementing it and dealing with the consequences of that curriculum. Teachers, Arnstine argued, were most qualified to decide curriculum because they have training in that area and know how to adjust the curriculum to suit each class or child. In order to have fully qualified teachers, their preparation must be more inclusive of varied materials as well. It would do little good to give teachers responsibility for curriculum choices if they did not understand the interrelations of teaching, learning, and social development or were unable to make their own connections between subjects. Therefore, Arnstine argued for greater emphasis on teacher education rather than on curriculum because the former has more potential than the latter.

While Dewey and Arnstine addressed education in different ways, their focus was the same. Both saw the experience as the ultimate expression of knowledge and both saw the importance of making learning personal. While standards and expectations are good starting points, education needs to be about the interaction of students with the information and not simply teachers disseminating facts. Dewey focused on the importance of aesthetics while Arnstine pointed out the need for relevance and modeling of free decision-making by the teachers. Both viewpoints demanded classroom curriculum that was fluid rather than fixed in order for students to achieve the highest levels of understanding. Elliot Eisner (1998) added his own take on this fluid and individual way of learning by focusing on the role of art in a child's educational

experience, drawing from his own life as well as the study of Dewey, Arnstine, and several other educational philosophies.

Eisner's basic principle was that art can teach much more than simply the enjoyment of beauty, but that it must be taught as an equal subject with math, English, or science so that students will learn to value it as highly. Two key issues for Eisner were the idea that minds were made by schools and that literacy in any area of expression must be taught, it was never innate. Literacy was defined as an understanding of concepts and how to apply them appropriately. Reading literacy, for example, is the understanding of letter symbols and how to apply their combination to form language. Schools needed to be a place that taught multiple ways of thinking and knowing so that children's minds would develop to their full potential. These multiple forms of thinking included using the senses to decode information – something that was thought of as a lesser form of knowledge since Plato separated reason from feeling. By bringing the emotions and first-hand experiences back into education children would learn to take knowledge from all sources and not simply a textbook or a teacher's dictation. In order to do this, however, children must be taught the basics of how each form of communication, whether visual, musical, physical, or literal, could be fostered and they must be encouraged to test these forms in multiple ways to develop greater sensitivity to their aesthetic functions. By considering a child's natural encoding and decoding as cognitive functions, the stigma of the mind as more elite than the body would be erased and more children would succeed in true learning by knowing that the process they went through was just as important as the outcome (Eisner, 1998).

Eisner shared his own personal experiences with the arts as an indication of their value. Had he not been given the opportunity to paint in school, he claimed he would have dropped out and not pursued the educational path he took; he would not have been a professor of education and art at Stanford University without having had experienced the arts in school as a child. In addition to their value as an incentive, Eisner found that at risk students could improve their academic dedication through understanding and expressing themselves through art. He noted that teachers could learn better ways to construct their lessons, modeled after the artistic process, in order to allow for the unexpected discoveries along the way. Eisner pointed out that in life there is hardly a situation that has only one correct solution. He suggested moving curriculum away from the standard of one right way to teach and toward the artistic view of individuals each finding their right way. He felt this would prepare students better for life and encourage broader and deeper thinking as they saw their teachers modeling autonomy (Eisner, 1998).

Even though it had been his personal experience that arts education increased achievement in other areas, Eisner cautioned arts advocates on two major points regarding studies of arts outcomes for education. First, each study must take into consideration more factors than simply in what field or how much time a student participated in the arts, but also what else could have influenced their academic growth. In looking at studies in this light Eisner found that the arts were proven to contribute very little to other subjects. However, the focus of arts education could not be on the ancillary benefits. Eisner suggested that art be the central focus of the instruction so that students

were encouraged to be artists first, and then any gains they made in other subjects would still be valuable but only secondary in importance. By focusing on the quality of the art education students receive it placed art on equal footing with math and reading and not subservient to the needs of those subjects (Eisner, 1998).

In addition to bringing arts education into the standards, Eisner discussed how to research the effectiveness of these new programs. Because arts-based curriculum by nature had to be fluid and not entirely laid out ahead of time, the research regarding outcomes could not be decisive in what was being looked for either. Eisner pointed out that it might be the act of questioning that moves education forward because that leads to more aesthetic experiences and takes more imagination than the standardized results traditionally looked for in terms of test score increases. By studying previous changes to curriculum assessment it was possible to see what aspects were most important to consider in research. Eisner also indicated three features of art that needed to be considered in relation to research and policy changes. The first was that all art was constructed; it was the quality that determined value. Secondly, that there was an indication of the particular or individual; students were looked at one by one and not always as a group. Finally, that it was the relationships which came together within the composition that organized the information and gave it all context. Without understanding the context it was impossible to know the implications of the product, meaning both the content and the outcome of a lesson. Regardless of how the research would come about, the most important thing to remember, Eisner declared, was that

experience was the surest way to develop literacy and that minds must be created in ways that allowed them to expand throughout life (Eisner, 1998).

Eisner dealt with the issue of arts being stigmatized as lesser to other subjects, research not being adequate to support gains in the arts, and the over standardization of America's public education system. The key to bringing the arts into education was to take the focus away from making all students equal in each subject and put it toward celebrating the diversity that occurred within each form of literacy. If every student was allowed to develop multiple forms of literacy, then all students would have an expressive form in which they excelled. This would be a better educational model because it not only mirrored life more closely, but it encouraged the belief in all ways of knowing, eliminating the static beliefs of Platonic knowledge as higher than sensory knowledge. While an artistic model for education is more difficult to monitor, it is worth the effort because the arts encourage the kind of thinking and imagination that society needs to solve the problems of the future.

Analyzing these three authors as a whole, it is possible to see that, in America's efforts to become the strongest politically and economically, children have been cut off culturally. While having a basic standard that all schools must reach is a reasonable demand it should not be the goal of education as a whole to keep all schools the same. America was founded on the belief in the individual yet this ideal has been lost in the educational system, which rewards cookie-cutter performances. The greatest challenge, as has been pointed out time and again by Eisner and many others, will be to assess the achievement that creativity brings to a child's life. Educational equality does not mean

every child achieves the same level in every subject, it means that every child is given the chance to excel in his or her learning and not be held back by a lack of understanding or support on the part of politicians, administrators, or even teachers.

Recent educational findings that focus on a broader understanding include Howard Gardner's Multiple Intelligences and Paulo Freire's *Pedagogy of the Oppressed*, which partially inspired Augusto Boal's Theatre of the Oppressed. These practices work to integrate physical and mental challenges to arrive at more creative solutions than typical reasoning would suggest. Gardner's work outlined the multiple ways of knowing that come from the five senses in order to understand the many ways that people learn. Freire focused on the challenges of reaching populations that had already learned to accept oppression, such as students who do not believe their thoughts are worthwhile. Boal used theatre exercises to highlight social issues with the intention of encouraging dialogue that would result in positive change.

Gardner began his research from a psychological perspective. He studied "exceptional populations…anybody with an uneven intellectual profile" (Gardner, 1985, p. 304), meaning those who tested either well below or well above the average range of intelligence. He then paired these studies with analysis of what cultures around the world value intellectually to develop the theory of multiple intelligences. He named several specific learning styles including visual, musical, linguistic, bodily-kinesthetic, intra- or inter-personal, and logical. Every person was capable of learning through each of these forms but most people had one area in which they were strongest or most comfortable. His theories emphasized the need for teachers to vary their instruction styles in order to

reach the most students possible; which then followed that assessments would have to be varied just as Eisner suggested.

Freire and Boal both worked in response to their experiences in Brazil. Freire's *Pedagogy of the Oppressed* (1972) focused on the educational reforms needed for poor children from illiterate and politically disenfranchised families to succeed. Oppression, as defined by both Freire and Boal, is any situation in which power inequalities cause some people to be unable to work toward their life dreams, and enable others to dominate them. While some forms of oppression are obvious, such as slavery or unjust laws, Freire looked into the mindset of oppression to point out patterns of all oppressed people, including how they help perpetrate their own oppression by believing in it themselves. The theories he shared have been applied to all forms of "oppression" such as poverty, gender-bias, and communication barriers or inappropriate issues between teachers and students or bosses and employees. It can last for a few minutes or a few generations but the inability to stand up for oneself is an oppression both men strove to end.

Theatre of the Oppressed began as a political reaction to Brazil's government in the 1960s. The first officially recognized form, Newspaper Theatre, was established in 1971 as a way for citizens to react to the current events. It grew to international status as a type of theatre that engaged the natural actors within all people. Games and exercises encouraged dialogue about local issues and promoted creative problem solving through audience participation. The goal in every case was to "re-establish the right of everyone to exist in dignity" (International, n.d.). Theatre of the Oppressed focused on giving voice to people that had been silenced by those more powerful or who felt unable to

speak for themselves. While Boal used various exercises to solve social issues, Theatre of the Oppressed also developed as a way to teach children to better understand each other through collective problem solving. The social issues of the classroom made for as good of material as the socio-political issues in Brazil, London, and elsewhere.

Education must include more standard subject areas and promote broader understanding of the world for every child to believe in themselves enough to strive for their dreams. Because we can see before we can speak it is easy to understand that visual literacy is important. But there is much more to literacy than understanding. There have to be opportunities for students to engage with the physical, emotional, and intellectual aspects of the world around them for without this engagement they will not learn. The current needs of America demand a school system that promotes creative problem solving and cultural awareness because of the great diversity present in this country. Without providing students the tools to be creative and the instruction to refine their use, the products that come out of public education will end up being drones that are only capable of regurgitating multiple choice answers instead of fully functioning, aesthetically aware human beings.

The History of American Theatre Education

In order to establish progress there must be history. "Events in history are part of a flow line, part of a phrase" (Hackney, 2002, p. ix). Within American theatre education there are several facets to that history: the history of theatre, the history of education, and the history of using theatre at various stages in the educational process. These facets are extensive subjects by themselves but in comparing just brief overviews of each, along

with current cultural views on theatre, it is possible to see a clearer picture of the current status of theatre education. Out of this picture will be gleaned the steps still needed to make theatre education equitable and pervasive throughout America.

Origins of theatre and education.

The art of theatre originated from tribal rituals and religious or social rites of ancient cultures. Ronald Grimes, who coined the term "ritology," defined ritual as, "a form of symbolic action composed primarily of gestures…and postures…Symbols, in order to be considered ritualistic, must envoke gestures" (as cited in McLaren, 1985, pp. 217-218). Indigenous tribes of Africa, India, Asia, and the Americas all celebrated the seasons, animals, births and deaths, and other such occasions with the honoring of totems, gods, and elders in their midst. Ritual celebrations often included the use of specific masks, dances, songs, or physical feats and contests to connect the people to the spiritual power they were seeking. These ritual acts evolved into traditional Greek, African, Asian, and Indian drama, which was then spread across the globe (Brockett & Hildy, 2003).

Western drama was derived from the Greek traditions, which used one to three main actors and a large chorus to tell stories of either the tragedy of human failures or the comedy of human relationships. Greek theatre made use of natural amphitheatres and often included gods as characters who entered and exited from the heavens using the deus ex machina, or "god in the machine," the first invention of mechanized scenery. These performances were rituals that the entire society took part in through yearly week long festivals in which playwrights competed both for accolades from their countrymen and

favor from the god(s) they honored in their work. The tradition of having festivals to celebrate the art of a community has continued throughout history with the advent of parades and national theatres (Brockett & Hildy, 2003).

A relatively new theory involving ritual is that schooling systems in western culture stem from these same roots. The era of industrialization created a schooling ritual focused on creating students who absorb information about their role in society, about acceptable social norms for personal and interpersonal environments, and about the importance of this continued cycle (McLaren, 1985). Schools became factories with citizens as the product and the government as the consumer. The shift from education for the privileged to education for the masses created a need for standardization, causing the ritual of schooling to broaden away from the personal toward the national. The danger in comparing education to a ritual is in how the term "ritual" is itself interpreted. "Because of the wide-ranging use of the term ritual, it is not surprising that we find a variety of definitions…As a 'catch-all' phrase for anything repetitive or habitual, the term ritual has been diluted and trivialized" (McLaren, 1985, p. 215).

Anthropologist Mary Douglas (1982) also acknowledged that for modern society the term ritual has lost meaning. "Many sociologists…use the term ritualist for one who performs external gestures without inner commitment to the ideas and values being expressed" (p. 1). Students quickly learn the ritual behaviors that apply to social and academic settings. McLaren (1985) studied seventh and eight grade students in Toronto and found that they had noticeable changes in ritual (behaviors and actions) depending on where they were on campus; the corner, the hallway, and the classroom rituals were all

different. This early attainment of ritual can be a comfort to some students while it is seen as boring and unimportant to others. Being bored by the social and academic rituals can lead students to undervalue their education. This attitude can be seen in the current high school drop out rates as students turn away from the standard ritual of an education culminating in graduation in favor of the seeming freedom that is outside of it. While this can be disheartening, Douglas (1982) argued that it is unwise to discount rituals entirely because many still have great value when they are approached with the same understanding and attitude in which they were originated. With this in mind, it is especially important to understand the history, and therefore ritual origin, of theatre and theatre education in order to be certain that neither becomes a hollow practice.

European influence on American theatre.

The United States is often referred to as a melting pot for culture and people. Because the country is populated by immigrants across many eras, the culture of America has taken ideas, styles, and traditions from around the world and transformed them to be shared within the general population. This can be seen very clearly in the realm of theatre with the use of puppetry, masks, stylized movements, and stock characters such as heroes, villains, and fools. These came from the ancient Chinese Bunraku puppet theatre, Japanese Kabuki and Balinese dance performances, as well as the Italian commedia dell'arte style, which was established as the main form of professional theatre in the 16th century (Brockett & Hildy, 2003). Less visible influences that have had even greater impact on performance style are the various acting processes developed this last century.

The influence to be discussed in this paper came from Constantin Stanislavski, who worked as a director for the Moscow Art Theatre at the turn of the 20th century. Stanislavski wanted to move theatre from the formal presentational style that had prevailed for centuries to a more authentic connection between characters, story, and audience. This change began with Stanislavski's own training under Tostov who constantly reminded his actors that "Truth on the stage is whatever we can believe in with sincerity" (Stanislavski, 1972, p. 94). The goal was for actors to seem like they were living the story on stage and the audience was granted a window into the lives of real people rather than hearing and seeing a story reenacted for them by famous performers.

Stanislavski took meticulous notes throughout the rehearsal and performance process of each show he performed in or directed, these were later published. He spent forty years studying, developing and distilling the process of acting through observation and experimentation. The Moscow Art Theatre "became his living laboratory of trial and error" (Bartow, 2006, p. xx). Stanislavski's System, as it has been called, traveled to America in 1923 when his troupe performed their repertory in New York. Richard Boleslavski and Maya Ouspenskaya stayed and opened their own school, the American Laboratory Theatre, where Lee Strasburg, and Stella Adler studied (Scheeder, 2006). These two, together with their future colleague Sanford Meisner, became pillars of American acting and training.

Strasburg left the American Laboratory Theatre as soon as he had learned enough to experiment on his own. Together with his friend Harold Clurman, he founded the Group Theatre, which was determined to only produce quality plays about the present

social issues in America. Strasburg was the main director and acting instructor, he focused on the psychological aspects of characters and created The Method, which emphasized the emotional truth of each moment over all else. The Method required a performer to use sense-memory recall to tap into their past experiences for understanding motivations and to "live the character truthfully" rather than "act" (Strasberg, 2006, p. 18). In order to reach that point Strasberg led his students through several exercises that caused them to analyze their own thoughts, habits, and "antic dispositions" (Strasberg, 2006, p. 19). First, students must be able to relax their muscles and focus on all parts of their bodies. Second, students would practice concentration on a specific object or sense. When these two points are established the actors are ready to relax and concentrate enough to produce genuine and deep emotions (Strasberg, 2006).

Adler, who studied with Strasburg and used some of the same principles of psychological preparation in her own instruction, had issue with the emphasis on emotion and did not encourage actors to use real experiences rather to invent new ones. This change came in 1934 when Adler met Stanislavski in Paris and worked with him daily for five weeks to learn "the crux of the whole system…the through-line action and task" instead of only focusing on emotion (Scheeder, 2006, p. 4). When she returned, the conflict between her and Strasburg forced the two to part ways. On her own, Adler emphasized the choice of each moment: each actor must choose every aspect of their character, their thoughts, and their actions. "In your choice is your talent" was her "mantra" that she used as she taught (Oppenheim, 2006, p. 29). For Adler, the individuality of acting came in the thought process rather than the emotional process.

Her technique had three points of emphasis: imagination, depth of character, and script analysis. Through these she felt that actors would be more aware of their world and themselves and therefore continue to improve their acting (Oppenheim, 2006).

Meisner was another student of Strasberg yet developed his technique without quite as much conflict. Meisner emphasized “the Reality of Doing” (Hart, 2006, p. 52) which encouraged actors to find the authenticity in the actions they take as different characters. His emphasis on reality of action was as strict as Strasberg’s emphasis on reality of emotion. Meisner had simple exercises that he required students to master before introducing them to the more complex techniques. This was to provide time “for each actor to learn his own acting instrument, and how the actor functions in a theatrical reality as distinguished from his everyday use of himself” (Hart, 2006, p. 52). The exercise Meisner is best known for is his repetition exercise in which two actors repeat whatever is said to them as truthfully as possible, this would go on until Meisner felt that both actors were focused and authentic in their reactions and repetitions without showing external thoughts or emphasis. This same natural reaction would be desired in all of Meisner’s improvisation exercises before students could take on the stage.

These new styles of acting transformed theatre in America in two ways. First, by making the characters as important as, if not more important than, the actors playing them, which gave rise to new stars. Secondly, they precipitated the styles of experimental and casual performance that often break the imaginary “fourth wall” between performers and audience in traditional theatre settings. Stanislavski was by no means the only influence on the creation of modern theatre, but he helped bring about the

aspects of realism in acting that were being looked for in staging and set design both on stage and on screen.

History of theatre education.

Educational policymakers, through their mandates and funding choices, decide what is included in education depending on their assumptions of which subjects were most important (Landy, 2006). Since theatre education for primary grades began in the 17th century, with Elizabethan and Jesuit grammar schools, there has been an increase in the appreciation for what theatre can teach students, yet the pervasiveness of theatre in public schools has declined. Theatre was first used as a way to teach language through enacting Bible stories and other popular fables. The value of theatre as a means to teach language and story made it a standard part of the curriculum through the early 20th century. An 1898 Board of Education report stated that, "visualizing language and quickening the perceptive and expressive faculties" was one of the benefits to students who engage in theatre (Allen, 1979, p. 10). "In the dawn of educational drama…it was important to establish a discipline separate from the art of theatre" (Landy, 2006, p. 103) because the purpose was not to teach the discipline of theatre, but to use this discipline to enhance teaching.

Henry Cauldwell Cook, a British academy professor, was best known for his emphasis on the use of play in the classroom. Cook argued, "proficiency and learning come not from reading and listening but from action, from doing and experiencing" (as cited in Landy, 2006 p. 90). C.W.E. Peckett was a student of Cook's at the Perse School in Cambridge in 1920 and was interviewed by Allen about the atmosphere of his

classroom. Peckett explained that Cook taught Shakespeare by first having students perform it in front of the class and then discussing its meaning, how the play was enhanced by the acting, and what the purpose of the story, character or scene truly was (Allen, 1979, p. 12). Because of the unconventional way Cook taught he, "got [students] to express whatever it was in literature that they themselves enjoyed" and this openness created both an, "apparent disorder in the classroom…[and great] quality of imaginative writing and of discussion on anything to do with English" (Allen, 1979, p. 11).

In 1930 Winifred Ward, a professor at Northwestern University in Illinois, began teaching what has come to be known as "Creative Dramatics," an unscripted approach to developing children through play. Ward was heavily influenced by Dewey and, "argued that creative drama developed the whole person in that it benefited children's physical, intellectual, social, and emotional welfare" (Taylor, 2006, p. 108). She later developed practices for middle school and high school classes but is credited most for her work with children's theatre (Landy, 2006, p. 91). Another great influence on the use of improvisation and play in theatre was Viola Spolin (1983), who worked toward freeing child and amateur actors through games and exercises so they could perform more fluidly on stage. She was focused on creating ensemble, eliminating the theatrical distinctions between teacher and student, and encouraging greater focus on the space within which games were played to get students "out of their heads."

The newly emphasized focus on space and creating an ensemble atmosphere encouraged theatre educators to include movement studies and to not just focus on text to tell story. Rudolph von Laban was a pioneer of modern dance; his work began in the

1920s but his status as a movement specialist and researcher took shape over twenty years, continuing even after the height of his career in the early 1930s (Laban, n.d.). He expanded theatre education to involve movement training and created a written analysis system to enhance communication among teachers and students of his work (Landy, 2006). Laban wanted to open people's eyes so they could, "pay more attention to human movement – bodily and mental – which is obviously at the basis of all human activity" (as cited in Hackney, 2002, p. 4). Laban Movement Studies and Labanotation traveled to the United States during World War II and were built upon by Irmgard Bartenieff, a physical therapist, to include developmental and psychological understandings. Bartenieff Fundamentals incorporated the Body-Mind Centering work of Bonnie Bainbridge Cohen into Laban's analysis of movement. Bartenieff was a pioneer in the use of movement to aid psychological development and as a form of therapy (Hackney, 2002). Others who began to focus on the psychology of teaching theatre included Peter Slade and Richard Courtney who based their theories on Jean Piaget's model of cognitive development (Landy, 2006, p. 91).

Piaget established four main phases for development of memory, movement, and reasoning skills. These phases spanned from infancy, during which the senses are the only form of knowledge, through learning symbol systems and the ability to have abstract thoughts and rational judgments during adolescence, with adulthood capabilities of deductive reasoning and hypothesis considered to start at 14 years of age. Slade believed that children needed loose structure to experiment within while a teacher made sure the artistic outcome was acceptable for the developmental stage of the children (Allen, 1979).

Courtney focused on the acquisition of "dramatic knowledge" through a student's involvement in ritualized activities. He would create and encourage patterns for students to practice to help in their understanding of their surroundings and roles (McLaren, 1985, p. 232). The role of the teacher in early stages was especially important because children looked to authority figures for approval. This was the point at which a child learned what they should value based on what they are exposed to and how those around them reacted to those subjects and experiences. By including safe artistic experiences in the education of young children a teacher was able to encourage them to use creativity throughout their lives.

British theatre educators Dorothy Heathcote and Gavin Bolton, who wrote her biography, focused more on the process of creating theatre. Heathcote had studied dance with Laban and saw the integration of the whole person as essential (Steinhardt, 2009). The role of the teacher was to guide and encourage students to deepen their reflections and discussions. She was interested in how teachers and students could engage at the same level, what types of questions would facilitate that process, and how dialectic conversations could lead to further discoveries (Landy, 2006). In 1969, she visited Northwestern University as a keynote speaker. Heathcote, "challenged theatre educators to go back to the basic principles: What is drama? Why art?" She wanted educators to increase their own aesthetic capacity in order to guide students toward theirs (Taylor, 2006, pp. 109-110). Theatre had become more than simply a tool to teach language, but rather a way for students to develop more fully into creative and thoughtful individuals.

The focus on what students really gained from theatre education began the quest for ways to measure accomplishments in theatre. While Great Britain maintained their assumption of cognitive and imaginative benefits until the 1980s, American policymakers wanted hard evidence beginning in the 1960s (Landy, 2006). Because America was focused on using public schools as the great equalizer of society and to promote better democratic citizens, the benefits of each subject began to be emphasized as the justification for academic inclusion over any other valuation (Spring, 2006). Theatre educators split into two opposing camps, the first focused on human potential and the second rallied around Bloom's Taxonomy much as earlier educators had around Piaget.

Human potential was similar to the Theatre-In-Education movement, which took place in Europe; both were interested in highlighting social issues in original student productions. In America, many "radical" theatre groups such as The Living Theatre, The Open Theatre and El Teatro Campesino were experimenting with the same process in professional Off-Broadway productions. The central assumption of the human potential camp was that theatre is a transformative experience for teachers and students and should not be standardized; teachers in each school should choose what is most meaningful for their students and the focus should be on the process, the present moment, rather than on the final production (Landy, 2006, p. 92). This was similar to both Douglas' view on the need and process of keeping rituals relevant to those participating and to Bartenieff's style of teaching which was based entirely on what she perceived was most necessary for her students' growth.

To directly contradict the human potential stance, many teachers began stating specific objectives and working on frameworks to measure student abilities and progress. Benjamin Bloom had established a linear pattern in which learning takes place. He maintained that students must understand something before they can apply it to other concepts and, further, that they must be able to analyze a discipline before they can create within it. In 1971, California produced a framework for all arts education, which included activities and resources to use in the process of meeting specific goals aligned with Bloom's model. This framework became a benchmark for future standards and a guide of how to structure arts education goals (Landy, 2006). "Whatever movement or philosophy was the influence, there was still a strong emphasis of theatre production in schools" (Taylor, 2006, p. 109).

The present situation in theatre education.

At the end of the twentieth century, standards were widely accepted for all subject matter. British theatre educator David Hornbrook challenged his colleagues in Europe and internationally to hold themselves accountable for student achievement (Landy, 2006). The push had begun for formal standards to replace local traditions. Educators wanted to avoid the "patchwork" quality of programs that exists when local supervisors are given authority to support and improve programs (Allen, 1979, p. 13). At the same time, however, in California there were several policy changes made which affected both the training of educators and the funding of educational programs. The passage of the Ryan Act in 1970 and Proposition 13 in 1978 combined to make arts education hard to come by because it was no longer required of elementary teachers and much less funded

in the higher grades. A decade later policy makers began to realize the negative effect of these decisions and tried to mandate art and specialty artists as a part of the K-12 education, and by 1999 taking a year of art was a requirement for both high school graduation and entrance into any college or university funded by California (California, 2007).

An issue that rose out of the push for standardization and the new arts requirements was the lack of training for secondary teachers to adequately teach the discipline of theatre. The ritual of theatre classes and performances was valued by the general public through the years but never fully protected. In 2000, then Governor of California Gray Davis vetoed the establishment of credentials for theatre and dance teachers. This allowed for no true requirement of theatre education or background in theatre to teach the subject. A year later the content standards for Visual and Performing Arts were first established in an effort to guide such teachers toward appropriate lessons, materials, and evaluations. Also enacted at this time was a reinstatement of the need for teachers to have arts training, which had been eliminated by the earlier Ryan Act (California, 2007). Efforts to increase awareness of the need for highly skilled arts teachers have continued throughout California and the United States but the inconsistency of policies, training, and expectations still exist.

This inconsistent training of theatre educators stems from disconnected programs in which theatre departments provide subject matter training and teacher education is provided elsewhere. The issue is that theatre students are not taught the process of teaching and teachers are not taught the process of theatre. Unless a collaborative

understanding of methods and goals for the arts educator is created among departments, inequities in training, and therefore teaching, will still exist (Allen, 1979). The challenge arises when each department must justify their existence based on the number of students fully engaged in that department. However, "In a time of cutbacks and accountability, when redundancies are carefully scrutinized and administrators [must] reduce…nonessential fields, it is indeed time to work together. Assessment and evaluation can become rallying points for this long overdue collaboration" (Landy, 2006, p.104).

Even with such collaboration within universities, the problem still exists that each state has their own credentialing system. This creates a patchwork of where theatre credentials exist and where they do not – with a greater emphasis on the latter. The result has been the establishment of specialty high schools in which the arts are taught as the core curriculum by art specialists who have been credentialed in "academic" subjects: English, math, science, history, foreign languages, etc. This practice began around the 1980s, one example being the Visual and Performing Arts Centre established as a part of Sacramento High School in California. The practice has continued and expanded because these schools prove through their test scores and college entrance rates that such disciplined training in the arts is beneficial. A 2002 survey by the National Center for Educational Statistics showed that only 48 percent of high schools (including those specialty schools mentioned above) had theatre programs and, of those, only 84 percent were taught by people who could be considered "specialists" in their field (U.S. Department of Education). These programs highlight the inequity between students who

have the option for such study, either in school or privately, and those who must rely on schools where art and performance classes are limited. The one necessary change, which would require both collaboration among university departments and greater equity in high school programs across the country, would be to have a theatre credential in every state. Establishing such a credential would cause the implementation of the standards sought by policymakers by making educational theatre a "formal discipline" (Landy, 2006, p. 103). Therefore, the benefits of theatre education would be available to all students.

The Benefits of Theatre Education

There are many expectations placed on the education system. Students must be prepared for college or for a career before they even graduate high school.

> While numerous notions circulating today wrongly assume that young people only want to hang out and to have fun, youth…emphasize the importance of 'having something to do.' They crave experience and productivity…Young people expect to play many different roles, help make rules, and to be able to take risks by trying something new, taking inspiration from unexpected sources, and creating new combinations of materials, ideas, and people. (Heath, n.d., p. 22)

Although this may not describe every high school student, it does highlight the attitudes of youth who are personally engaged in a project's outcome, making them more willing to take responsibilities and work toward personal and group improvement. Often these attitudes are found in elective classes and extra-curricular activities. While students benefit from all extra-curricular activities such as sports, clubs, or performances, those

who participate in the arts benefit greater than those in other areas when compared to their socio-economic peers who do not participate in such activities (Galligan, 2001, p. 32). "Sustained student involvement in theater arts…associates with a variety of developments for youth: gains in reading proficiency, gains in self concept and motivation, and higher levels of empathy and tolerance for others" (Catterall, et al., 1999, p. 2). Because theatre is a discipline that incorporates all forms of art it can provide a greater range of benefits to the student. Beyond an increased awareness and understanding of the art of theatre, students experience cognitive, social, and economic benefits in high school and beyond. Some of these benefits can be seen with even brief exposure to the arts, but truly lasting benefits come from arts programs that train students beyond the introductory courses.

As science has advanced, the study of brain development and activity has become increasingly popular and is used as a way to track the benefits of various activities on the learning process. The cognitive process has six definable steps: perceiving the environment through all five senses; transforming the perception into mental images; combining those images into thought patterns; using the thought patterns for memory, imagination, and in life; selecting elements of thought and transforming it into action; perceiving that action as feedback to repeat the process again (Courtney, 1990). Humans repeat these steps constantly, but there is the tendency to use the same thought patterns for most situations because they come more naturally. "To understand something new, we must transform it into a pattern we already know…Transformation is a dynamic that brings about learning" (Courtney, 1990, p. 25). While familiar patterns are used to

categorize new experiences, with repetition new memories and patterns can evolve. Emotional experiences solidify patterns faster because more of our brain is engaged, but having time for reflection can do this as well. The more extensive a network of references becomes, or the more experiences that challenge familiar patterns a person has, the faster new memories, or learning, can take place (Wolfe, 2001).

Real learning only occurs when a person's energy and intelligence, or thought patterns, are challenged (Heathcote, 1972). These challenges are prevalent in arts education because it forces students to break their patterns in order to think creatively. Dorothy Heathcote "believed in thoughtfully structured artistic experiences where the stakes were raised as students adopted roles and attitudes" (Taylor, 2006, p. 110). She felt that theatre meant "putting yourself into other people's shoes and, by using personal experience to help you to understand that point of view, you may discover more than you knew when you started" (Taylor, 2006, p. 109). Adjustment to new ideas, surroundings, or activities is an important part of the creative process and helps to build the learning process as well (Allen, 1979). With greater understanding of the effect of creative experiences on the brain, additional research tying this information to school performance has blossomed. Much of the research is done through case-studies, which makes it difficult to apply the findings to all students, but "there are clear examples that suggest…arts education programs make for better schools, with more engaged students, and lower truancy and dropout rates" (Galligan, 2001, p. 29). R.J. Landy (2006) found "The processes of teaching and learning, of developing intellectually, psychologically,

spiritually, and socially throughout the lifespan, can be significantly enhanced through engaging in the arts" (p. 84).

While exposure to the arts in any setting can be beneficial, the greatest benefit to the student comes from specialized classes that focus on a single art subject rather than from integrating the arts in other subject matter classrooms, such as a supplement to an English or history lesson. In addition to specialization in subject matter, students experience greater and more lasting benefits from both hands-on experiences and greater involvement (McCarthy, 2004). Peter McLaren (1985) studied the connections between schooling and ritual to determine how the latter might affect learning. He found that

> …knowledge is more than just words – more than just being told. Practical experience also plays an important part in learning. Teachers should consider…the performative domains as prime candidates that contribute to their students' learning. This view supports Dewey's notion that knowledge is not acquired independently of the means of instruction. (p. 235)

This physical nature of learning is similar to childhood play, which helps people express and understand reality. There are four purposes to playing: having contact with one's environment; as a bridge from consciousness to one's emotional experience (conversation is the main way adults create such a bridge); as an external expression of emotion; and for relaxation or amusement (Lowenfield, 1972). Because high school students are still developing cognitively, having transitional activities that can bridge childhood play to adult conversation is an essential part of their education.

Howard Gardner and Elliot Eisner emphasized the multiple ways that people learn as reasons to support arts education. Theatre encompasses many of Gardner's Multiple Intelligences because it provides a physically active learning environment (kinesthetic), an emphasis on verbal communication (linguistic), exploration of visual metaphors in design and staging (spatial), and the need to be self-motivated as well as work in groups (intra- and inter-personal) (Gardner, 1985). Eisner states that the Multiple Intelligences are "ways of knowing" and because the purpose of school is to learn, there should be as many ways provided as possible, which is where the arts come in as a valuable asset (Fowler, 1996, p. 41). More specifically, theatre activates a wider range of mental structures and dynamics, as well as the connections between them, than single-subject areas such as math because it is based on metaphors and can have infinite meanings rather than one right answer. Theatre also engages students into a deeper study of semiotics, the relationship between symbols and meaning, because it includes the semiotic relationship between actions and thoughts (Courtney, 1990). Theatre teaches students to find answers to their own questions because their teacher will not have and should not give all the answers (Heathcote, 1972).

Alongside the complex thought patterns involved in analyzing theatre, there is significant language development for students. "The influences of participation in the arts on language show up in the dramatic increase in syntactic complexity, hypothetical reasoning, and questioning approaches taken up by young people within four-to-six weeks of their entry into the arts organization" (Heath, n.d., p. 27). This is most likely due to the finding that "students in theatre…had in each practice session approximately

six times as many opportunities to speak more than one sentence as they might have in their English and Social Studies classrooms" (Heath, n.d., p. 28). The direct involvement of students in planning of activities and verbal analysis of both script and performance that theatre can provide helps to develop students' scenario building, which increases their use of "if-then" statements, mental state verbs such as consider or understand, as well as modal verbs such as could or might. "These linguistic skills enable planning, demonstrate young people's ability to show they are [using higher-order] thinking, and also help them have the language to work together with firm resolution and a respectful manner" (Heath, n.d., p. 27).

Charles Fowler (1996) focused on the ways in which arts education engages students, expands their reasoning capacity and capability, and encourages success in school. Fowler believed that the arts promote greater reasoning in five ways: receptively by making people more open to and aware of new things; creatively through a focus on abstract reasoning and creative problem solving that moves away from the traditional academic process; communicatively and culturally because the arts are the language and expression of a culture so they provide a tool for intercultural understanding and learning to accept differences while increasing respect; and aesthetically by encouraging people to care about what they do and look for connections between elements. Heathcote also valued aesthetic training. "Aesthetic, in Heathcote's mind, required students to operate in two different worlds: the fictitious and the real. It envisaged heightening students' critical and perceptual powers when deconstructing and reflecting" (Taylor, 2006, p. 110).

A key element in arts education is giving students the background knowledge and training necessary to become critics. "The exposure to art helps each of us cultivate our own artistic eye which allows us to transform experience into imagination and emotion" (Langer, 1958, p. 94). This ability to engage the imagination and to connect emotionally helps students make lasting impressions. In addition, the repetition and constant searching for deeper meanings that are required in theatre help to increase the vividness of those impressions (Courtney, 1990). "The point of acquiring learning skills and the rudiments of academic disciplines…is so that they may contribute to our seeing" (Greene, 1995, p. 25).

Howard Gardner has been developing learning theories since he entered into Harvard University's Project Zero research team in 1967. More recently he turned his focus to the kinds of minds, or mental abilities, that will be needed in the future. His *Five Minds for the Future* (2007) outlines what it means to be disciplined, to synthesize information, to create, to be respectful, and to be ethical (responsible) and how these qualities are part of the learning process. One of the most important aspects of a child's education, then, becomes the consistency of both the challenge and the expectation to succeed. These five qualities must be the focus of educational encounters, and the arts engage students in such a way that all five minds are honored. Theatre requires the discipline of repetition and focus over a sustained period of time; it requires synthesis of many types of media and sources of information to produce a complete performance; it is creative in nature because copying another play is impossible, every performance is a

brand new experience; and respect for and responsibility to others is necessary for success.

Students of the arts acquire many internal qualities which improve their chances for success in any field. They are, or learn to be, self-motivated, imaginative, able to define and express themselves, they often have a broader perception of cultures, the learning process, and how things may be connected, and they have many ways to evaluate success, including a focus on personal growth (Fowler, 1996). Multicultural arts education teaches students to express themselves within their own culture and not just within the mainstream, academic views of art. Having a multicultural education helps create greater understanding among students and teachers regarding each other's backgrounds (Darby & Catterall, 1994). Theatre unifies cultures, traditions, and subjects because it shows many ways in which they connect. Theatre shows evolution of thoughts and accomplishments, both in a culture and in the rehearsal process for a performance. Finally, theatre demands discipline and effort in practical work; students must fully engage in their tasks (Wickham, 1972), which means they are improving their knowledge, learning abilities, and overall intelligence because theatre requires a full commitment and constant thought (Courtney, 1990).

There are four important factors for successful learning: the activities and materials available; teacher influence; the classroom rules, expectations, and normal behaviors; and a sense of community within and among the class (Fowler, 1996). In drama, there is a built in need for community because it takes many people to create a successful performance and because performers need to be able to trust and rely on each

other to do well. Because of this bond, activities carry increased motivation in terms of the emotional connection with other students, and the witnessing of personal improvements and accomplishments of self and others. The consistent sharing of work among peers prevents students with low self-esteem from contributing their success to outside factors instead of their own work because they have more witnesses than in a traditional classroom (Silver & Baird, 1985). In addition, students learn to find common ground and how to see things from various points of view because each character they work with is like a brand new person in their lives, thus improving their ability to create social bonds in and out of the drama classroom (Courtney, 1990).

Another reason that arts education is socially beneficial is that it levels the playing field by being accessible to all students regardless of "academic" capacity. Special needs students who have difficulty in traditional classrooms often thrive in arts settings because everyone is assessed by their own progress and there is more freedom in how information can be processed or expressed. Students need freedom to make their own associations and transformations in order to learn and grow from their activities (Allen, 1979). This ability in a drama class often translates into improved abilities in all other classes as well. Richard Courtney (1990) wrote

> Educational drama has variously demonstrated that dramatic action improves players' belief that they can accomplish particular or general dramatic tasks… Continued dramatic success promotes players' sense of their own worth as persons…That a sense of confidence and self-worth promotes all kinds of

cognitive and intellectual skills has been recognized in education for many years. (p. 27)

Some of this success comes from the process of behavior change that takes place when beliefs are changed. When a person holds a belief it determines his or her attitude, which creates specific intentions that are then played out in behaviors. Through positive arts experiences, students who previously held negative beliefs about their intelligence, capabilities, or education can find reasons to change those beliefs, which will change their behaviors as well, allowing for increased performance (McCarthy, 2004). Theatre experiences as motivators only work, however, if the student is engaged in them to do more than have fun because theatre is not always fun. "For one thing, participatory encounters…demand as much cognitive rigor and analysis as they do affective response. For another, works of art cannot be counted on to have beneficent, consoling, or illuminating effects" (Greene, 1995, p. 27).

Students labeled as juvenile delinquents, however, are often encouraged to stay in school so they are able to participate in their arts electives or extra-curricular activities. School needs to be personally meaningful for students to succeed and the arts provide opportunities for personal engagement, thus being a factor in successful learning because they help students learn who they are. Arts, especially drama-based programs, are beneficial for economically disadvantaged students because the arts promote resiliency and help with perception, comprehension and motivation (Darby & Catterall, 1994). "Through engagement with the arts, young people can better begin lifelong journeys of developing their capabilities and contributing to the world around them. The arts teach

young people how to learn by giving them the first step: the desire to learn" (Fiske, n.d., p. vi).

While students from higher socio-economic backgrounds are far more likely to participate in arts electives and programs, whether related to school or not, those from a lower socio-economic background make larger gains over their peers by having arts involvement. Studies have shown that high arts involvement can cut drop-out rates in half, increase reading proficiency by up to twenty percent by twelfth grade, improve students' self-concepts, and reduce the acceptance and use of racial remarks, which all contribute to a safer and healthier learning environment (Catterall, et al., 1999). James Catteral has compared many studies to determine the consistency of such findings and he concluded that students who were highly involved in the arts "earned better grades and scores, were less likely to drop out of school, watched fewer hours of television, were less likely to report boredom in school, had a more positive self-concept, and were more involved in community service" (Deasy, 2002, p. 68).

Another social benefit of arts education is its role in prevention. Regardless of affect on achievement, "evidence suggests that consistent arts participation is an extremely effective way to engage students—especially high priority students—and thus prevent dropouts" (California, n.d., p. 5). According to the Federal Crime Bill, when students have a reason, such as an arts program, to stay in school, the level of gang activity and juvenile crime in the area decreases, which leads to a safer community that can support an arts rich environment (Fowler, 1996).

> The arts also hold promise as part of an integrated community, health, and school support network for leading students away from … gang involvement. According to Stephen McCray, a noted expert on successful gang interventions, the arts can play an important role in reaching students involved in gangs…'One of the most natural and effective vehicles for gang members is the road of the arts, especially theatre. New values only emerge through new experiences, and the arts provide a unique laboratory where truth and possibility can be explored safely. Validating emotional safety is everything…To these kids, gangs make sense. They offer a rite of passage and peer validation…We need a bridge from where they are to where school is. Inside every gang member is a human being. As adults we need to reach that human being and help him or her be a person, be a kid, be loved. All kids are waiting to be loved.' (Darby & Catterall, 1994, p. 315)

Safer communities are more likely to engage in and support the arts, especially if the youth are highly involved. In addition to simply appreciating and participating in arts experiences, there are practical financial benefits for a community that makes arts education available. Artists are often at the center of social attractions, whether it is a concert, a play, an art gallery opening, or street performances, people are drawn to areas with arts events. This draw brings in customers to nearby establishments, which helps the local economy, as well as makes people happier because of their experiences (McCarthy, 2004). For students who are not interested in pursuing an arts-related career, the arts are still a beneficial training to have; businesses look for the creative thinking and

problem solving skills that are the focus of much of arts education, regardless of the field or job position (Fowler, 1996).

Federal Reserve Chairman Alan Greenspan has stressed an "economy of ideas" being at the heart of America's future. "If young Americans are to succeed and to contribute to [this] they will need an education that develops imaginative, flexible and tough-minded thinking. The arts powerfully nurture the ability to think in this manner" (Fiske, n.d., p. vi). Businesses also stress the higher-order thinking abilities as important factors for employment. Jane Polin drafted an audit in of arts education for the Kennedy Center in 2001 and found that

> Employers across all sectors have a tremendous need for workers who are creative, analytical, disciplined, and self-confident. We need employees who can solve problems, communicate ideas, and be sensitive to the world around them. And a growing number of our nation's leaders recognize that hands-on participation in the arts is one of the best ways to develop these abilities in all young people. (as cited in Galligan, 2001, p. 24)

Whether students are planning to go to college or directly into the work force, the arts provide skills for life. Eisner's focus on the multiple forms of literacy is seen in Northeastern University's 2001 study, "Creativity, Culture, Education, and the Workforce." They found

> The definition of literacy in the 21st century includes the ability to understand and communicate in both verbal and non-verbal symbols. An education in the arts and humanities fosters cultural literacy which includes, among other things, the

> abilities to read and understand music or a text, to create or analyze a poem or painting, to craft a letter or essay, to design a web site, and to understand the 'hidden persuaders' in a political or commercial advertisement. Cultural literacy also includes the ability to understand oneself and others in a broad cultural context. In the knowledge-based economy, it is an important component in the complete education of every person, no matter what his or her ambition. (Galligan, p. 17)

Studying the arts teaches many things: the relationship of each part in the whole; improvisation and flexibility; the ability to express ideas through multiple mediums; the ability to manipulate materials to express meaning; how to productively use one's imagination; to look for new perspectives; aesthetic understanding and appreciation; the ability to transform a personal experience to a shared one; that there is more than one answer to problems; that how something happens is as important as what happens; the importance of non-measurable accomplishments; multiple forms of communication; and the need to enjoy the process (Fowler, 1996). Humans are creative beings that naturally transform sensual stimulation into meaning that helps them adjust to meet personal and social needs (Allen, 1979). Because of this natural tendency, the arts are a way that communities are empowered and social interactions are improved (McCarthy, 2004). It is also true that the arts programs available in schools reflect the arts programs of the society itself. What skills are most valued, the attitudes that are held regarding art, and the level of community participation all determine the amount of support arts education receives (Fowler, 1996). Therefore, an arts education program in high school has the

potential to create an active art community that will emphasize the need for continuing such programs well into the future.

Chapter 3

THE CURRICULUM

Process and Reasoning

I decided to become a teacher during my sophomore year of college. I had purposely majored in theatre to avoid English. Although I love literature, the constant reading and writing associated with an English degree and career was not my ideal course of activities. Instead I reveled in the multi-faceted approach to literature that theatre provides. I was fortunate to participate in a small program that required every student to learn and get involved in every facet of stage productions. From the moment I decided to teach, I began planning a format for a high school program, possible topics to give multi-leveled classes as a way to differentiate instruction without having to separate students with different levels of experience, and other considerations that would go into planning an educational theatre program. Some of the ideas came from the classes I took, some came from discussing high school experiences with friends, and some came from observing high school students and teachers as they visited our university for festivals and later as I substituted in their classrooms. The pathway I have chosen is Pathway Three: Developing a Curriculum for Arts Education. This project feels like both a culmination of experiences, personal and second-hand, as well as the beginning of a new and exciting chapter in the planning and preparation I have already done.

This project has evolved greatly from conception to completion. From the beginning I was certain that some form of curriculum for high school classes would be the focus, but I was not as certain of how much curriculum to address. The thought of an

entire year was daunting at best because I had no sustained classroom experience to draw from, nor did I have experience with year-long theatre classes in either high school or college. In taking the advice to narrow the scope I tried to focus on specific exercises that I felt could supplement a curriculum that already existed, therefore I would focus on an introductory unit of about three weeks in which the foundational exercises would be explored before the rest of the curriculum was addressed. As I began to research and read curriculum already available, I realized that superimposing a few exercises, however well-explained, would not help an inexperienced teacher figure out how to blend two styles of curriculum together and the result would be a disconnected class. In trying to find a solution to this, a way to explain how to combine my proposed focus with any pre-made textbook experience, I began to simply write out how to begin an introductory class. I tried to take into account both the academic side of theatre, the expectations of school standards, and what the goals of an introduction to theatre should be. In this endeavor I ended up writing a 90-day curriculum intended to be accomplished in the first semester.

After realizing that it not only was necessary but possible to write a full course curriculum, I began to synchronize my first draft with more reasonable expectations of high school courses. Originally I intended students to learn an overview of theatre history including Greek, Roman, Elizabethan, and Asian drama styles and stages, have an understanding of the various roles in show production, understand how to analyze a script historically and from the character's point of view in several ways, and perform two scenes and two monologues, all in one semester. I quickly changed my performance

expectation to one scene and monologue, and adjusted the schedule to allow for more time exploring performance strategies and exercises. Yet the pacing still felt too fast. It seemed like every time I read through my ideas I would try to adjust them, almost experimentally, changing the suggested exercise, postponing a lecture, etc. I finally realized that I still wanted to write out the progression of activities that I originally included, but it would simply have to span the full year. What follows is the most distilled version of these mental "rehearsals" for teaching. Please feel free to make your own small adjustments when you apply this curriculum to your classes, after all, theatre is never the same two nights in a row!

Author's Thoughts on the Introductory Class

Goals for the first year of performance study are centered in preparing students to be more attentive in all their classes and more confident in sharing their ideas and their work. The first goal speaks to the interconnectedness of theatre; it encompasses art, history, psychology, communication, sociology, religion, and much more. If students can become aware of the interconnectedness of their classes, and the importance of a well-rounded understanding of the world around them, they will become more attentive. Confidence in self will be instilled through practicing public speaking, sharing creativity in an open and affirming environment, and learning to give constructive criticism and appropriate, related comments. Students will also learn how to work in groups while having easily discernible responsibilities, which takes away the temptation to allow the one or two students who work quickly and take leadership and responsibility to do all the work. These practices directly relate to other subjects: students will know how to give

effective presentations, they will participate more in class, and they will work better in groups. I acknowledge that it is impossible to guarantee these goals will be attained for all students, and that each aspect will affect students differently, but I am confident that the seeds will be planted for these goals to eventually be attained by all.

The most important element of this curriculum, however, is how the teacher implements it. The biggest rule for any creative endeavor is that everyone must be respected. That includes the time, the ideas, the efforts, and the emotions of all involved. It is always the teacher's job to facilitate this respect, but students must wholeheartedly abide by it for true creativity to take place. Respect is often achieved by playing the ensemble games, done at the beginning of each class, which get progressively more advanced throughout the semester. Every student will find an aspect of these games that presents challenges. By doing a variety of games during the first few weeks most students will encounter their "hard work" and will understand that what they struggle with another person can do easily, engendering respect for each other's difficulties.

When individual work begins to be presented and students are given the opportunity to respond with constructive criticism this respect is paramount. If a student feels they are not respected they will shut down and will not attain the goal of confidence, which was stated earlier. To keep respect during responses to a performance, students need to employ the Liz Lerman technique (explained more in Appendix E) of asking permission of the performer to share what they have to say. The first step is for students to raise their hands, then once they are called upon they need to state what their opinion or comment is about, not that opinion, and then ask if the performer wants to hear it, once

the performer agrees to hear the comment the student can share it. While at first this process may seem overly formal, it creates a natural filter for students and makes them think more about what they will say instead of simply encouraging them to say something to be marked as participating. Also, any time a student shares a vulnerability, something they feel weak at or a personal story, the emotional impact of that sharing on the student and the rest of the class needs to be safeguarded. Another rule is that anything done or said in the class needs to stay in the class unless the originator of that action or speech gives permission for it to be shared. This doesn't include the scripts assigned for performance, but it does include personal moments of sharing and personal reactions to performances.

Alongside the need for respect it is important for both the students and the teacher to have fun while working. The desire to have fun, however, will never supercede the need for respect or the activity of hard work. Students will be expected to find the work both challenging and engaging; they must put something of themselves into the class before they can expect anything out of it. One of the phenomena of theatre and theatre games is that energy is created through the activity. It has been my experience that regardless of one's energy level before a game or exercise, after the activity is over you walk away with greater energy, focus, and often times more relaxed. Students will have to be pulled into these games until they learn this concept for themselves, which means a greater energy commitment from the teacher during the first few times it is introduced. The necessary downfall of having the semester begin with games is that students will likely resist the first attempts at "academic" work. This again will take some extra effort

from the teacher to guide them to the concept that knowing how to perform has as much to do with knowing the history and purpose of theatre as it does with knowing the script and blocking for the character. The focus, however, is always on personal growth and the learning process rather than on the memorization of terms.

The Overall Course and Objectives

I. Course description.

This course is designed to give students an overview of theatre arts with an emphasis in performance. Students will be introduced to topics in the history of western theatre, the roles in the theatre, types of stages, ways of analyzing text, and theatre terms. In addition, students will practice physical and vocal techniques to improve their performance abilities. Students will be expected to complete individual assignments as well as work in ensemble with their peers. All students will perform scenes and monologues, write both creative and research papers, and will participate to their full ability in class activities. There is no pre-requisite or textbook assigned for this course but a final notebook with lecture information will be graded and kept by the student as a personal text resource.

II. General course goals.

A: To develop students' awareness of body language and vocal inflections in conveying meaning.

B: To give students a basic theoretical understanding of how theatre works, the process of creating a show, and some historical practices and reasons for theatre.

C: To develop students' abilities to view and assess performance.

D: To develop students' confidence and comfort in public speaking and ensemble abilities.

E: To develop students' text analysis skills, including focus on theme, metaphor, character, and setting.

III. Class expectations.

A: Students will attend class fully; they will arrive on time and prepared to participate in all activities and discussions, this includes dressing appropriately and doing the work required.

B: Students will respect their classmates and the environment needed for everyone to learn and grow creatively.

C: Students will turn in all written assignments on time.

D: Students will show their understanding through written exams and other activities.

E: Students will contribute to class discussions and be encouraging of each other's work.

F: Students will show progress in their control of voice and body, their ability to analyze script and character, and their assessment of performances.

IV. Teaching strategies.

A: Demonstration and guided participation in ensemble and individual tasks.

B: Teacher lecture and student note taking.

C: Oral and written assessment from the teacher and peers.

D: Reading and writing assignments related to and as preparation for class activities.

VI. Student evaluations.

A: Class attendance and participation, including completion of assigned performances.

B: Demonstrated improvement in performance skills.

C: Understanding of theatrical history and text through tests and assignments.

D: Final portfolio, including notes, assigned writings, and a summative reflection paper.

Unit Plans and Daily Lesson Plans

The academic understanding of theatre must be established concurrently with physical experiences. Each unit contains at least one written assignment, and those after the introductory unit include traditional lectures. Surrounding these assignments are constant activities, explorations, and experiments that increase the personal understanding of students. This course is broken down into six units, described below. The Unit Plans provide an outline for the progression of activities, including lectures and homework assignments. This outline is followed by two Daily Lesson Plans, which give examples of how to structure the days within that unit. Many days will be similar, however, it is important that each day builds on the ones before by introducing a new level of difficulty or a new concept. The activity descriptions that follow these plans give further instructions regarding how and why to teach each exercise. Please note that the lecture information given contains explanations and background that you may or may not

need to share with your students, condense or expand the lectures as necessary to make them work for your classes but make sure to include the key concepts from each. An additional lecture on literary analysis is available in the Appendix if needed.

Units in Brief.

Unit 1: Fundamentals focuses on the syllabus, class rules, and foundation exercises to establish a pattern of warm-ups and learning new exercises.

Unit 2: Origins of Western Theatre includes three lectures – Greek Theatre, Roman Theatre, and Blocking Notation Terminology and Practices. These are the background for the ensemble exercises and the first round of scene work.

Unit 3: The Commedia dell'Arte, Improvisation, and Back Story lectures are the background for the physical expression focus of this unit; the second scene is done as part of the final.

Unit 4: This unit begins the second semester with Elizabethan Theatre and Analyzing and Scoring a Monologue lectures followed by monologue work and more advanced versions of the theatre exercises.

Unit 5: The Physical Properties of the Theatre lecture is the focus of this unit, which revisits staging with an emphasis on design rather than performance.

Unit 6: As the final unit of the year the lecture on Theatre Production Roles provides the background for student reflection on their preferred role as well as a research project and the final performances of monologues.

Unit 1: Fundamentals.

This unit is designed to introduce the activities that will improve fundamental performance skills. These include the daily warm-up activities, the most basic ensemble activities, and initial writing assignments which will begin the course. The unit begins with the first day of class, includes explanation of the class syllabus, rules, and structure, and continues through the first fifteen days in order to have time for students to get used to the style of activities, the daily warm-up, and each other.

Unit goals.

The goal for this unit is to create an atmosphere of respect and creativity within the class. Students will learn to respond encouragingly rather than judgmentally to each other's ideas and efforts and they will learn to not censor or react negatively to their own thoughts and efforts.

Unit outline.

Content: Syllabus and Survey; Name Games; Foundation Exercises; two or three Ball Games; one or two Energy Games; and one or two Physical Interaction games

Process: The first day, present the syllabus and play introductory games. The following two to three days focus solely on exploring the foundation exercises. Then all days will begin with warm-up exercises and move on to learning at least one new ensemble exercise. In these three weeks the daily warm-up should go from taking most of the period to practice to only five to ten minutes to complete. Fridays, or short days if there are

any, can be used as review days to simply warm up and play all games and exercises that have been covered that week.

Assignments/Assessments: Creation of Class Contract; Theatre Background and Knowledge Survey (General questions about the information that will be covered throughout the year as well as questions about each student's background in theatre, such as shows they have seen or been in, and the type of role they think they most want to have in a theatre, such as director, actor, or designer. This survey is designed as assessment tool for the entire year for students to see where they begin in their knowledge and where they finish, they are not expected to know the answers to all of the questions on the first day.); Class Participation

Lecture: Class Rules and Expectations (Syllabus Review)

This lecture will depend mostly on the set up of your own class, the type of room, the daily schedule, and school rules. What needs to be emphasized, however, is the room must be safe for creativity, which means that students have to respect each other's thoughts and efforts. Judgment must be saved for appropriate times, such as when performances are given, and not for every presentation, improvisation, or experimentation. Feedback must always be constructive, it is important to know what someone is trying to do before you determine if they did it well or not. Also, students need to understand that the class depends on them being willing to take risks in the sense that they cannot try to censor their impulses, unless what they think of is inappropriate for the classroom environment, and they must be willing to participate. In theatre, more

learning takes place from doing something new than from watching someone else and then trying. Meaning that students who volunteer to learn a new exercise first are more likely to understand it than students just watching the instruction. But finally, and most importantly, the room must be a place of respect for each other's efforts and feelings. It might be helpful to take some time to create a list of ways to show respect and not show respect to highlight this behavior; it is also possible that creating rules with the class will help students take more ownership but this might be more effective a few days into working together so they know how the class works.

Daily lesson plans.

Teaching a New Exercise.

When teaching a new exercise plan for it to take the entire day with the possibility of revisiting a familiar exercise in the extra time, do not plan on more than one new exercise per day.

Warm-Up: Take up to ten minutes (fifteen if the process is still new) to go through breathing, walking the space, and stretching.

Transition: Give one minute for students to get into the appropriate formation, generally begin in a living circle so that instruction can be more focused.

Teaching: Take five to ten minutes (at the most) to explain the exercise as it is written out. Often using the "fishbowl" technique of having a small group volunteer to learn and demonstrate while the rest of the group is watching can help keep the instruction focused. Use this only for games that the

class will be split into small groups for anyway. Encourage students to hold their questions until the end so the instruction is coherent.

Practicing: Spend about ten minutes practicing the exercise without any consequences, such as getting out or moving the end of the line, so that students can get used to the process with less pressure. If the first few rounds do not take the full ten minutes then move on to playing.

Playing: Give fifteen to twenty minutes to play the game, incorporate any additional rules or consequences that were left out of the practice rounds. Be sure to monitor student involvement and encourage those who seem to be shying away from their role in the group.

Discussion: Take the last five to ten minutes of class to explain the performance skills worked on in the game. Doing this at the end of the learning process helps students reflect on the key elements of what they learned rather than having them consciously focus on the "purpose" of the game and possibly lose the chance to learn skills indirectly.

Reviewing Exercises.

When taking a day to review exercises it is important to have an idea of the time limits for each exercise, otherwise students will get caught up in playing only one game and will not practice others. Only plan on two exercises per review day because students will want time to play and you need time for transitions and discussion. You may want to focus on exercises that students enjoy most but be sure to keep the types of activity balanced so they do not heavily favor one type of student and leave others uncomfortable.

Warm-Up: Take up to ten minutes to work through breathing, walking the space, and stretching.

Transition: Give one minute for students to get into formation for the named exercise. They should know whether it is a living circle, small group, or other form of exercise, and be able to arrange themselves accordingly by the time you are reviewing.

Exercise One: Take two minutes to have students explain the exercise to you so it is clear that they know what to do and as a reminder to those who had forgotten. If no students remember this particular exercise then revisit the rules yourself, generally a brief description is all students need to remember how to play because they might not have remembered the title of the exercise.

Playing: Give students about fifteen minutes to play the game; monitor their behavior and be sure that all students are participating fully and appropriately.

Exercise Two: Take about three minutes to transition to the second exercise and review the process and rules the same way as with the first.

Playing: Give students about fifteen minutes to play and monitor them.

Discussion: Take the last ten minutes of class to discuss the exercises in more depth, include time for students to say what they enjoy most about them, how they feel they have improved, and what other exercises they remember

that help work on the same skills. You can use this time to get ideas for what to review another day based on what students enjoyed most.

Unit 2: Beginnings of Western theatre.

This unit begins with the Greek/Roman Theatre lecture, which will span about three days depending on how much time you take with warm-ups and transitioning to lecture. Activities that focus mostly on ensemble dominate this unit in line with the use of the chorus in Greek plays. This unit is also when text is first introduced and vocal work begins. After students are comfortable speaking in front of each other, introduce the concept of blocking notation and some of the basic staging exercises to lead into the students performing a short, three to four person scene. Through the twenty-five days students will be introduced to more of the theatre exercises that will be used throughout the year as well as several tongue-twisters that will be added to the daily warm-up.

Unit goals.

In this unit students will gain an understanding of the origins of Western theatre traditions. They will learn basic vocal control and rhythm. Students will also learn about body language, psychological distance, audience awareness, and some basic directing concepts through creating stage pictures and learning to write out blocking notes. They will show their understanding of blocking through performing a short scene for their classmates.

Unit outline.

Content: Greek and Roman Theatre Lectures; Blocking Lecture; Tongue-Twisters; Stage Picture Exercises; Choral Reading and Speaking; short Scene

Process: Begin with the history lectures and have students take notes, then move into the ensemble exercises, continuing the pattern of learning one new exercise a day until they have all been introduced; also introduce the use of songs and tongue-twisters. About two weeks into the unit, explain blocking notation and principles. Begin exploring staging principles through games such as the invisible tug-of-war, mirroring, and kaleidoscope. If you have time, explore other exercises as seems appropriate, but do not forget to review a known exercise to try to improve it further or try a more advanced version. The focus is on students learning to rely on each other and work as a whole. Also, add a tongue-twister to the daily warm-up and review a game covered in the first unit at least once a week.

Assignments/Assessments: Greek and Roman Theatre Quiz; Choral Reading (Groups of five or more students are each given an excerpt of the Chorus' speeches from a Greek or Roman play – each group can have a different play or they all can work on the same one – and they work on meaning and unity before performing it for the class. The key to choral reading is that all performers begin together, this is generally done by one person being the cue and taking a loud enough breath for those around to hear as the indication for beginning the lines.); short Scene Performance; Participation and Lecture Notes

Lectures: Ancient Greek and Roman Theatre (Brockett & Hildy, 2003), Blocking Notation Terminology and Practices (Stern, 2006)

The history lectures will likely take two days, possibly three depending on your students and schedule. The information given here is an overview of the major events and people that are credited with establishing western theatre traditions. It would be beneficial for you to research further in order to be able to answer questions. Note the differences between Greek and Roman theatre.

Greek:

- Thespis, whose name is the basis for the term "thespian," was the first winner of the City Dionysia contest, which took place each year in early spring to celebrate Dionysus.
- Originally, performances were called dithyrambs, a hymn sung and danced to honor the god of wine and fertility. The term tragoida (goat song) was used to describe the events, either because the songs were sung before sacrificing a goat or the prize was a goat. This term is the basis for our modern term "tragedy," which describes a form of story.
- The oldest surviving plays were written by Aeschylus (523-456 B.C.), Sophocles (496-406 B.C.), and Euripides (480-406 B.C.) and were the winners from the City Dionysia in their time.
- The main plays of the time were tragedies based on mythology and often included the gods as characters watching and manipulating the action. There were also shorter comedies and satyr plays that were performed between the tragedies each

day. The requirements to enter the festival were to have three tragedies and a satyr play; competitors were chosen a month after the previous festival, giving each playwright nearly a year to produce his vision. There were ten judges chosen randomly from within each tribe to cast votes for the winning plays. Comedic playwrights competed separately.

- The Greek Chorus was originally the center of all plays with the playwright portraying the other characters. The chorus was used not only to portray a character, but also to show the audience how to respond, to set the mood through its movement, and to provide pauses in the action where the audience could reflect on and anticipate the story. Aeschylus introduced a second actor, who was minimally used, thus beginning the rise of acting as its own discipline. Sophocles removed himself entirely from the performances of his plays and had three actors, and by the time of Euripides the chorus was generally on the peripheral, used often as council members or a character's conscience, and tragic actors had their own additional contest during the festival.
- Aeschylus was known for his spectacle, he pushed the limits of what could be done on stage with the use of chariots, additional silent performers, wild dances, and mythological creatures. He focused on visual symbols to add to the meaning on his plays. Often his three tragedies that he presented were a trilogy that encompassed one myth and one philosophical issue. His characters were not complex and often seemed superhuman, only having the traits necessary to create

and resolve the conflict. He is best known for the trilogy *Oresteia* (458 B.C.) and *Prometheus Bound* (after 468 B.C.).

- Sophocles is credited with introducing scene painting in addition to his changes in actors. His work was focused on the psychological conflicts of characters as well as on ideal dramatic structure. He used much less visual imagery, relying on his poetry and the action of the play to give more meaning. He is best known for his trilogy about the Oedipus myth (*Oedipus the King* (430-425 B.C.), *Oedipus at Colonus* (406 B.C.), and *Antigone* (441 B.C.)), and for *Electra* (418-410 B.C.).
- Euripides was the most controversial of the three, choosing to focus on the lesser myths that defied traditional values or taking the stance that humans had greater morality than the gods. He delved even more into the realistic psychology of characters and sometimes seemed to lose his continuity of action. He became more popular toward the end of and after his life as the focus of audiences changed. He is best known for *Medea* (431 B.C.) and *The Trojan Women* (415 B.C.).
- Aristophanes was the main comedic playwright in the fifth century. His plays were much shorter than the tragedies and often were based on human interactions, especially the Peloponnesian War, rather than myths and gods. He used a farfetched idea to both present and resolve the main conflict. His best known plays are *Lysistrata* (411 B.C.) and *The Frogs* (405 B.C.).
- Mime was another common form of Greek theatre, although it was not part of any of the festivals. It grew in popularity after 300 B.C.

- Theatre architecture in Ancient Greece was very basic. It began as a rectangular performance area with open seating available on at least two sides and a place for an altar. This was mostly for the original dances, when the festivals began to include choral speaking the separation of stage and audience became more formal.
- In the fifth century B.C. the stage was raised only a few feet from the orchestra, the open place in front of the stage where the chorus would perform. This was enough separation for the actors and chorus because they interacted very little but needed to be seen at the same time.
- The *Oresteia* (458 B.C.) was the first play to mention a skene, the temporary building behind the stage used for a changing area and the origin of the words scene and scenery, as part of the visual or staging needs for the production.
- The skene generally had one or more doors that opened onto the stage and either a roof or second level built as an additional playing area, generally for the gods.
- According to Aristotle, Sophocles was the first playwright to use scene painting, which was done on separate flat or three-sided panels called pinakes and periaktoi, repectively. These paintings were changed to indicate a change in location, which was also done by all performers exiting and re-entering, the use of a different door in the skene, or walking around the orchestra pit as was often done in comedy.
- Other scenic elements included the ekkyklema, a platform used to reveal a tableux (usually a character who had been killed off-stage), the machina, which was a crane device used to fly characters or lower them from the second level of the

skene, the parodoi, which were the entrances on either side of the orchestra that the chorus used, and the theatron, or seating place and origin of the word theatre.

- Euripides used the machina as a way to bring the gods in at the end of his plays to make everything right again. This form of contrived ending prompted the term "dues ex machina," literally god in the machine.
- Just as the stage evolved, the seating provided developed from open grass, to wooden benches, to finally the stone terraces in the fourth century B.C. that there are still traces of at many Greek theatres today.
- With the formal seating came the need for tickets, which began to be sold in the fifth century B.C. In 450 B.C. a fund was established to provide tickets for the poor so the festivals were available to any who wished to attend. Most seating was open but there were specific places for the priests and officials.
- The methods of costuming are not readily agreed upon because there is little mention of specific costumes in the surviving texts and the pictorial evidence is contradictory. It is most likely that native characters wore Greek clothing of good quality and foreign characters and gods wore decorated tunics much like a priest's. In comedies these costumes were made to fit badly and embellished to emphasize certain body parts and create grotesque proportions.
- The use and style of masks are more readily agreed upon. The original masks covered the entire head and included the appropriate hairstyles, but they were not larger than natural features would be. The purpose of the masks was to make the changes in character clear enough because one actor played all the parts. Just as

the costumes in comedy were adjusted, the comedic masks were often out of proportion, emphasizing a part of the face or head, such as a large nose or a bald head, for greater comedic effect. All masks were made out of lightweight wood and linen and, after Aeschylus, they were generally painted.

- The Hellenistic period formed a bridge between Greek and Roman theatre. Hellenistic refers to the time of Alexander the Great when the influence of the Greeks spread throughout the Mediterranian and Eastern parts of the world.
- The architecture of the theatre developed greatly in this time: the stage was raised to between eight and thirteen feet high, it was up to 140 feet long and it was between six and a half and fourteen feet deep; because of the height, paradoi, or ramps, were introduced to connect the stage to the orchestra; the skene became two full stories, each with its own façade, generally decorated with periaktoi; the second level of the skene often had thyromata, which were ten to twelve foot wide openings that represented different locations and each had its own background, this increased the diversity of the playing area as well as the complexity of the performances.
- During this period costumes also changed, with tragic characters being made larger than life through padded costumes and oversized masks (proportions, however, were maintained) and comedic characters becoming more diverse and dressed more often in every day clothing.

Roman:

- As Rome took over Greek territories it was influenced by those that had established theatre traditions.
- The greatest influence came from Etruria where they used music and dance as part of every festival and performance, and where they emphasized precision in their religious rituals.
- 240 B.C. is considered the beginning of regular Roman drama. At this time, Rome added theatre to its festival celebrations. Whereas Greece separated theatre from other forms of entertainment, Rome incorporated as many spectacles as possible, including music, dance, boxing, and acrobatics.
- Rome celebrated many festivals, including ludi Romani in celebration of Jupiter each September, ludi Plebeii in November, ludi Apollinares in July, and ludi Florales in April or May. In addition to the yearly festivals, there were many “donated” or “honorary” festivals that were held to celebrate victories, dedications, or as a way to gain favor with the public.
- The number of theatrical performances each year grew from only four to eleven around 200 B.C. to at least 40 during the Christian era, and up to 100 days of theatre in 354 A.D. as a way for the empire to keep favor with the public as their power declined.
- The style of theatre changed as Rome moved from a republic to an empire. The main difference was the additional spectacle needed to keep the public interested.
- The first major dramatists were Livius Andronicus and Gnaeus Naevius, and after

their deaths around 200 B.C. comedy and tragedy began to develop separately, although both were generally based on Greek works.

- Titus Macacius Plautus (Plautus) and Publius Terentius Afer (Terence) are the only comedians whose work has survived. Plautus was known for his Latin dialogue, wit, and farce although he used many comedic techniques. Terence combined more than one Greek play at a time to make complex plots that showed contrasts in human behavior; his plays were more romantic and did not incorporate Roman character traits, making his work less popular than Plautus'.
- While based on Greek works, Roman comedies did not use a chorus and added musical accompaniment for much of the dialogue. Tragedy during the Roman republic did not differ much from Greek plays, although they were re-written to emphasize the extremes of virtue, vice, horror, and noble deeds through the use of melodrama and spectacle. Neither form of theatre specified the number of actors or chorus members, which led to much larger casts than those in the Greek theatre.
- During the Roman empire, the public taste was significantly more violent and brazen. Theatre did not offer as much excitement as gladiator tournaments or other such events at the Colosseum. This led to plays no longer being part of the festivals and to a change in their content and spectacle.
- Ovid's *Medea* (43 B.C. – 17 A.D.) and the plays of Lucius Annaeus Seneca (5 B.C. – 65 A.D.), including *Oedipus*, *Phaedra*, and *Agamemnon*, are the only surviving tragedies from this time and deal with the more violent myths. The

main difference between the Greek versions and those of Seneca, especially, is that deaths and battles were brought on stage to be enacted realistically, possibly with slaves portraying the characters who are killed. An example is the death of Jocasta in *Oedipus*; the original Greek versions have Jocasta hang herself off-stage, but Seneca has her impale herself on a sword center-stage.

- Seneca was highly influential, both in the empire and as a historical reference during the Renaissance. His pupil, Nero, was named emperor in 54 A.D. and Seneca was one of the great philosophers. Seneca's plays began the pattern of five acts, extensive monologues, deeper interest in morality (often reflected by sententiae, or generalizations about the human condition, and emphasized by evil deeds sprung from unrestrained emotion), a focus on horror, magic, and the interconnectedness of human and superhuman worlds, the use of obsessive characters, and finally, the use of technical devices such as soliloquies, asides, and confidants that Renaissance playwrights made traditional.
- Mime and farce grew in popularity as tragedy and comedy were declining. Around 100 B.C., farce began using stock characters: Bucco, a braggart; Pappus, an old man; Maccus, a glutton; and Dossenus, a frightening hunchback. Mime was the only form of theatre that women could participate in on stage.
- Pantomime was also developed during the Roman empire. This was a solo dance piece that told a story, often accompanied by a singer and small orchestra of flutes, pipes, and cymbals.
- Because of the distinct separations of the various theatrical forms, there were

specific methods to the performance of each. Tragic performers moved slower and were more declamatory in their speech, whereas comedic performers were conversational and had lively movements because they often chased each other in farcical manners. Both tragic and comic actors wore masks and used exaggerated motions due to the large auditorium. In contrast, mimes did not wear masks and pantomimes were much more subtle in their gestures.

- The masks were very similar to Greek masks but they used wigs instead of molded structures for the hair pieces. The masks for pantomimes had closed mouths but were also two-sided, one was joyful and the other sorrowful.
- Costumes were mostly based on the Grecian styles because many of the plays were set in Greece. The most common pieces were simple tunics and togas.
- One of the main differences between the Greeks and Romans is that while the former was philosophical in nature and questioned the reason things happened, the latter was very practical and focused mostly on how things happened. This can be seen in the writings of Horace versus Aristotle. While Aristotle wrote *Poetics* (335-323 B.C.) about assessing quality of work, Horace wrote *The Art of Poetry* (19 B.C.) as a guide to writing plays.
- Plays were originally performed at the temples of the gods to whom the performance was dedicated because they were part of sacred rites and it would be unwise to celebrate one god on the land of another. There are accounts of multi-storied theatres with detailed scenic painting and the ability to revolve between 100 and 50 B.C., but these are considered skeptical because of their extravagance.

- In 55 B.C. there is record of the first permanent theatre structure in Rome, built by Pompey. Because the Romans were skilled architects their theatres was much more complex in construction. This theatre sat 17,500 people around a 300 foot wide stage; the entire building was enclosed by an exterior wall of consistent height so the view of the spectators was more controlled. The audience was seated in a half-circle though there were multiple levels of seats that were connected by corridors and stairways that directed traffic efficiently in and out of the theatre. While attendance was free, tickets assigned which section to sit in to facilitate this traffic even further. Aisles divided sections of seats further and provided covered entrances, called vomitoria, into the orchestra. The orchestra was mostly used to seat privileged groups such as senators but also could be used as part of the spectacle, at times it was flooded to allow for a water ballet. To protect the audience from the sun, awnings were constructed over the auditorium and a cooling system that used air blown over streams of water helped keep the heat bearable.
- The stage itself was about five feet high and the façade of the stage house included elaborate columns, niches, porticos, and statues between the several doors for entrances, which were all painted or gilded. The stage also had a roof that helped with the acoustics. Additional scenery was not used, rather the lines of the play told the audience each location as needed. Periaktoi were still used, but simply on the sides of the stage to indicate the type of play being performed (there was a specific pattern for tragic and comic). This was also the time when

curtains began to be used regularly to help with suspense and sudden revealing of characters or scenes. Specific machinery to enhance the spectacle of theatre is not recorded but the existence and use of it in the Colosseum and other arenas suggests that the theatre had many lifts and other devices available.

- Roman theatre continued until shortly after 400 A.D. when the church began to take over as the main political power. There was a brief time of theatre returning to its less spectacular form, but it steadily declined in support thereafter.

Blocking Notation Terminology:

- The basic terminology for stage directions comes from the structure of the Elizabethan stage. Because much of the audience stood in front of the stage the Elizabethan stage was built on a rake, making the back higher so that sight lines stayed more consistent as the performers moved up and down. We get the terms “upstage” and “downstage” from the literal higher and lower parts of the stage. Upstage means away from the audience and downstage means toward the audience. Stage left and right are the performer’s left and right if they are facing the audience, or house.
- A cross is when a performer moves across the space; for example, it can be from one piece of furniture to another, to another performer, or to a specific part of the stage.
- Cheating out refers to the practice of performers opening up their profile to the audience. In order to look natural and to be seen clearly, performers need to turn toward the audience to at least a three-quarter profile. It will seem weird at first,

but with practice, cheating out will be instinctive. (Another rule is to never turn away from the audience because you want them to see the faces of the performers as much as possible, so even in movement the focus needs to be downstage.)

- Stage business refers to any activity that a performer does other than speaking and moving. Generally stage business is done to make the character look more natural in the environment by having particular habits or by exhibiting curiosity. The stage business also gives the audience non-verbal clues about the character because they can see what he or she notices, how he or she behaves "in secret" or what role the character plays in relation to others and the space.
- Entrances and exits are fairly self-explanatory, but in order for the audience to be clear what off-stage location each entrance is from or each exit is to there must be consistency. This means the director, stage manager, designers, and performers all need to know how to get to and from all the off-stage locations mentioned or indicated in the script. For example, if the stage is the living room of a house, the kitchen needs to always be downstage left, it cannot suddenly change to upstage right because the cross to that exit looks better, the audience will not be able to understand why the performer is going to the bathroom to get a sandwich! The best way to make sure things stay consistent is to make a copy of the stage plan and write on each exit the places that it connects to. If there are multiple locations shown on stage throughout the show, these labeled stage plans become even more crucial so that any related areas stay in the same pattern.

Blocking Notation Practices:

- Understanding the terms used in blocking and labeling the off-stage areas are the first steps of writing down the blocking, or movements the performers make, of a scene. This process is call blocking notation and is done as a way to keep track of decisions that have already been made during rehearsals so performers have something to refer to if they need help remembering what to do. Generally blocking focuses on entrances, exits, and major crosses, but if there is a significant piece of stage business that should be noted as well.
- Both the performers and the stage managers should write down blocking notation but they will do so a little differently. Performers focus on any blocking that pertains to themselves, such as their own movements or others who move toward them. Stage managers are responsible for keeping track of all the blocking that goes on: every character, property, or set piece in every scene.
- To mark down one's own blocking, using the margins of the script works well. Using the text abbreviations discussed below is generally all that a performer needs to keep track of their blocking.
- Stage managers will use text abbreviations, but they will also use stage plans like the ones mentioned above that have the off-stage locations written on them. These stage plans will be used to track the movements of everyone around the stage with arrows, while the text abbreviations provide clarifying directions of when and how the movement takes place.

- There are several purposes for blocking notation: it helps in decision making because it shows a concrete plan, it allows for precision in repetition, it helps a director plan scenes ahead of time, and writing it down helps resolve arguments over whether changes were made or not.
- The key elements of blocking notation are knowing who is moving, how they are moving, and where they are moving to. If the performer is making notes in their script he or she may want to add intentions or motivations to their directions.
- Make it clear what character is moving by putting the initials in a circle, this can be used on the stage plan to show starting location or it can be used in the margins when a character moves when they are not the one speaking.
- Use abbreviations for upstage (U), downstage (D), stage left (L) and right (R), and center stage (C). Note that the stage is actually broken into nine sections, it is a grid of upstage, center, and downstage going back to front, and stage left, center, and stage right going side to side. If you are indicating a move to downstage left you would combine the abbreviations to become DL.
- To indicate a cross use the letter X, but you also want to include how the cross is made, whether it is upstage or downstage of other characters or set pieces, or if there is a specific way the movement is unique. For specific movements that are used regularly, you may want to come up with your own symbol key so you can abbreviate those descriptions as well to make notation faster to write or read and take less room.

- Everyone can have his or her own style of blocking notation, but if you are working together you better agree or communicate through having a key for the code so there is no confusion.

Daily lesson plans.

Lecture.

Lecture days can have the same structure as a day in which a new exercise is learned unless you feel you need more time.

Warm-Up: Take only five minutes to breathe, walk the space, and stretch in order to focus students but not take too much of the period.

Transition: Give students a minute or two to get out paper and writing utensils and take a seat in order to be attentive and take notes. If this transition would include setting up chairs or desks then it would be best to not do a warm-up on lecture days or to do the warm-up breathing seated or standing next to the desk rather than in open space.

Lecture: The rest of the period, go through the lecture and answer questions the students may have. If the lecture does not take the entire period then take time to review, explain upcoming activities that are related to the lecture, or give students time to study their notes and be sure they have everything written clearly.

Scene Work.

Days with scene work are much more student driven because they must take the initiative to stay engaged while working in small groups. Each group will need their own

space and should be guided through the process while still making their own decisions, meaning they will likely all be working on different things even if they are working with the same script. (It is up to you how many different scripts are used, I suggest at least three so there is less repetition of scenes so students do not try to copy or compare themselves to each other. Scenes should be taken from shorter plays so that students can read the entire script and understand the importance of their scene.)

Warm-Up: Take ten minutes for breathing, walking the space, and stretching.

Transition: Give students a minute to get paper and writing utensils and find a place to sit. They will be moved shortly so it does not have to be a formal arrangement.

Assignment: Take ten to fifteen minutes to explain the scene assignment and split the class into working groups for each scene. You may want to have pre-assigned these groups to make this faster or you can take extra time here to describe each scene and have interested students raise their hand to be assigned groups that way. The general assignment is for students to read the play, learn the scene, and decide on blocking for the performance, which must be written out on paper with a diagram attached prior to the performance for the class.

Transition to Groups: After all the scene and group assignments have been given, give students five minutes to get into their groups and find a place they will claim for rehearsals. Each group should have a few feet in clearance between them and the group next to them, and groups that are working on

the same script should not be working next to each other to prevent accidental copying. Again, having pre-designated locations will make this faster but the students can decide on their own as well.

Reading: The rest of this first day, the students should decide on parts and read the entire script aloud in their group. They need to note any unfamiliar words, the basic setting and time period, and get an idea for the main ideas and relationships.

Continuing: On subsequent days of this assignment you will still do warm-ups but then you will transition directly into group work unless there are general announcements that need to be made. When students are working in groups, rotate through them to keep them on track and give guidance but be sure to not direct each group too much so they can experiment with the process.

Unit 3: Physicality and improvisation.

This unit ends the first semester and is centered around the lecture on the Italian commedia dell'arte. The use of hand properties and the focus on physical expression of character are combined because they inform each other. Many improvisational games will be revisited and introduced with a greater focus on physicality than on staging, as well as revisiting some of the foundational exercises that dealt with movement and body control. Students will also work with hand properties while performing a second scene of two or three people each. If materials, space, and time allow, the creation of small hand

properties may also take place within this unit. This is a longer unit, spanning the last several weeks of the semester.

Unit goals.

Students will deepen their understanding of physical expression in both comedy and drama. They will demonstrate the ability to control a hand property as part of their character. They will also demonstrate their ability to analyze a character through the creation of a back story and an improvement in their performance technique as they complete a second scene for the class.

Unit outline.

Content: Commedia dell'Arte Lecture; Improvisation Lecture; Back Story Lecture; Mask Assignment; Two to Three Person Scene; Improvisation Exercises; two to three Eurhythmics Exercises; continue Staging and other exercises to advance difficulty

Process: Begin with the lecture on commedia dell'arte and discuss the principles of improvisation. Take time to have students explore more creative physical expression, use stage picture exercises and encourage students to try expressing emotions as poses. After a couple weeks of experimenting with physicality and improvisation, introduce the concept of back story and give the students their character assignment for them to create a back story. This should be the next character that they perform so the second scene would be assigned at this time as well. Use the rest of the time to continue reviewing exercises and work on the scenes. Encourage students

to be more specific in their blocking choices because they must handle a property during the scene as well as perform their lines and movements.

Assignments/Assessments: Commedia dell'Arte Quiz; Creating a Mask (use white paper dessert plates – two each – to create a typical commedia character mask, then work as groups to write and perform a one-minute commedia scene with traditional lazzi); Manipulating a Hand Property (as part of a scene performance or as its own exercise); Using the Body to Express Thought or Emotion (exploring body language through Staging Exercises or Walking the Space); Create a Back Story (for a character they have studied, for themselves, or for a character they create); Perform a Short Two to Three Person Scene; Participation and Lecture Notes

Lectures: Commedia dell'Arte (Brockett & Hildy, 2003); Improvisation; Back Story

Commedia dell'Arte:

While there are many forms of Italian theatre, including opera and baroque styles, I chose to focus on commedia dell'arte because it is more accessible and applicable in the classroom and it holds good training possibilities for students who wish to go on in theatre performance.

- Commedia was a designation given to professional comedy troupes to separate their work from that of amateur performances given at the courts and academies. Commedia dell'arte was the standard comedy, commedia all'improviso was improvised comedy, and commedia a soggetto was developed from a plot, theme, or subject.

- Commedia is first referenced in the mid-sixteenth century although the exact origin of it is debated. The general consensus is that is arose from the tradition of farce that became prevalent in the middle ages, but whether it tied back to the Roman farce or some other form is not clear.
- Commedia dell'arte is principally a performance of improvisation with several stock characters. There were basic plot outlines the actors agreed to before the performance began and then they would improvise their dialogue and action rather than have a written script. Each actor always played the same character, which had specific physical and personality attributes as well as a recognizable costume.
- There were specific comic bits, called lazzi (or lazzo for the singular), that were incorporated into each production. Often scenes were constructed around lazzi and they may even be written in as part of the plot. In addition, there was a specific rhymed couplet used for the end of each scene that was memorized by the correct character as part of their diologue.
- Commedia dell'arte troupes would keep notes of lines or lazzi that worked the best and would pass their traditions on to new troupe members so the continuity of performances done under that troupe name could be counted on; even as spontaneous as each performance was, troupes were concerned with keeping a standard.
- Plays included comedies, melodramas, romances, and the occasional drama. The comedies about love and intrigue were the most popular by far.

- While each troupe used the same stock characters they gave them different names to keep their individuality. These characters include the unmasked roles of the young lovers and possibly an older man who tries to come between them, and the masked roles of the masters and servants who were all exaggerated in some form.
- The young lovers were "normal;" they were always attractive and fashionably dressed but could be either witty and educated or naïve and ignorant. Troupes generally had two pairs of lovers so that differences between the types could be emphasized, and because the young male was generally thwarted by an older man who wants the young female for himself.
- The masked roles that fill the category of masters include the Capitano, who is a braggart and a coward who gets discredited at some point; Capitano's costume adds to his over-compensating attitude by having bright colors, a feathered headdress, a sword, and a cape, making him look impressive but not necessarily appealing. The name of his character is likewise over-the-top, generally longer and more difficult to pronounce, possibly becoming a lazzo in itself.
- Pantalone is another "master" character. He is a middle-aged or elderly merchant who was fond of proverbs and tried to act like a young man to court one of the young women. He could be the older man who tries to come between the lovers. Pantalone's costume included a tight red vest, red breeches and stockings with a long black coat and brimless hat. Pantalone had a specific mask, his nose was always exaggerated in size, protruding from his face several inches and curving downward to create a hook. He also generally had a beard.

- Dottore is the last “master” character. He wears academic regalia to signify his great intelligence, but he is often tricked because he is gullible. Dottore and Pantalone are both friends and rivals, though Dottore is always married and very jealous.
- There are generally at least two servants, one witty and the other dull, but there may be up to four. They provide much of the comedy as they keep the plots moving by either helping or thwarting their masters’ plans. The masked servant characters were generally male but there was occasionally a female servant who served the young female lover, was mistress of the inn, a wife, or was the love interest of an older man. The female servant characters often had their own plots to work out as they tried to make one of the male servants fall in love with them.
- Harlequin was the most popular and recognizable servant character. He was both cunning and stupid, an accomplished acrobat who was often in the middle of any physical comedy in the show, and he was dressed often like a jester with either patches or a pattern of red, blue, and green diamonds. He had a simple black mask and carried a slapstick (wood that has been split so that the top and bottom layers hit against each other to make a loud noise that exaggerates the strength of the blow) in order to beat the other servant characters, or occasionally the masters.
- Truffaldino is closely related to Harlequin in his role in physical comedy and intrigue, but he is often the brunt of the joke or cruel turn of events rather than the mastermind.
- Brighella is a frequent companion of Harlequin. He is cruel and has a cynical wit.

His costume is darker in color and generally has green accents. His mask has a hooked nose that is only slightly larger than usual but very skinny to create a sly look.

- Pulcinello had a varied function and personality. He could be a servant or an inn-keeper or merchant. He could be foolish or shrewd, a villain or love-struck, and either witty or dull. His physical features are more exaggerated than any other character: an enormous hooked nose and a humpback that are contrasted by a long pointed cap.
- Troupes also created their own characters or made multiple variations of these common stock characters to suit the needs of each show. There were generally ten to twelve members with seven or eight men and three or four women. This included the two sets of lovers, a female servant, two male servants, a Capitano, Pantalone, and Dottore.
- Each troupe had a leader who took on production responsibilities that would be similar to directing because he or she defined the relationships of the characters, decided on the lazzi to be used, and gathered the props as needed. Whether or not actual rehearsals took place, the leader was responsible for making sure roles were clear and accurate.
- The troupes mostly traveled to keep a large enough audience and they would split both expenses and profits. Each new location required the granting of permission to perform before they could rent a hall or set up in an open space. They performed with or without scenery, relying on their presentation to clarify

locations and sets as needed.

- Commedia dell'arte troupes traveled throughout Europe although their greatest popularity was in Italy and France. The tradition had reached its height by 1650 and began to decline after that. By 1775, commedia dell'arte was no longer a common theatrical form and troupes had mostly disbanded or changed styles.

Improvisation:

- Improvisation is a skill that can be developed with practice; some people are more inclined toward improvisation while others are very uncomfortable with it.
- There are two basic guidelines for improvisation: never negate and do not edit.
- Negating refers to shutting down what another performer suggests by refusing to accept it in some way. Negating can be done by disagreeing with or ignoring the other performer. But it only counts as negating if the action does not add to the possibilities or give the other performer something new to work with. "Yes, and" is the attitude needed in improvisation because it generates a mindset of building on what the other performers are offering. (An example of negating would be someone addressing another performer as "grandma" and that person immediately saying "No I'm not" without adding anything to clarify the relationship. This would not be negating if the person said "No I'm not, I'm your cousin" or otherwise defined the relationship because that would add to the scene rather than stopping it.)
- Editing refers to the internal process of deciding what to say. Improvisation relies on performers going with impulses rather than fully constructing ideas because

there is no rehearsal process in which to agree on the set order of things. By editing, the performer essentially negates himself or herself and shuts down many possible additions to the scene.

Back Story:

- You have to know everything about your character that your character knows so that you understand why your character says and does anything. Begin with the script and then fill in the details with further research and creativity.
- Look for clues about your character in what they say or do and what other characters say about them or do around them. This can tell you who they are now, at the time of the play, and sometimes it tells you who they were before.
- Look at the play as a whole through historical analysis; what time it is taking place, where it is taking place, the socio-economic status of the characters, the social structure in place, the major themes, and any other literary clues that you can find that help round out the story in general and your character in particular.
- After you have all the clues the playwright has given you, it is time for you to do your own creating. Make a list of questions that you still have about your character, think of what you would need to know to write a biography of him or her. Do research to answer any questions you have come up with and come up with more questions to answer. You are allowed to make up who you were and what you did before the first moment of this play as long as it fits in with the rest of the story. In other words you cannot decide that Juliet has already been

married once and is now a widow who is seeking the fastest way of regaining a husband.

- You are always looking for the "why" and "how" of your character's life, so a good way to know that you have gotten as detailed as possible is to ask for "seven more things," meaning ask who, what, when, where, why, or how until you cannot come up with anything further.

- Of course you want to write down the answers to all of these questions so you can refer to your process later if you find something new or need to clarify your original choices.

Daily lesson plans.

Mask Activity.

This activity is designed as a fun way for students to show their mastery of the concepts of commedia dell'arte and stock characters. The basic project is to take white paper dessert plates and shape them through cutting and pasting to look like one of the commedia stock character masks. Students will then form groups and decide on their own skit and lazzi to share with the class.

Warm-Up: Five to ten minutes for breathing, walking the space, and stretching.

Transition: If extensive set-up is needed to have a craft area then have students do breathing in place and move directly into the project, otherwise, give two minutes for students to get in place.

Assignment: Take up to ten minutes describing the assignment; use sample masks to help students visualize what you expect of them and explain that they are

creating a mask for the character they want to play. You do not need to go into detail today about how the skits are going to be decided on or performed, just alerting them to the fact that they will be wearing these masks in performance is enough.

Project: The rest of the period, up until it is time to stop and clean up, will be used to make the masks. Encourage students to focus on the stereotypical aspects of the characters and to exaggerate however possible. Some masks may be for the lovers, in which case they would be naturally shaped and made to look attractive rather than ridiculous. In addition to paper plates, scissors, and glue, you need to have something to tie the masks on with, either string or elastic.

Clean-Up: Take the last ten minutes to tidy up and store the masks safely for the next day, when they will be used again.

Continuing: The second day of this activity is students getting into their groups and rehearsing lazzi to put together a two-minute performance. After the warm-up, have students practice moving in their masks and then group them based on character type so there are as few repeated characters in the group as possible. Within each group, the students then decide on the basic plot of their skit and any lazzi they want to add. Take the day to rehearse so the following day all groups are ready to go. After warm-ups on the third day have the performances and then take the rest of the period to discuss them.

Improvisation Exercises and Performances.

When improvisation or rehearsed performances are done it is important to give time for all students to share their work and to discuss what they learned, the progress they have seen, or other factors of the assignment.

Warm-Up: Ten minutes for breathing, walking the space, and stretching.

Transition: Give students a minute to sit as an audience and be listening.

Assignment: The next thirty minutes should be steady performances, either of improvisation or of rehearsed material. If the exercise is a new improvisation game then call for volunteers to come up and demonstrate as you explain and teach how to play. If the game is familiar ask for volunteers to begin the game and allow it to be played out as usual until it is time to begin a second improvisation game. If the day's activity is to share final performances of scenes, then call groups up one at a time after reminding students of their role as the audience (to pay attention to and support the performers).

Discussion: The last ten to fifteen minutes of the day should be reserved for discussing the performances. It is best to leave the discussion to the end so that all groups have a chance to perform and excess time is not spent on analyzing a single performance. Remember to keep the discussion constructive, focused as much as possible on the positives and the things that students can learn from and not on comparisons of performances.

Review and Semester Final

The unit plans are structured to cover 16 weeks so if you have more than that in your schedule you have some extra days to either catch up if you needed to take extra time on a lesson or to have some review before doing a cumulative test or other form of assessment, such as a day of students leading each other in theatre exercises to show that they know those well, or performing their second scene to show their progress on stage.

Unit 4: Elizabethan theatre.

This unit begins the second semester and incorporates the Elizabethan theatre with the rest of the text analysis because the work of Shakespeare is the focal point for both. During these seven weeks, theatre activities will be finessed and students will be expected to take more initiative to be involved and earn their participation credit.

Unit goals.

Students will understand how to analyze and score a monologue. They will be familiar with Elizabethan theatre, and they will improve their body and vocal control through repetition of advanced exercises.

Unit outline.

Content: Elizabethan Theatre Lecture; Analyzing and Scoring a Monologue Lecture; Eurythmics Exercises; Performing a Monologue

Process: Begin with a brief review of favorite exercises and then move on to both lectures. Introduce the advanced forms of any exercises relating to individual character work and begin working on monologues. Use the characters students are assigned as part of the warm-ups, do in class

exercises in saying the lines as if in different locations or with different intentions, just as you would give different prompts for walking the space. This unit ends with the performance of the monologues, which will likely take more than one day because of the number of performances.

Assignments/Assessments: Elizabethan Theatre Quiz; Scoring and Performing a Monologue; Participation and Lecture Notes

Lectures: Elizabethan Theatre (Brockett, 2003), Analyzing and Scoring a Monologue (partially taken from Illsley, 1957)

Elizabethan Theatre:

- There were very few professional theatres at the beginning of the Elizabethan period, which began with Queen Elizabeth's reign in 1558 and lasted until theatres were closed in 1642. Performances were done outdoors or in town halls, banquet halls or inns and stages and scenery (if any was used) were temporary. Wealthy gentlemen and ladies took responsibility for funding and licensing acting troupes and they occasionally provided them with costumes from their own closets. Each company would cater first to their sponsor and they would get permission to travel or perform in another company's area. Until theatres were built at the turn of the seventeenth century, the performance of plays was for a wealthy household and their guests.
- Because acting troupes were privately funded and permitted to travel there was very little control over the material they presented. One of the ways Queen Elizabeth grew her power was to bring the theatre under stricter government

regulations. Between 1559 and 1572 she outlawed religious or political plays, put licensing of performances under local control, in effect requiring officials to censor anything illegal, and made the rank of baron the lowest able to sponsor a troupe (the ranks from baron and higher were: baron, viscount, earl, marquis, and duke – women were also permitted to sponsor a troupe but again they had to be the rank of baroness or higher).

- In 1574, the first royal patent for an acting troupe was given to James Burbage (1530-1597) and Leicester's Men. This meant they no longer had to receive a local license to perform but received authority from the Master of Revels of the Queen's court. At this time London theatre was expanding with the population and there was an uprising of critics who wanted to do away with the performances altogether because of their immoral nature. To appease this, in 1581 the Master of Revels was granted the sole authority to license any performances and, by 1598, any playhouses as well. In addition, the Queen's Men were established as the only professional company allowed at many locations in London in the attempt to curtail the number of actors and performances in the city. To keep the quality of players and performances, however, in 1594 the Lord Chamberlain and Lord Admiral each established their own troupes to play in the London suburbs.
- All three of these troupes consisted of actors recruited from other companies, making them the highest quality groups possible. Edward Alleyn was the lead actor of the Admiral's Men, and the Burbage family and William Shakespeare were the best-known actors from the Chamberlain's Men. Each company was

granted its own playhouse, marking the first time that an acting troupe had complete control and responsibility over where they performed.

- Each performer could be a shareholder, meaning they owned part of the financial responsibility and reward, or a hired man, meaning someone contracted to perform with the company as either a supporting role or as a stage hand to help with costumes and line prompts. Hired roles also included young boys who were apprenticed to play the girls and young women, because female performers were not yet allowed. These boys could be between ten and twenty years old. Most companies had behavior guidelines that were punishable by fines, such as being late to rehearsals or performances and wearing the costume outside the theatre.
- Acting troupes had to develop an extensive repertory, meaning a number of plays that they could perform in rotation, in order to keep an audience. This meant they had to purchase plays and pay for their licensing. It was about three weeks between the purchase of a play and its first performance. After the Master of Revels had approved the play or taken out any objectionable passages, the company had very little time to rehearse so sides were written, these were sheets that only had the actor's lines and the three word cues for each. In order to know when to be on stage there was also a list of scenes with the actors in each and a list of necessary props and costumes. The bookholder was responsible for writing all of this and for prompting the actors, or reminding them of their lines, during the performances.
- The two main influences on playwriting during this period were Seneca's plays

from Ancient Rome and the contemporary Italian plays with their switching of roles and intrigue. Seneca's plays gave much of the structure, especially the use of five acts and the demise of characters to emphasize the moral lesson.

- Political and economic issues drastically changed the theatre during Queen Elizabeth's rule. Originally most plays were still based on Greek myths and plays or on stock characters, but after Elizabeth's decisive victory over the Spanish Armada at the end of the sixteenth century many writers felt compelled to use England's history as subject matter.
- The type of language used also expanded from traditional rhymed verse to include both blank verse and prose, which became a standard in comedies or for less educated characters.
- The first major writers of the Elizabethan theatre were graduates of Oxford and Cambridge and called "University Wits." Two of these are Thomas Kyd and Christopher Marlowe. Kyd (1558-1594) wrote the first popular revenge tragedy called *The Spanish Tragedy*, which was similar to an epic play because it spanned a wide range of time and space, showed all of the action on stage, and dealt with a great number of characters. Marlowe (1564-1593) was perhaps the greatest writer in the group, his early demise prevented him from rivaling Shakespeare in bulk of work, but at the time he died his work was of higher quality. He is best known for *Doctor Faustus* (1588), which is his vivid poetic telling of the Faustian legend in which the doctor sells his soul to the devil in exchange for knowledge, youth, and love, but all his work focused on a single protagonist who we learned about

through an episodic view of his or her life.

- Ben Jonson (1572-1637) was another noted playwright of this period. His focus was mostly on the artistry of writing, meaning the following of specific rules in constructing plot and characters. He is best known for his comedies, especially *Volpone* (1606), which is exemplary of his "corrective" style in which a character's flaws are shown and condemned. He also used the concept of "humours," or bodily fluids that supposedly determined one's health, as a way to show when and how characters were out of balance.
- The greatest playwright of the Elizabethan period, due to the bulk, performance quality and variety of his work, was William Shakespeare (1564-1616). He began as an actor around 1585 and most likely worked with three different companies before becoming a shareholder in the Chamberlain's Men in 1594. His writing began sometime around 1589 and when he joined Chamberlain's Men he wrote two plays each season until 1603 when he began to write in partnership with others in his company. His plays include histories, comedies, and tragedies and all follow the five-act standard. In addition to plays he wrote over 150 sonnets and other short works.
- Beyond the variety and bulk of his work, Shakespeare's ability to craft well-rounded characters and his diversity of language set his plays apart. Even within large casts, Shakespeare gave enough depth to each character that they can stand on their own and be psychologically and emotionally valid unto this day. Also, Shakespeare used more words than any other writer before or since. The

construction of multiple plots that build on their own and then come together to resolve is another reason that his characters have so much depth, there is the indication that life continues off-stage and we are only seeing facets, causing the audience to use more of their imagination. Yet when characters are on stage they say exactly what they mean so there is very little hidden beyond a significant amount of wit and play-on-words used.

- There were also many famous actors who are credited with establishing specific characters because they were written for and performed first by them. This list includes Edward Alleyn (1566-1626), of the Admiral's Men, who was the first great tragic actor known for Marlowe's Faustus. Of the Chamberlain's Men, there was Richard Burbage (1567-1619), who established many of Shakespeare's leading men such as Hamlet, Richard III, Lear, and Othello, and was said to be the greatest Elizabethan actor. William Kempe (unknown-1603) was known for his comedy and John Lowin (1576-1659) was known for his playing of Falstaff.
- James Burbage, also of the Chamberlain's Men, is credited as one of the earliest builders of playhouses in London. With his influence as a shareholder of Chamberlain's Men he was able to establish some traditions of the stage that we recognize today.
- The Red Lion was the first playhouse established in London in1567, there are only brief accounts of scaffolded seating, a five foot high stage that was 40 feet wide and 30 feet deep with a 30 foot turret. Accounts of the building were never made or are lost.

- In 1576, The Theatre was the second playhouse built and it lasted until 1598, the year after James Burbage died, when it was dismantled to use the timber in the building of The Globe. The Theatre was a large polygonal building that had three levels of roofed audience galleries; the courtyard in the center was open to the sky. The stage was raised and most likely jutted from one wall into the courtyard. The audience in the courtyard stood on the three open sides while the gallery audience could have completely surrounded the stage.
- This construction became standard for open-air theatres and was possibly inspired by the open inn yards and gaming areas that many troupes had played in, or by images in Terence's work from Rome which had circular structures of the "theatrum" that was common then. The stage itself was possibly inspired by the pageant wagons that traveling troupes used for outdoor performances and the rear façade was possibly an imitation of the halls used for indoor performances.
- The Rose (1587-1606) was the playhouse built for the Admiral's Men and was excavated in 1988 to provide some of the most reliable information on theatres of this era. The building was a fourteen-sided polygon with an overall diameter of 72 feet. The seating galleries were 11½ feet deep, making the inner courtyard for standing audiences about 49 feet in diameter. The courtyard was sloped toward the stage and paved with cinders and nutshells. The stage was a trapezoid, 36 feet 9 inches wide at the wall and only 26 feet 10 inches at the front edge, that thrust into the yard about 16½ feet. In 1592 there was a remodel that added nearly two feet to the stage depth, leveled the yard, and built a roof over the stage in

preparation for flying machinery to be installed in 1595.

- The Globe is the most famous playhouse from this time because it is where Shakespeare's work was mostly performed. Little is known about the original Globe, which was burned down in 1613, but we do know that the second Globe was immediately rebuilt and was more elaborate than the first; it lasted until about 1644 when all public theatres had already been closed. We know The Globe was built to look like a circle, it has also been called The Wooden 'O,' but the debate regarding the specific number of sides and diameter of the building ranges from 16 to 20 sides, 86 to 99 feet for exterior diameter, and 61 to 74 feet for the interior diameter. John Orrell was the main proponent of the 20-sided, 99 foot wide structure and it was his interpretation that has been reconstructed as Shakespeare's Globe that opened in London in 1997 as a working Elizabethan playhouse.
- Many performances were still given at indoor theatres that catered to the wealthy rather than the general public. These theatres were scaled down versions of the open-air theatres and were built inside great halls to accommodate as many spectators as possible. The main differences were that each person had a seat, ticket prices were much higher, and lighting was provided by suspended candles rather than by natural light. Shakespeare's company actually performed in a private theatre called Blackfriars from mid-October to mid-May for several years because the open-air theatre was not as lucrative in those months.
- The standard Elizabethan stage was a thrust stage that had a roof supported by

large columns. The back wall of the stage had at least two doors, likely three (one center that was larger or doubled and two regular doors to the sides), and a series of alcoves on the second story that could be used to seat the most important patrons, such as royalty, or could be used as additional performances spaces. The center alcove generally had a balcony in front of it to bring some of the action further downstage.

- There were little to no set pieces and minimal hand properties. There was no rule guiding scenic practices, however, so if a piece was available, such as trees, curtains, or additional facades, then the company would use it. Tables, chairs, beds, altars, and other such furniture pieces were often used to designate interior settings and to help with stage movement. Otherwise, setting was generally given in the speeches and the audience knew to listen to the prologue and exposition to orient themselves to the location, time, and important concepts in the play. After 1600, the use of visual elements and spectacle increased but the settings themselves were still minimal enough to be convenient.
- As actors came on stage they were generally introduced by the dialogue of the other performers yet they used costume as an important designation between performers. Because of the minimal emphasis on settings, the costumes became the visual tool used to enhance the performance. Every costume was Elizabethan garb, either outdated to indicate another time period or less fashionable characters, altered to indicate historical, fantastic, or foreign characters, or worn as designed for the main characters who were in present-day. There were several

characters who had a specific costume designating them, these included Robin Hood, Falstaff, and Richard III who all have the same designations today although Robin Hood's hat is probably the most recognizable due to popularity of his story.

- Costumes were highly valued and there were tiremen and tirewomen hired specifically to maintain the company's wardrobe, including repairs and acquisitions of new items.
- The audience for Elizabethan playhouses was varied. There were daily performances in London but only about ten to twenty percent of the population could afford to attend plays on a regular basis. Those who stood in the yard were charged a penny, a seat in the galleries was a penny more, and it was three pennies to have a cushioned box seat or six pennies for a place in the Lord's Rooms, which were those directly above the stage. Generally one sat in the Lord's Room to be watched as much as to watch the play. The playhouses were open to all, but women gained a bad reputation for standing in the yard and therefore were generally only seen in the galleries.
- The theatre was always closed during Lent and any time the weekly death toll was above fifty so there was less chance of spreading the plague. Otherwise, performances were advertised by flags flown above the playhouse, posters displayed and handbills passed out around the city, and by speeches before the beginning of each performance designating what additional attractions the audience could expect.

Analyzing and Scoring a Monologue:

- The two main questions you must ask yourself are “what am I saying?” and “why am I talking?” These deal with understanding the text itself and understanding the motivation of the character.
- There are many ways to further understand the text of a monologue or scene. You must always look up words that you are unfamiliar with, thinking you know is not good enough, you must know the meaning of the words so you can understand if they are being used in seriousness, in jest, or as an ironic play on words. The second thing you must look at is the structure of the text. What kinds of words are being used? Are they words the character would usually use or is this a special circumstance? What is the punctuation and what meaning does it add to the text?
- There are specific meanings for certain punctuation marks: a comma indicates structure, parenthetical phrases, and lists; a semi-colon indicates a new thought or the clarifying of a previous thought; a colon indicates a list, a run-on sentences or a clarifying statement; and a period is always the end of a thought. Hyphens, parenthesis, and other marks serve the same purposes in monologues as they do in any text.
- After you have the surface understanding, begin to look deeper by asking to whom you are talking and why. There are a couple words to describe the “why” of your speech; they are motivation and objective.

- The objective is what the character wants or needs. It can be as broad as the objective for the entire play, called super-objective, or you can make the objective as specific as why a particular word is being used. There is always an objective, even if it is as simple as liking the sound of your own voice, though that is rarely the case in theatre.
- Once you understand the text and the objectives it is possible to find the levels within the monologue. Levels refer to the energy, volume, intensity, or emotional states of the speaker. You can decide and map out what levels you think are appropriate when you read through the monologue, but be sure to try out as many options as possible before deciding on what you feel fits the character you have created the best. Just as you wrote down all the Back Story information, you will want to make note of the places you change, increase, or decrease levels so that you are aware of whether or not you are rehearsing what you intended or if you have found something new that you like better.
- When you are ready to say the monologue, go back to the punctuation because it indicates when pauses and breaths should be taken. A comma is a brief pause but not long enough for a breath; semi-colons, colons, and periods or other end marks are the acceptable places to breath. Breathing needs to be a specific choice because an audience hears the breath, or a long pause, as an indication of a completed thought so it cannot come in the middle of the sentence. (A written example of poor breath choice is: The other day. I went to the. Grocery store but it was. So far away.)

- An additional rule for Shakespeare or any other metered speech is that you assume a syllable unless the writer specifies it is not there. For example, a word that ends in –ed has an extra syllable (banished has three syllables) unless there is an apostrophe (banish'd has two syllables).
- Always remember that neither you, nor your character, do anything without first deciding to do it, make the decision making part of your "internal" monologue as you go through the lines.
- Note: Both Back Story and Scoring are a process, adjustments can be made at any time but it is important to record the process so you may go back to a former idea if needed and you do not have to constantly re-invent the character.

Daily lesson plans.

Monologue Performances.

The monologues will take much longer to perform than any scenes have taken simply because there are more of them to be done. Monologues should be one to two minutes in length but no longer, an ideal time is 90 seconds. Students must be attentive audience members during each other's performances so they can write a reflection on the process and participate in the discussion that will follow. Take as many days as needed to complete these performances and leave at least fifteen minutes for discussion, more if your students enjoy talking about their experiences, so that students can receive constructive feedback. You may decide to do about ten minutes of discussion at the end of each day so the performances are still fresh in everyone's minds.

Warm-Ups: Take at least ten minutes for students to breathe, walk the space, stretch, and do any additional warming up they need before they become audience and performers.

Transition: Give students two minutes to get water and take a seat as audience.

Performances: Call students up one at a time, the order should be pre-arranged and posted, either through volunteering and signing up a previous day or through the teacher assigning it, so that students know when to expect their turn. Each student will introduce themselves and their monologue as if auditioning (this means they will say "Hello I am – [name] – and today I will be performing – [character or monologue] – from – [play] – by – [playwright]" although the playwright can be left out if it is a well-known play, such as Hamlet) and then perform their monologue. At the end of each performance students will applaud and the next performer will come up. This process is repeated until every student has performed. Be sure to keep track of time, if there are five minutes or less left in the class do not begin another performance.

Discussion: If you want to discuss at the end of every day then stop the performances with at least ten minutes left in class, although it often works better to discuss after all students have performed so they have the same basic experience to relate to and to speak from.

Advanced Exercises.

The process of teaching the advanced forms of an exercise is similar to that of teaching the exercise in the first place because the advanced forms can sometimes change the exercise entirely.

Warm-Up: Ten minutes for breathing, walking the space, and stretching.

Transition: Give the students a minute to form a living circle or the beginning positions for the exercise you will be revisiting.

Review: Have the students review the exercise as they know it for five to ten minutes so it becomes familiar again and they have gotten past the need to clarify rules or process.

Instruction: Have the students stay in their positions if the advanced version is simple to explain and understand. If it requires examples ask one group to volunteer and have the other students "fishbowl" to observe them learning the new version of the exercise. This should take no more than five to ten minutes because the process is familiar.

Playing: Give the students about twenty minutes to play in the advanced form.

Discussion: The last ten minutes of class should be discussion about the differences between the versions, any new discoveries students want to share, and any additional purposes the more advanced form of the exercise holds.

Unit 5: Physical properties of theatre.

This fifteen-day unit is focused on the theatre building. The types of stages, the names for each part of the stage and building, and the purpose and use of the various

stages will be discussed through lecture and in class experiments. Students will learn basic stage design principles and will design performance spaces for each other. Students will also begin monologue work during this unit, building on what they have learned through previous performance-based units.

Unit goals.

Students will understand the different types of stages and how they affect performance. They will also be familiar with terminology used for all parts of the theatre building.

Unit outline.

Content: Types of Stages and Physical Properties of the Theatre Lecture; Staging and Design Exercises (if you feel comfortable discussing the concept of scale – making things proportional to but much smaller than they really would be – that would be an additional lecture/exercise to do in this unit)

Process: Begin the unit with the lecture on stages and properties of theatre, then move into discussion and experimenting with how these affect performance. Have students create the various types of stages by how the audience is arranged to see how it feels having people on all sides versus one or two. Have students also begin looking at scripts for their technical needs, ask them to list the properties and settings needed in a scene. A brief design project would also be appropriate for this unit.

Assignments/Assessments: Properties List (reading a scene or short play to determine what hand properties and other setting elements might be needed); Sketches and Stage Design; Stages Quiz; Participation and Lecture Notes

Lecture: Types of Stages and Physical Properties of the Theatre (Pecktal, 1995)

Types of Stages:

- Proscenium literally means in front of the scene. This refers to what many people think of as the traditional stage, it has an archway that creates a "picture-frame" effect around the stage opening. The grand drape opens and closes within this archway, and the scenery is generally upstage.
- A thrust stage may also have a proscenium arch, but the majority of the stage is downstage as an apron that may even go into the audience area, giving a three-quarter round feel to the performance area.
- An open stage does not have a proscenium arch and is generally more intimate than a proscenium. The stage can be any shape and may have an audience on up to three sides of the performance area.
- An arena stage is theatre-in-the-round. The audience is on all sides of the performance area and entrances and exits are through what are called vomitoriums (voms), or the aisles between the sections of the seats. Scenery is generally very limited for these stages due to sight lines so settings are always implied rather than literally reproduced.
- Open-air theatres are out door performance spaces, they generally are built as a proscenium style stage without the archway but can be any style.

Physical Properties of the Theatre:

- A unit setting is one in which the backdrop and main architecture does not change, this can also be called a box setting if it is enclosed on three sides with the open “fourth wall” allowing the audience to see in.
- A revolve is a large circular portion of the stage or setting that can be turned to either reveal another side of the setting or to simply change the configuration to indicate a different location.
- A platform is a raised portion of the stage, generally made with plywood, which is used as another flat performance area. The platforms can be raked, meaning that they sit at an angle rather than being level.
- A flat is a vertical wall that is used to define the performance area, it can be made with either wood, a hard flat, or framed out and draped in muslin, a soft flat. These are always painted to give the desired look using stage painting.
- Curtains are called drapes; the Grand Drape is the curtain that closes across the front of the stage. Short drapes that are hung across the top of the stage are called teasers, these help to mask the rigging systems for lighting, other drapes or set pieces that are flown in and out or hung in place. Narrow drapes on either side of the stage area are called legs, these provide masking for the backstage and wing space and define entrance locations.
- The back wall of the stage is called the cyclorama; it is usually a light blue color to represent the sky and to provide a neutral wall to light or project images onto.

- The catwalk is the space above the stage where the lighting instruments and the drapes are hung from. Some theatres have a low catwalk that prevents them from having the option of "flying" scenery, which means raising and lowering it rather than moving it on and off from the wings.
- Theatres, of course, also have dressing rooms, a control booth, seating for the audience, and other such necessities. A Green Room is the place that performers simply hang out as they wait for their cues, it is like an informal staging area that is separate from the dressing rooms but is still backstage.

Daily lesson plans.

Test Day.

Testing days are similar to lecture and performance days because the focus is on that single activity, but quizzes are not likely to take the entire period and may not need to be as formal as a test so determine the structure of the day based on the length and style of test.

Warm-Up: On days with short tests or quizzes do a full warm-up, on days that have a long test or the transition of the space would take too long simply do a modified breathing warm-up at the desks.

Test: Always give students the time they need, for quizzes it is appropriate to put a time limit to allow for an additional short activity.

Activity: After quizzes is a great time to play a favorite game or do short energetic exercises. This time can also be used as extra "warm-up" time in which

you lead the students through a more extensive walking the space or vocal pattern.

Sketching and Stage Design Activity.

This activity can be done anywhere, although students being able to go outside enhances the diversity of what will be drawn or used for inspiration. The basic concept is that students will take time to draw something that they find interesting; they will draw it with as much detail as possible and from as many angles as possible (if possible). This drawing will then be the main image in a set design that they create.

Warm-Up: Ten minutes for breathing, walking the space, and stretching.

Assignment: Have students sit wherever they are at the end of the warm-up and explain the sketching assignment. Only give them the first part, which is to find something they find interesting and draw it, so they will focus on the object and the drawing, not on the practicality of it as a design. The explanation should not take more than five minutes.

Activity: Students should spend the rest of the period studying and drawing their object. This could be a building, a flower, a bookcase, a chair, a backpack, or even a pair of sunglasses as long as the student is willing to draw it several times from various angles.

Continuing: The second day of this activity is students taking the drawings they made the day before and coming up with a set design. Students may need help figuring out what to design the set for, in that case you can give them a type of show to think of or a specific scene they are familiar with, but the

goal is to see what students come up with themselves for both design and show type. The third day is when students share their designs with the class, they can work further on them at home to add color or detail if they want, but it all has to be hand-drawn (this is likely to be “hard work” for some students but drawing ability is not the focus).

Unit 6: Roles in the theatre.

This unit gives an overview of the positions and responsibilities that can be had in a theatre production. It helps to deepen students’ understanding of the technical theatre and it introduces the class options students may have beyond their introduction course. As a final unit this can be used for reflections on the year, analysis of personal experience in various roles, and a time to register for next year’s theatre elective of their choice. This is also when students perform their monologue and write a research paper as part of their final assessment along with turning in their notebooks.

Unit goals.

Students will understand the number of people involved in full-scale productions and will be able to assess which area of theatre creation they are most interested in. Students will demonstrate their understanding of performance techniques through presenting a monologue.

Unit outline.

Content: Theatrical Production Roles Lecture; Final Monologue; Research Paper; Theatre Exercises of Choice

Process: Begin the unit with the lecture on production roles in order to give students a background for their research paper assignment, then continue with performance work by assigning the final monologue to be performed in lieu of a written exam, and take time to revisit any exercises that students were particularly interested in.

Assignments/Assessments: Monologue Performances; Research Paper (either a biography of a well-known person in the theatre role they are interested in, or a how-to detailing becoming a professional in the role of their choice); Notebooks (containing assignments from the entire year and a cumulative reflection of their growth); Participation and Lecture Notes

Lecture: Theatrical Production Roles

These roles are explained in alphabetical order because it is impossible to place in order of who gets involved first, who has the greatest responsibility, or in grouped relationships because each role is integral to the successful operation of theatre and each role works with most of the others at some point in the process. One key note is that many of these roles overlap and are often done by the same people, especially in school or small theatre settings.

Audience:

- The role of the audience is to both observe and complete the theatrical process. Without an audience there is no performance, only a rehearsal. The audience changes a show through its response to it and is also part of the reason a show is done. The potential audience is always considered when choosing a play.

Designers:

- Designers give the visual imagery that surrounds the performance; they include lighting, setting, costuming, properties, and sound. All designers work with the director to produce a unified concept of the play, it is important that each has his or her own vision of what the play means and how it could be shown, but they must also be flexible in their concepts in order to work as a team.
- Costume designers are responsible for anything that a character wears, including accessories such as jewelry, shoes, wigs, hats, and even handbags. Often costume designers also design the hair and make-up that each actor will use because it so closely relates to what they wear. Costume designers often have a large stock that they can pull from, but they also must be excellent at constructing new pieces when needed. Costume designers should be able to draw out their designs to share with the director and other personnel involved before the costumes begin to be made.
- Lighting designers are responsible for the illumination of the stage and settings as well as any special lighting effects, such as projections, spotlights, or patterned lighting called gobos. It is necessary to understand how colored, or gelled, light affects surfaces because light behaves differently than physical colors such as paint. Lighting designers must balance the need for the audience to see the action with the mood and effects they want to use. The main purpose of lighting, beyond illumination, is to tell the audience what to look at and to help indicate location, time, and mood.

- Properties are the hand-held objects that actors either carry on stage with them or "find" already set in place. These are separate from the settings or costumes because they are not furniture or decoration and they are not worn. A properties designer will work closely with both the setting and costume designers in order to make the items fit both styles, but they are responsible for finding or making these hand-held items themselves. Often a properties designer will create a "rehearsal property" that is representative of the one to be used in performance but is often more durable, undecorated, or just less valuable than the performance version so that any damage that occurs is not hampering the show for the audience.
- Setting designers are responsible for creating the physical world of the play. They design the backdrops and the furniture that give structure to the space. Settings can be abstract or realistic. The designer must consider the sight-lines of the audience, the space the performers need for their blocking, the size of the performers, and the overall look or theme that the director wants for the show. The setting designer and lighting designer must work together to be sure that the color schemes of the paint and lights do no conflict and that any texture the setting might have is still visible under the lights. Setting designers must be able to both draw and build three-dimensional models of their work to scale so that the director, other designers, and the technical crew all know what they are working with or toward.
- Sound designers provide the music and other special sound effects for the production. This includes the songs that are played as the audience is waiting for

the show to begin and at intermission, the background and transition music during the show, and any noises that are needed to add to the mood or action of the play.

Directors:

- Just as there are different areas to design, there are different areas to direct. Casting directors, musical directors, and technical directors are specialists that fall under this category. Then there is the director of the play that usually comes to mind when we hear the term “director.”
- Casting directors are responsible for casting the show. They conduct the audition process and choose the performers that will fill each role and any understudies that are needed, and then their job is done.
- Musical directors only work on musicals or on operas (they are referred to as conductors in these instances) and they are responsible for the vocal and instrumental parts of the performance. Musical directors hold their own rehearsals and may be present at the performances to conduct the band or orchestra. When there is a musical director, he or she is more likely to work with the sound designer than the director is.
- Technical directors are responsible for overseeing all the backstage activity. They coordinate the building of the settings as well as the hanging of the lighting instruments. They also hire the crews that work on settings, lighting, or as stage hands. The technical director is also generally in charge of maintaining the safety of the facility.

- The director is the person who works with the performers to create the show. He or she is the person with the overall vision and is often the final say in any decisions made regarding the show. During rehearsals the director is who works with the actors on their blocking, style of performance and portrayal of characters.

Dramaturgs:

- A dramaturg is the person who is responsible for studying the history behind the play as well as the time period the director wants to set the play in. The dramaturg must also know the meaning of the lines, the accepted analysis of the play and characters, the playwright, or any other background information that would be helpful to the director, actors, and designers. The dramaturg can also be charged with keeping track of the continuity of the play as the rehearsal process unfolds.

House Managers:

- House managers are responsible for ticket sales, reservations, and concessions. They oversee the crew of ushers and make sure there are enough programs for the performances. House managers are also responsible for keeping track of the money taken in and depositing it correctly so that records will match the accounts.

Performers:

- Performers are the actors, dancers, musicians, and chorus members who are on stage or in the pit during the show. Their main responsibility is to learn their part and perform is to the best of their ability. Performers must be reliable, cooperative, and hard working, they must be willing to try new things and to take

the initiative to explore different ideas. During a show, performers must be able to relate to the audience and each other.

Producers:

- The producer is the person who provides the financial backing for the show, and the person who keeps any profit from the show if it makes money. Often a producer will oversee part of the production process and give their own input or vision for the show; because they are paying for it the producer can override what another member of the production team wants to do.

Public Relations:

- The public relations person or team is responsible for advertising the show and arranging any press releases or interviews related to the show. If the show is controversial, it is up to public relations to mediate any tensions that arise.

Stage Crews:

- The stage crews are the people behind the scenes who work to make the show run smoothly. They run the lighting and sound, they help dress the performers, they move the settings on and off the stage, and they do any other duties needed to keep the play safe. Before the performances begin, stage crews may help with costumes, with hanging lights, with building the settings, or with painting.

Stage Managers:

- Stage managers are responsible for coordinating between all the parties of the production team and for running the performances.

- Stage managers are part of the team from the beginning, they organize the auditions, schedule the production meetings and rehearsals, and are responsible for keeping track of any important people and messages that pertain to the show.
- Stage managers are present at every rehearsal to take notes on blocking, line changes, and anything that needs to be communicated to one of the designers or other production team members.
- Stage managers set up the stage and backstage areas for both rehearsals and shows and are in charge of the crews who work during the show.
- Stage managers keep track of the hand properties and costumes to note anything that needs fixing or replacing.
- During the run of the show, stage managers are the ones who call the shots, they tell the actors when to be ready, they make sure the show begins on time, and they cue the lighting and sound and setting changes, sometimes even the actors' entrances depending on the show.
- The stage manager's main job is to make sure that the show is exactly what the director wants it to be, and they are just as in charge of the process as the director only in a different capacity.

Writers:

- The writers are generally the first part of the production process. Playwrights may create a play for a specific group of people or out of a workshop setting, meaning the group will brainstorm and do theatre exercises around an idea and the playwright will take what was suggested or begun in that experience and make

> it into a full play. Often, though, the playwright has no connection to those performing his or her work, they are simply the inspiration and their work is the foundation of the production. What the playwright originally intended should be clear in the play itself, but this might not be the focus of the performances.

Daily lesson plans.

Student-Lead Exercise Review.

One great way of seeing how well students understand something is to have them teach it themselves. Having a few days for students to "teach" their favorite exercise to the class is a fun style of assessment. As the teacher you are looking for comfort in speaking, knowledge of the process of the game, and basic enthusiasm for participation. It will be difficult for students to remember the steps involved in teaching the exercises so a few reminders might be needed as they prepare. If there are not enough exercises, or there is not enough time, for all students to teach an exercise by themselves then they may pair up and agree on what to teach. Either way, a list should be made of who is teaching what so duplications are avoided.

Warm-Up: Students can volunteer to teach the breathing, walking the space, and stretching exercises as well as any tongue-twisters or other vocal exercises that have been done as part of warm-ups throughout the year. It is likely that this review will take at least twenty minutes. (If multiple students want to teach a warm-up exercise but they have different ones they are interested in you may split the warm-up teaching into two days to allow for other activities.)

Activities: After any warm-up related instruction have students teach one exercise at a time; give time for at least one round after the exercise has been taught so that students can enjoy playing each game. Continue this pattern until everyone has taught an exercise.

Practicing Auditions.

Most professional auditions require two monologues. This activity could be used as part of the final for this class because it requires every student to perform both of their monologues at one time. They will introduce themselves with the audition introduction (name, character, play, playwright) for their first monologue, perform it, and then state the character, play, and playwright of their second monologue and perform that. This would not be a good way for students to first perform a monologue, it would be a second performance for each monologue and there would not be discussion, only a reflection paper.

Warm-Up: At least ten minutes for breathing, walking the space, stretching, and any additional exercises students feel necessary for themselves.

Transition: Give the students a couple minutes to get water and form the audience.

Performances: The order of "auditions" should already be established and posted so students know when to expect their name to be called. Because there are two monologues rather than just one, this round of performances will take longer than any of the others. Be sure that students only applaud after the second monologue so they do not disrupt the performer. Also, there is no need to stop for discussion.

Review and final

At the end of the year you should re-assess the students on their overall knowledge, comfort, and understanding of theatre. This could mean giving them the same survey as was passed out the first day, it could mean a cumulative test regarding all of the lectures and the purposes of many exercises, or it could mean students giving a mini-lecture expanding on their favorite lesson or topic from the year. Be creative and remember to have fun!

Descriptions of Theatre Games and Exercises

In any theatre environment there needs to be a sense of play. This play can be very serious or it can be lighthearted and silly, but always there is a purpose. Following is a list of exercises and their descriptions with explanations of the purpose for the high school classroom and use in warming up before a performance. These activities are grouped by similarity, such as the use of a ball or improvisation, and some have levels of difficulty, which will be increased over the semester or the year(s) of study. There are two major categories, the foundational exercises, which are the daily warm-ups, and the classroom games, which are part of the daily curriculum.

The foundation exercises are breathing, walking the space, and stretching. These are the basic elements that should be included in the class' daily warm-up because they provide a time to focus the students and they develop the basic skills needed for theatre performance. "In order to create and perform satisfying theatre, we need to be in touch with how our bodies work as communicative systems…[and] understand the power of voice, space, time, gesture. We need to become adept at sculpting resonant images"

(Taylor, 2006, p. 112). I will take extra time to describe these three activities because they are easily overlooked as being natural rather than part of the training.

The classroom games are equally important but often more exciting for the students. An integral part of many of these games is the creation of a "living circle." A living circle is created when all the participants are aware of the space everyone needs and they work together to ensure there is equal space. The circle is living because it adjusts to members either leaving or joining while always maintaining an equal space for the participants. This in itself can be a challenge because the living circle will take practice, but don't spend too much time on it beyond the first day of describing how it should work and then occasionally reminding students with a, "Living circle!" call; it will come naturally as the students engage in more and more circle activities.

Another important concept for theatre exercises is "hard work." This phrase refers to any activity that a performer, or person in general, struggles with. Each student will have their own "hard work" and it should be made clear that no one will master all of these activities to the point of not making mistakes; they are designed as exercises that can increase in difficulty as the participants increase in skill. Also, a student should never shy away from their "hard work" because that would undermine their growth and learning, not to mention prevent them from the feeling of triumph when they no longer find it difficult.

Many of these exercises also call for post-performance discussion. At these times students can be very sensitive and it is important to make these positive discussions that begin with affirmations of what the students did very well at and then move on to

constructive criticism. Students should never be allowed to put each other down or to belittle what another student tried to do. The discussions are designed more as a way of allowing students to process how their intentions played out on stage and to learn what does and does not work in performance situations, it is not designed as a time to critique the skill of the performance or to compare students to each other.

The exercises given here are by no means an exhaustive list; they are those I am familiar with that seem most appropriate for a high school setting. They come from classes I took with Steven Kent, Rose Portillo, Jane Dibbell, Sarah Leddy, and Sean Dillon at University of La Verne and from a class by Mary Robinson at California State University, Sacramento. I do not expect an introductory class to have time to master all of these exercises, some may be too advanced for your students or others may be found too simple, use this list as a guide and reference for how to teach theatre games. For additional exercises, please refer to the resources page in Appendix F.

Foundation exercise: Breathing.

Purpose and goals.

Breath is the foundation of our lives and so it must be the foundation of our preparation for each class period and rehearsal. The breathing exercises are intended to calm the students' minds and bodies in order for them to focus solely on what they need to accomplish for their theatre time. It is also a way for students to get in touch with their bodies and begin their awareness of space while learning to control their breath and how it affects the space within themselves. Beyond these basic uses, the practice of breathing has three goals. The first goal is to teach students to breathe into their diaphragm at all

times and to support their actions with breath. Additionally, students will learn how to connect their voice to their breathing to both support and increase the range of vocal abilities. Finally, as part of character work, the goal is to understand and be able to manipulate how breathing affects physicality, mood, and affect. There are many levels to breath control so these goals will likely take the full year to accomplish with plenty of room to continue exploring as students continue into more advanced studies.

Body positions.

Breathing exercises begin with students lying on the floor, on their backs, with their knees bent and together, both feet flat on the ground slightly more than hip width apart. This position gives the greatest support for the lower back. If students are unable to lie on the floor (for example: due to clothing, physical ability, or classroom restrictions) they should sit in a chair with their feet flat on the ground and good posture to open up their airways. From these beginning positions students will place one hand on their upper chest (their breastbone) and the other on their lower stomach (at or just below the naval). With their hands in place students will focus on breathing into their diaphragm, which will be evidenced by only their hand on the lower stomach being moved up and down (or out and in if in a seated position). For the first several days this could be a challenge for many students and it is important that they know to stop and breathe naturally for themselves if they begin to get lightheaded from taking in more oxygen than they are accustomed to having.

Basic patterns.

Always begin with simply breathing in and out of the diaphragm at a natural pace so that students can focus themselves. This will be the only exercise for the first couple days, but after you have introduced patterns, only allow about thirty seconds for this adjustment. When students have achieved breathing into their diaphragm, it is time to move beyond individual rates of breathing to a collective exercise in controlled, rhythmic breathing. Rhythmic breathing is achieved by the teacher counting, out loud, when to breathe in and out and the students following these counts with continuous breaths for each direction. The exercise should begin with four counts in, and four counts out. The teacher would say, "Breathe in, two, three, four. Breathe out, two, three, four." This pattern should be repeated a few times before introducing a pause between inhale and exhale. This new pattern, with the pause, would be counted as, "Breath in, two, three, four. Hold, two, three, four. Breathe out, two, three, four." These counts should be given at about one per second, which forces students to breathe longer than they would otherwise and to learn how to pace their inhalation and exhalation.

It is good to keep to this lower count for at least the first week before more directions of how to breathe in and out are introduced. Once the four count is mastered, then it is time to increase the count to 6 and then later 8 in each direction. Do not increase the counts too rapidly because students are building up their breath capacity and may not be able to handle the longer breaths right away so give at least two or three days working with each. When all three counting lengths are mastered, then begin mixing them together, counting in and out with different intervals, you may also experiment with

the tempo of the counts to explore how breathing faster or slower affects mood or state of mind.

Advanced techniques.

In addition to counting the rhythm of breathing, it is good to give students direction on how to breathe. Some options include sipping the air in and hissing the air out either staccato or sustained, saying the various vowel sounds preceded by an H (ha, ho, etc.), or having the exhalation be a sustained sound such as a resonant consonant (F, L, M, N, R, S, V, Z), the aforementioned vowel sounds, or a single syllable word. Through all of these voiced breaths the students must be encouraged to explore pitch and tone, even breathing out sirens (going from the lowest pitch possible to the highest pitch possible and back again until they are out of air) to see their range of voice. Always remind students that their voice must be connected to the breath and they should focus on it coming from the same place, their diaphragms. After students have explored the staccato and sustained sounds as a group, it is good for them to explore options on their own as long as they stay within the counts given by the teacher. Another way to alter the breathing exercise is to have students breathe with various moods or intentions, such as joyful, angry, peaceful, melancholy, etc., this way they can explore how their breath can affect or display their state of mind and their energy.

Once students are comfortable with breathing 8 counts while lying down, they should practice these same breathing exercises while standing and walking the space, explained below. The progressions mentioned here are given suggested times to be implemented in the curriculum, but it must be based on each class to be effective. Also,

if the teacher has any additional exercises to bring in from his or her own experience, such as meditative breathing or energizing breathing, that is strongly encouraged.

Foundation exercise: Walking the space.

Purpose and goals.

While the breathing exercises are designed to increase students' awareness of their internal space, these walking exercises are for students to explore the room they are in and their interaction with it and the other students. Just as the breathing exercise developed from simple to seeming endless complex options, this walking exercise is only limited by teacher and student imaginations.

Basic form.

After students have done their breathing they are to stand and explore how their feet interact with the floor, where they rest their weight, if they can adjust their posture to be more aligned, and if they can keep their breathing connected. The teacher must lead students through this process for the first several days until it becomes second nature and is done on their own. Once students are aware of these elements they are instructed to begin walking the space, observing the floor, the walls, anything they see they must try to take in. Students should not walk in a circle but explore how they can change direction, they are also led to explore tempo of walking, with rapid steps and steps so slow as to be almost still. Students should be focused on keeping their breath engaged and their upper body relaxed as they move. This exploration of space and tempo is enough for the first few days.

Advanced techniques.

After tempo, the other areas to explore progress with the focus of the class lessons. First it is important to have students practice eye contact with each other; by the third or fourth day they should know each other well enough to not shy completely away although it will be uncomfortable for some. After eye contact, waking the space becomes an introduction to improvisation. The teacher can give directives to walk with emotions, as if in different locations, or pretending they are walking through various substances. Some examples are to think of everyone as dangerous, to imagine walking through the forest or a museum, or to be walking through pudding. Using pauses to challenge students to either hold their current position, as in freeze tag, or to find a position that shows a specific trait, such as sad, or shape, such as triangle, is a way to open students to how they can communicate by using space and body rather than sound and voice. Another area for students to explore while walking is how to physically embody other people or characters. Students can be given specific ages, such as a toddler learning to walk or a very old man or woman, or can be asked to walk like someone they know who is not in the class (for this task it might be better to give the students a day or two to observe someone walking). When character work begins, the students will use walking the space as time to explore and make choices for their character's physicality.

Walking the space can continue the vocal work that breathing began. Students can be directed to vocalize their movements, such as staccato noises for quick and drawn out vowels or consonants for slower, more fluid movements. Another easy way to have students vocalize while walking is to have them say a form of greeting (hi, hello, bonjour,

hola, what's up?, how are you?, etc.) as they make eye contact. Students do not need to wait for the other person they look at to finish, both greetings can happen simultaneously but only when eye contact is made. Again, when character studies begin, walking the space is a great opportunity for students to choose one line to explore. As I said at the beginning, this exercise is limited only by the teacher and students' imaginations, so think creatively!

Foundation exercise: Stretching.

Purpose and goals.

For performance, it is important that students take care of their bodies and get into the habit of regular physical exercises, including stretching. Taking a few minutes each day in class with help release nervous energy from the sedentary nature of their other classes and will make students aware of areas in their body they need to take better care of based on how each muscle feels on a regular basis. Stretching is a good way for students to become more aware of their bodies and to practice taking care of them. There are many health benefits to stretching, including increased blood flow and flexibility, reduced muscle tension, and often the relief of headaches caused by this tension. High school students face a lot of stress, especially as they begin to consider what they will do after graduation, so giving them time to focus on creating a healthy habit and making it a serious part of the daily warm-up will benefit students more than they realize. Although many students also stretch in their Physical Education classes, I have witnessed the indifference given to that part of the daily warm-up by many students so having them

stretch again will only help emphasize the importance of it and hopefully force them to have at least one good stretch each day.

Suggested combinations.

There is no specific way that stretching needs to be done, but I suggest stretching the legs, back, neck, and arms in at least one way each day. One possible combination includes a gentle rolling of the head, followed by stretching the arms across the chest, then stretching the quads (bringing the left and right foot up behind you one at a time), and finally bending over with the knees slightly bent (no more than a couple inches) to reach for the floor. Most people think this last stretch is for the calves, but with the knees more relaxed it stretches the hamstring and gluteus muscles, which affect the lower back more than any other muscles.

Another way to stretch, which focuses mostly on the neck and back, is to do a "roll-down." Students will begin by standing with good posture, feet at hip width or slightly wider to keep them stable, and then will bend from the head all the way down to the floor, releasing their body one vertebrae at a time. This stretch looks similar to bending at the waist to touch the floor, but it begins as a bend from the neck and is connected entirely to breathing because the downward movement only happens on an exhale and it is encouraged for students to pause and breathe into any place of extra tension that they encounter. Utilizing the floor for stretching is also good because it allows students who have weaker balance to still benefit. Only a few minutes at the most should be dedicated to stretching each day so one set of stretches is all that is needed.

Additional stretches.

When tongue-twisters and other text are introduced it is also important to begin stretching the face. Most students will find this very silly and may not feel comfortable at first, but stressing the importance of warming up the mouth and face for both speaking and expression should help alleviate some of the anxiety, as well as the teacher being willing to demonstrate the stretches repeatedly until the students have had enough practice to be comfortable. These facial stretches should include opening the eyes and mouth as wide as possible, as if yawning or showing surprise, and then scrunching the face as small as possible, as if scared. The jaw, tongue, lips, cheeks, forehead, and any muscles possible should be moved around, stretched, and even massaged to warm them up. Sending air through closed lips to make them vibrate, as if making a "motorboat" sound or playing a brass instrument, is also a good warm-up for the mouth and voice. These facial stretches can be done simultaneously with the body stretches, which will help students learn to multi-task physical activities.

Name games.

Purpose and goals.

It is unlikely that everyone will know each other on the first day of class so ice breakers and name games are helpful and important to creating the feeling of ensemble. The following are name games, which require eye contact, projection, and memory. All of these games are played in a single, large circle with the teacher participating and demonstrating.

Hello, I am…

This is a simple game of greetings and introductions. The teacher will begin by turning to his or her left, make eye contact with that student and say, "Hello, I am (teacher's name)." The student who was addressed will then say, "Hello (teacher's name), I am (student's name)." while maintaining eye contact the teacher will then reply, "Nice to meet you (student's name)." The two will shake hands before the student turns to his or her left and repeats the pattern. Making eye contact and name repetition are the two most important elements of this game. If students mess up the exact script but remember these two things the game is successful.

Names around the circle.

This game is focused on memory and improvisation and introduces the concept of gestus, which will be used later. Students must all decide on a movement to do while saying their name. The teacher will demonstrate his or her movement and then give the students a few moments to come up with their own. First all the students will do their movement and say their name at the same time (it is important to have the circle spaced enough to give some room to each person), and then the teacher will encourage them to be louder or more expressive if needed and give a second time for simultaneous practice. Once everyone has practiced at the same time at least twice, the teacher will begin by introducing him or herself with the movement-name combination and then choose a direction. Students will go one at a time, in order around the circle, first doing the movement-name combination of the person(s) before them, in order of the circle, and then presenting their own movement-name combination to the class. The last students

will be introducing the entire class, so to make it fair the first few should be asked to go again and do the same. This can be made more challenging by having the students re-arrange themselves and then repeat all of the movement-name combinations in the new order.

Ball games.

Purpose and goals.

The following are games that incorporate the use of a rubber playground ball into a living circle. These games are fun, energizing, and also require students to focus on rhythm and ensemble. It is good to have several playground balls to use in order to increase the difficulty of these games. Rules that accompany these balls include only underhand tossing – no overhand throws or wrist passes such as those used in basketball are acceptable because they tend to be more dangerous to other students and the room itself, no bouncing the ball any higher than the waist, and only playing with the balls during structured games. Any additional rules can be added to make the games safer for everyone involved. A general rule about these ball games is that when someone does not catch the ball it is generally the fault of the one tossing it to them. Eye contact and patience are needed when using the balls.

Calling names.

This is a combination of a ball game and a name game and can be used as an ice-breaker along with those given previously. In this game the ball can only be tossed after the person holding it makes eye contact with someone and says his or her name. The purpose is to practice connecting with each other, as characters must do on stage, and to

get the ball to everyone in the room. The number of balls can be increased to make it more challenging to focus and communicate, but this should only be done after the class knows each other's names well enough to be distracted and still remember them.

Passing around the circle.

This game is played in one large circle. The purpose of this game is to have the entire circle in rhythm with each other as they pass one or more balls around. The concept is very simple but there are ways to make the game more complex as the students progress. Begin with one ball and have students practice passing it at a steady tempo around the circle using small underhand tosses to give it to the person next to them. After a couple times around have students change direction, have the class decide which way feels more comfortable and stick to that direction as the default. Add a second ball, this time the goal is to have the sound of both balls being passed to happen at the same time so there is no distinction between them. Do not allow students to snap, clap, or stomp to keep time but they can silently move in time if it helps them. The difficulty of this game is increased in two ways, first by adding more balls, and second by having the balls be passed in opposite directions. When balls are passed in opposite directions, they will meet at some point, which means that students must underhand pass the balls to each other at the same time, keeping the rhythm. This works well if they both toss with the same hand while facing each other. Whatever the circumstances (number of balls and directions), the goal is always to make it sound as if one ball is being passed at a steady tempo. A ball may never be held, if a student needs to take time to set up the pass or is waiting for the person next to them to finish passing to someone else, they must continue

to toss the ball in their own hands in rhythm. It is good to introduce the additional balls or direction slowly, students will need less and less time to get into rhythm and the game will remain interesting without being overwhelming.

Tossing center-out.

This game is played in one large circle with one or more people inside the circle. This game begins with two balls and does not require the circle to maintain one steady rhythm but does require a living circle more than the previous game. One person, usually the teacher, begins in the center of the circle with two balls. The person in the center tosses the balls, one at a time to those in the outside circle, going either to his or her left or right. When the person on the outside of the circle catches the ball they must toss it back to the person in the center so the two balls are moving simultaneously: one going from the center person to the next person in the circle, and the other coming from the circle back to the center person, as if overlapping each other. When this person wants to stop moving around the circle they say, “Hold” and simply toss both balls back and forth with one person, but at any time the person in the center can choose to move on. When the center person wants to join the circle again they say, “Change” to whomever they are passing the ball to, at that point the center person and the one they chose to take their place only pass the ball to each other while switching places; often people will say, “Hold” before they change to make it easier on themselves. This game is increased in difficulty by adding more people to the center, each having their own set of two balls to pass around. Because each person will have their own rhythm there are often “traffic jams” as more people join the center or as holds and changes are taking place. At this

point, if a person in the center does not want to wait where they are they can call out, "Alert" and toss the ball anywhere in the circle, restarting their movement from there. Also, with multiple people in the center there can be opposite directions of tossing to make it even more complicated.

Alphabet word challenge.

This game requires one ball and one person to be in the center of the circle. The person in the center chooses one person to challenge, says a letter while making eye contact, and passes the ball to the person next to them. The challenge is to come up with enough real words before the ball is passed entirely around the circle. All the words must begin with the letter given by the person in the center and names of people or places are not allowed. Those that do not come up with enough words take the place of the person in the center; if the challenge is met the center person takes the ball and challenges someone else. The game begins with a goal of five words and the number is increased as players become skilled enough to not lose the challenge.

Energy games.

Purpose and goals.

There is an unspoken rule of theatre that you always get more energy out of it than you put into it. Theatre defies physics! These games are warm-ups that are designed simply to give energy and use that energy in a focused way. They are great to release nerves before a performance, and they can be played at any volume once they are learned well (it is difficult to stay quiet during energy games so you can add that requirement as a challenge or if the space demands it).

Blind counting

This game is designed to focus the group more than energize it, but it works as an energy game because it brings the nervous energy that people might have to a central purpose. Everyone closes their eyes, you can be in a circle or seated randomly around the room but the focus must be on the game, and the leader begins by saying the number "one." The goal is to count as high as possible but only one person may say the next number, if two people talk at the same time then the game starts over at "one" and it is open to anyone beginning the count. Also, no one may say two numbers in a row, so even if there is a long pause after someone says "six" that person cannot then say "seven" to move the game forward. Participants must have their eyes closed and they cannot give physical signals, such as tapping on each other, to encourage or discourage counting. To ensure that everyone participates you may keep track of who has spoken and require that each person only call out once until you announce that everyone has taken a turn, then it is open to people repeating. It is fun to keep track of how high the group has counted and work to break the "record" each time you play. This is often used as a focusing game before a performance but can be used if the class seems off-track or before a test.

The ten game.

This is a simple, physical and vocal warm-up. Participants shake each of their limbs counting down from "ten" to "one," repeating the pattern but each time getting a little bit faster and counting one less number. For example, if I start with my right hand, then go to my left hand, then right foot, then left foot, I would count down from "ten" while shaking each limb ten times, then I would repeat the pattern but this time counting

down from “nine” and shaking each limb nine times, then “eight,” then “seven,” all the way down to “one” time each. For some people, starting at “ten” makes the game too long or too difficult so they begin at “five.” High school students should have no problem with beginning at “ten” and going to “one.”

Buzz, beep-beep

Participants stand or sit in a living circle. The leader begins by saying “buzz” to the person to either their left or their right. Each person who has been “buzzed” can either continue to “buzz” in the same direction or can decide to send it back the opposite way by saying “beep-beep” to the person who had just said “buzz” to them. The game is a good introduction to circle games.

Zip, zap, boing!

This is played in a living circle and requires every person to match each other’s energy, make eye contact, and use good vocal skills. The key elements of this game are an imaginary ball of energy that is passed, and the use of three commands: zip, zap, and boing. Zip indicates that the energy is passed to a person on the immediate left or right of the speaker (the person who has the energy). Zap indicates a pass to anyone else in the circle, often people across from the speaker but it can include any person two or more people away. Boing means the energy returns to the person who just sent it, as if we hear the sound of it bouncing off of something. To send energy, the speaker must have eye contact and then will clap in the direction of the person they are passing it to, while saying the appropriate command. A “boing,” however, does not use a clap; players will throw their hands up, palms out, as if making a wall for the energy to bounce off of. This

motion and sound combination often gets very silly and can take over in some cases, if it goes too far simply call out for passing only. If someone makes a mistake, the energy is "dropped" and that person must start the game over. No one "gets out" in this game, it can be played as long as time allows (a time limit is necessary if done at the beginning of class or rehearsal). To begin the game, one person (the teacher at first, then any person who wishes or is called on to start) will ask, "Is everybody ready?!" while they pick up the imaginary energy ball. Generally a large scooping arm motion is more energizing than a pantomime of picking up a ball. If the rest of the circle does not respond with an equally energetic "yes" then the question needs to be given again to be sure the game begins with enough energy to make it around the circle.

In order to teach this game, it is best to begin with only explaining one command at a time. First teach students what "zip" means, practicing it both to the left and right a couple times around the circle. Encourage students to match each other's energy, to pass it quickly, but also remind them that they must make eye contact and receive the energy before they can pass it on to someone else. Next explain "zap" and practice sending energy with only "zap" for about a minute. Students will understand the command faster, but they might have trouble with clear passing across because of weak eye contact. At this point encourage all students to watch the energy travel and be ready to make eye contact with whoever is "holding" it. After both commands have been practiced on their own, combine them and allow students to "zip" and "zap" until there is very little confusion between them. After these several rounds of practice it is time to explain "boing." Generally there is no practice time for "boing" other than asking all students to

say it simultaneously. When all three commands are understood, the game can begin in full. Be sure to remind students that this is a learning process and that mistakes are going to happen so it is better to simply restart and not make a scene out of it. The more comfortable the students become with the game the less noticeable the dropping and picking back up become. Finally, it can be an added challenge to have students mimic each other's vocal tones, but the focus always is on keeping the energy high.

Physical interactions

Purpose and goals.

There are several ways for students to learn to work together, but having to physically rely on each other and interact non-verbally can help create an ensemble very quickly. These games are a mixture of trust games, improvisational games (although there are additional improvisation games described in the following section), and stage image games. The purpose of these games is to help students be aware of how they affect the space and people around them, and to help them learn how to work toward a common goal while increasing their communication abilities.

Kaleidoscope.

This exercise focuses on symmetry and creative physical images. It requires a performance space large enough for the entire group, or the group can be split in two and each half will watch the other half work through their image. There is absolutely no talking during this exercise; students must find ways to communicate through observation, gesture, and cooperation. Be sure that no single student takes on the role of "director" and shows people what they should do.

The exercise begins with one person posing in the middle of the performance space in such a way that they are symmetrical along a vertical axis. All other participants are in the "audience" and can only go up to add to the image when they have a clear idea of what they will do. Each addition must add to the original pose and it must be symmetrical along the same vertical axis of the original pose. A single student may go up, but in order for their addition to be acceptable it must be made symmetrical by another student or must be along the center axis and symmetrical within itself. If a piece of the Kaleidoscope is not symmetrical, then the teacher will simply alert the group to that fact and they must find a way to silently adjust without being directed as to which part needs to change. When all the participants have joined the image and the image is symmetrical, the teacher and any other audience will applaud and the exercise is complete. It is called Kaleidoscope because even if the central pose begins the same, this image will always be different, and each part builds upon each other but can have its own symmetry, emotion, or style just like the pieces in a kaleidoscope.

Generally this exercise is spontaneous and focused only on building non-verbal communication and spatial awareness, but you may add another dimension to it by giving the students a "prompt." You may require that they build a specific scene from a play, or that they show a certain character with all of the traits they see in him or her. This way you are assessing their understanding of the play or character because you are asking for the expression of it in a different style of medium. This only works if everyone in the group who is participating in that specific Kaleidoscope knows the scene or character very well. Whether you give a prompt or not, the beauty of this exercise is seeing the

growth in creativity, trust, and awareness that will happen within the class. Students often want to continue this game because they think of new poses as they are holding their own and they want to push themselves further in the next round as far as difficulty and complexity of poses.

Mirroring: Partners.

This exercise is done in pairs but everyone should participate at the same time. This can be done by either having two concentric circles facing each other (the inside facing out and the outside facing in), or by having students pair off and find a place in the room for themselves. The spreading around the room might work better if you have plenty of space or if your group tends to watch each other a lot because they will not have someone directly next to them that way. In each pair, the students stand facing each other with about a foot between them so they are closer than a single arm's length. One student is the leader and the other is the mirror. The leader will choose what movements and facial expressions to do and the mirror will do the same with the opposite hands and feet so that they look like a mirror image of each other. The leader should stay in place and move slow enough and use smooth motions in order for the mirror to follow them. Eye contact and the use of peripheral vision are very important in this exercise. After a minute or so, the leader and mirror should switch roles and begin again. It can be helpful to give students specific tasks to pantomime, such as putting on make-up, brushing teeth, doing hair, waking up, or other things that might be done in front of a mirror. These can get silly so if the specific tasks seem to not work, ask students to simply practice moving and mirroring that movement.

Mirroring: Groups.

This exercise is still the same principle as mirroring but instead of pairs there are groups of four or more, and instead of facing each other all the participants face the same direction. Participants in the group must form themselves into a diamond, with four people as the points so that it is clear who is in front in those four directions. If there are four people then each one is a point and they will all four take turns leading, if there are more than four, then only those at the points will take turns leading and those "inside" the diamond will all be mirrors. It is best to begin with only fur per group if space allows so that every student will know what it is like to lead without having so many people watching.

The exercise begins with everyone facing the same direction; the point that is in front will be the first leader. The leader's movements are mimicked, just as in the pairs exercise, but this time the mirrors are using the same arms and legs that the leader uses. The person leading can choose what type of motions to do and how long they want to lead; to change leaders they turn either to the right or left so a different "point" is in front. As the group turns, the new front person becomes the leader and is now deciding what movements to do. Leadership often changes many times in this exercise but it is good to monitor that students are sharing this role, and in the larger groups it is good to rearrange every few minutes to give more people the chance to lead.

It is very important that the leader realizes that the mirrors can only see what is done to the left or right of the leader's torso so movements need to be larger in this exercise and need to not happen in front of the body in too great of detail or length.

Again, the motions are easier to follow if they are slower as well. This often looks like a dance because everyone is doing the same thing, if you want to play music to help inspire students that only adds to the dance-like feel but be sure to play something that will help keep the movements as what everyone is capable of and slow enough to follow.

Who's the leader?

This game is very another type of group mirroring exercise but everyone stands in a living circle and faces in. One person is chosen to be the guesser and they must leave the room. When they have left, a second person is chosen as the leader and he or she begins to move his or her hands, arms, and face. The rest of the group must mimic these movements without making it clear whom the leader is (a trick is to look at someone near the leader or at someone who is good at following the leader rather than the actual leader). When the group is comfortable with mimicking, the guesser is brought back into the room and he or she must identify the leader. The guesser has as many chances as he or she wants, or if it takes too long, or to add challenge, you may limit the number of guesses, and the group must continue mimicking the leader until he or she is revealed. It is a good idea for the teacher to be outside of the circle for this game so the guesser can be let in and out at appropriate times and without disrupting the group.

Sculptures.

This exercise incorporates an exploration of body language, psychological distance, and stage images. Students work in small groups of three or four apiece; they choose one person to "direct" and they decide on a scene to depict. Instead of acting out the scene, students find a way to show the essence of it in a single pose. They must

consider body positions, facial expressions, and the angle of the audience in their design of this image, which is why it is important for one student to "direct" by being the initial audience and "sculpting" the pose to show what they intended. Students should have about ten to fifteen minutes to work on their pose before the class comes back together to share. Each group shows their pose one at a time and the rest of the class offers ideas of what is going on. After the initial response from the class, the director shares what the group was intending and then there is a brief discussion of how that was effective and how it could be more effective. These discussions need to be brief in order to have time for every group to share.

A note of psychological distance: this term refers to the distance people give themselves in various relationships: an intimate relationship such as family or close friends would be shown by people standing or sitting close to each other; a casual relationship would be shown by people being only a few feet from each other, close enough to touch an arm but too far for a hug; an unwanted relationship or a stranger is indicated by people being several feet from each other. It is also important to note the direction characters are facing, if their backs are to each other, who has the position of power (height, facial expression, and body language indicate this), and any indications of where they might be in use of simple settings or props. These are things that should be discussed before-hand and that can be learned through experimenting with exercises such as Sculptures.

Human puppet.

This exercise is done in pairs, with one partner as the "puppeteer" and the other as the "puppet." The "puppet" starts out standing in a neutral position, hands at his or her sides and feet a steady hip-width apart. The "puppeteer" decides what the "puppet" is going to do and where and how the "puppet" will move. In order to move his or her partner, the "puppeteer" pushes gently on the body parts that need to move. For example, if the "puppet" needs to bend down to pick up a ball, the "puppeteer" would push on the back of the head to make the "puppet" look down and see the ball, then on the elbows to move the arms toward the ball, and finally on the shoulders and upper back to have the "puppet" bend close enough to reach it. The back of the knees could be pressed in order to bend them to get closer, then the hands would need to be pressed together in order to grasp the ball, and the process would need to be reversed in order to stand back up.

The pressure used must always be gentle and the "puppet" must never be forced beyond his or her normal range or comfort of motion, it is the "puppeteer's" job to take care of the "puppet." Because specific tasks are a little more complicated, spend the first time of "puppet" and "puppeteer" just exploring movement and having partners switch roles. Once each partner has tried to be both "puppet" and "puppeteer" you can give them tasks, either pair by pair or as a class. The purpose of this is non-verbal communication, body control (both the "puppeteer" being aware of what the process of movement is and the "puppet" being able to only move when directed and as directed), and overall spatial awareness.

Contact improvisation.

This game has many ways of being played. The title is self-explanatory in that the physical contact between partners or within the group is the source of improvisation. This is a silent game that begins with students getting into pairs. The teacher gives two body parts as the points of contact and students experiment with how to interact and move while keeping those parts touching. For example, if the teacher called out wrist and knee, the students would have to have either their wrist or knee touching their partner at all times, and ideally both wrist and knee would be in contact at all times. Because of the physical proximity required for this, it is best if there is a gender-bias in the partnering so that males and females are not working together until it is clear they are able to do so appropriately. Every thirty seconds to a minute the teacher should modify the body parts or should tell students to change levels in order to prompt new movements.

After contact improvisation is comfortable in pairs, have students experiment with groups of four and then larger groups. In the larger groupings, give students a single body part and encourage them to use the architecture of the room, such as floors, chairs, walls, tables, or other sturdy objects, as part of their group. This game will take some time getting used to because it looks very odd to an outside observer and students may hold back due to discomfort with the close proximity. Only use contact improvisation if it fits with your students, it is not something that can be forced too much on people.

Trust game: Falling.

This game is a common team building exercise and is likely to be familiar with many students. There is no set maximum number of people that can play but for it to

work best the group should be large enough to form a circle around someone and small enough for everyone to reach about halfway to the middle of the circle without having to bend in. One person stands in the middle of the circle with his or her feet together, arms crossed over the chest (hands on shoulders like an Egyptian mummy), and eyes closed. The job of the circle is to not let the person fall to the ground as they move him or her. The center person falls, keeping his or her legs and body rigid, and is caught and pushed back up by the people in the circle. To begin with, the circle should be standing shoulder to shoulder so the center person's fall is not very far, then as the trust is built, the circle gradually moves outward until the person is no longer comfortable with how far they are falling before being caught.

Trust game: Discovery walk.

This game is done in pairs, one partner is the leader and the other is the blind walker. The leader's job is to take his or her partner on a walk, either around the room or around campus, whichever is allowed, and have them experience the world through their other senses and not through sight. This is designed to make students more perceptive and encourage them to notice more about their surroundings. The leader should have the partner feel different types of ground, they should find ways to lead them around, under, or over things, and they should have them touch or smell things along the way. This walk is designed to be a pleasant experience so the leader's job is to take care of the partner, not to scare or gross them out. The final job is to find something beautiful for the partner to see when they open their eyes at the end of the walk. After one person has led it is time to switch and have the partner who was blind be the leader. This game will take

time, so make sure you either have clear time and space limits or be ready to dedicate the entire class to the experience.

Human knot.

For this game the group must begin in a living circle that is as tight as possible (closer than shoulder to shoulder even)! Then each person must grab the hand of two different people who are not standing next to him or her. The more people who reach across each other the more complex the knot becomes. Once everyone has each other's hands the game begins. The goal is to untie the knot that has been created, the only rule is that people must hold each other's hands exactly as they are (some flexibility comes in if it is impossible for someone to move based on hand position, or if it becomes seemingly dangerous for a person's wrist). Participants can coach each other through the process, there will be times when people have to crawl between, under, or step over each other's arms so it is important that everyone is comfortable being in close proximity. If you have students who are unable to do this type of activity you can have them be the "coaches" who tell everyone how to untie instead of having those in the knot do that. There will be times when the knot turns into a figure eight, or there will be some people facing backward, these are normal and acceptable outcomes because the purpose is team-building and communication, not a perfect circle!

Imaginary tug-of-war.

In this game the class is broken up into four teams. Teams one and three root for each other and teams two and four root for each other. Teams one and two play first. There is an imaginary rope so both teams have to work together to make the tug-of-war

look real. The first step is to decide on the size of the rope, all the players must have the same space within their grip for it to look like a single rope is being pulled. Next, within each team there must be agreement on where the rope is and when they are pulling. Finally, between the teams there must always be the same amount of space so we know the rope does not stretch, in other words both teams cannot be pulling each other backward at the same time. When the first game has been decided it is time for the rooting teams to play and the players to root for their partner teams. This can be a complex pantomime so it might work best to do this game after other pantomime activities have been introduced so students are familiar with the concept and practice.

Winkum.

This game requires half of the players to be sitting in chairs and the other half to stand behind them. The chairs are placed in a circle facing inward. The players sitting in the chairs try to move around the circle and the players standing behind the chairs try to keep them seated. In order to move, two seated players must wink at each other and then get out of their chairs without getting tagged. The standing players must have their eyes closed and their hands on the back of the chair, if they think their player is moving then the standing players try to tag them. If both players successfully get out of their chairs without being tagged then they trade chairs, if only one player gets out then that player can choose to go back to his or her chair or switch to standing behind the chair. Either put a time limit or a tag limit on each round so that players in the chair take turns standing behind and those standing get a turn to sit. This can be a game that students want to play often so they can master the technique of getting out of their chairs, but it

can also result in some bruises or rug burn from student trying to slide or fall out of their chairs.

Circle-dash.

This game is played in a living circle and has at least one person who is "it" inside the circle. The goal of the game is to be part of the circle and not be "it." The players around the circle may move at any time with the person next to them or with someone across from them. To move the players must make eye contact and agree to move at the same time, miscommunication in eye contact can often cause an odd number of players to move at once, leaving them vulnerable to becoming "it." When they move, the player who is "it" tries to take their place within the circle, similar to musical chairs or duck-duck-goose. If "it" is successful at becoming part of the circle, then the player who has lost his or her spot becomes "it" and must wait for others to dash in order to take back a place in the circle. To make the game harder, have more than one person as "it." If students are not trying to dash then start a count-down and let them know that if no one has dashed by the end of it then you will randomly choose someone to become "it." This game can get a little physical when students are confident because more than one pair may dash at once, causing some traffic in the center; encourage all players to be careful with their movements and to not lose awareness of those around them as they move.

Tongue-twisters.

Purpose and goals.

Tongue-twisters are important for performers because it warms up their mouths and faces, helps them to practice enunciation and projection, and is a way to take the

mind off of other things in preparation for performance. I have some tongue-twisters listed here, it is by no means an exhaustive list, and having students invent their own tongue-twisters is a great exercise that can help add to your own list.

Tongue-twisters.

Aluminum linoleum. *(Repeat multiple times.)*

Black bug's blood. *(Repeat multiple times.)*

Pineapple, watermelon. *(Repeat multiple times. Mostly focus on enunciation.)*

Red leather, yellow leather. *(Repeat multiple times.)*

Rubber baby buggy bumper. *(Repeat multiple times.)*

Toy boat. *(Repeat multiple times.)*

A box of biscuits, a box of mixed biscuits, a box of mixed biscuits and a biscuit mixer.

How much wood would a woodchuck chuck if a woodchuck could chuck wood?

Sally sells sea shells by the sea shore. See the shells that Sally sells?

Unique New York, unique New York, you know you need unique New York.

Betty Botter bought some butter but she said, "This butter's bitter. If I put it in my batter, it will make my batter bitter." So Betty Botter bought some better butter to make her batter better.

Green gloomy gobblers gobbled at the gaggle. Don't gaggle at the goslings or you'll make the gaggle giggle.

One smart fellow, he felt smart. Two smart fellows, they both felt smart. Three smart fellows, they all felt smart.

The sea ceaseth and sufficeth thus, which causeth us to say: the leathe police dismisseth us, which causeth us dismay.

Mary Mac's mother's making Mary Mac marry me, and my mother's making me marry Mary Mac. I'm gonna marry Mary so my Mary will take care of me. We'll all be making merry when I marry Mary Mac. *(This is the chorus to a song, the sheet music can be found online if you prefer to teach the students to sing it. I learned it at a Renaissance Faire.)*

Whether the weather is cold, whether the weather is hot, we'll be together whatever the weather, whether we like it or not. *(This twister's focus is on the difference between the "wh" sound and the lone "w" sound. To clarify to the listener, the "wh" is spoken as if it is "hw" which causes slightly more air around the beginning of the word.)*

Songs.

Purposes and goals.

Vocal warm-ups are as important as physical. To make these warm-ups more fun and challenging it helps to put a twist on familiar practices. Beyond tongue-twisters, singing familiar songs can help loosen students up vocally because singing is better for the vocal chords than speaking. The exercises described here are designed to take the familiar and make it strange, which brings about a melodic version of a tongue-twister. The songs below are only a few that I have worked with, please use songs that you and your students are familiar with or make up your own. As just a vocal warm up, sing familiar hymns, patriotic songs, the school song, or even the alphabet. To make it more interesting, do one of the twists given below.

My bonnie lies over the ocean.

This song helps with intervals because it has larger jumps within the octave than many familiar songs. It can also be used as a physical warm-up by requiring a movement on every "b" word. One that I have used is to stand or sit on every "b" word, there will always be people who either miss a word or add a word and end up being the only ones standing at the end, which makes it even more amusing. The full lyrics are:

My bonnie lies over the ocean, my bonnie lies over the sea, my bonnie lies over the ocean, so bring back my bonnie to me. Bring back, bring back, oh bring back my bonnie to me, to me! Bring back, bring back, oh bring back my bonnie to me.

Take me out to the ball game.

A very challenging twist can be added to this song, or any other but I have used it most often with this one. Use the exact same melody and rhythm but begin the song from a different place, such as "ball" instead of "take." To do this it is helpful to have the words displayed where people can read them and possibly have someone pointing to the word you should be singing. The challenge is to not just jump in the melody to where the words of the song usually go. The full lyrics are:

Take me out to the ball game; take me out to the crowd. Buy me some peanuts and cracker jacks, I don't care if I never come back for it's root, root, root for the home team, if they don't win it's a shame. For it's one, two, three strikes you're out at the old ball game!

Row, row, row your boat.

A few things can be done with this song. One is to sing the words backwards while keeping the melody the same, so begin with “dream, a, but is life” instead of “row, row, row your boat.” Another is to use alternate words that mean the same thing, I have the lyrics to one alternate version below, but it can be fun for students to come up with their own as a paraphrasing activity. The key is to keep the words similar enough for the rhythm of the song to still work. The full lyrics are:

Row, row, row your boat gently down the stream. Merrily, merrily, merrily, merrily, life is but a dream.

The alternative lyrics I have sung are:

Propel, propel, propel thy craft softly through the water. Ecstatically, ecstatically, ecstatically, ecstatically, existence is merely an illusion.

Geographical fugue.

This song is a chant focused on rhythm, enunciation, and variations in pitch and volume. There is nothing that you should do to twist this song because it is difficult enough on its own. Once the students have mastered it as a whole it is designed to be done in a round with at least three parts so the places overlap to enhance the consonant sounds and give further layers of rhythm. I suggest listening to versions of it online if you are not familiar with the song already. The full lyrics are:

Trinidad! And the big Mississippi, and the town Honolulu, and the lake Titicaca. The Popocatepetl is not in Canada, rather in Mexico, Mexico, Mexico! Canada, Málaga,

Rimini, Brindisi, Canada, Málaga, Rimini, Brindisi. Yes, Tibet, Tibet, Tibet, Tibet. Nagasaki! Yokohama! Nagasaki! Yokohama! (Repeat until finished.)

Rhythm and speaking.

Purpose and goals.

The following games are all played in a living circle. Some games are competitive in the sense that participants who make mistakes are sent to the "end" of the circle, but all games are designed to be played repeatedly, help students accept and learn from mistakes, and help with on-the-spot thinking and multi-tasking. For stage performance it is important for students to know how to do physical actions while thinking about their dialogue. These games teach participants this by using repetitious mechanical actions as a "distraction" from the script that is simple enough to quickly recover from mistakes.

Call-up

This game is designed to advance with the students. There is a pattern of claps that is followed by a call to pass from one person to the next. Participants get into small groups of at least four players, and generally no larger than ten players, and sit in a circle with their legs crossed in front of them. Choose a "leader" who will begin the game, this person is given the title of "One." From the leader, count off all the way around the circle so that each person now has a number. Then, as a group, practice the following clap pattern: two hits with both hands on the thighs, two claps, and two snaps, one hand at a time. Once the pattern is comfortable, add in the call, which is to say your own number on the first snap and the number of the person you are passing to on the second

snap, as if saying, "*I* am passing to *You*." Have the leader begin this practice by calling out "One, Two" and continue around the circle in numerical order. Once the practice round is complete, the game begins again with the leader calling out a number combination, but this time "One" may be followed by any number in the group so everyone must be alert and ready to receive and pass. The key is to keep the call in rhythm because the entire group is continuously doing the slap, clap, snap pattern. If a person in the group gets off the rhythm when their turn to call comes around, then they take a round of the slap, clap, snap to get back in and then make their call. The group's goal is to keep everyone together. One variation could be to use this as an advanced name game and to call with names instead of numbers, the complexity there is that names often take up more time to say than numbers.

To make this game advanced, introduce the use of gestus in place of numbers. Have each person choose a gesture and sound combination that can be done in the time of a snap and present these one at a time to the group. The group will practice each person's gestus a couple times to make sure they have it correctly before moving on to the next person. Repeat the practice round of passing in order around the circle just to get used to moving quickly from one gestus to another and then begin the game. This version is trickier because it takes a lot to remember each person's gestus so it is better to play in groups of four or five; groups can always be mixed up after several minutes of solid play so that the challenge continues (students would keep their gestus for the full day but should try to change it if playing again another day). Also, because of the increased complexity, it is likely that pauses will be needed between calls, encourage students to

just try what they can remember and see if they can pass five times or ten times without a single pause. Putting the specific numerical challenge to the game can motivate them to stay focused. But again, this will be hard work for some students so remind the class to support each other in succeeding rather than get upset with the seeming failure of not reaching that numerical goal.

Who killed King John?

This game is played in a living circle; the leader is the "King" or "Queen" and everyone counts off beginning with "One" for the person to the leader's left. The game follows a specific script. First teach and practice the script and then move on to adding the rules of the game. Have students get into the circle and then coach them through the lines as a group before doing a practice round as if in a game. The script is as follows:

Leader (King or Queen) to Number One: "Who killed King John?"

Number One: "Number ___ killed King John."

The number named: "Not I killed King John."

King/Queen: "Then who killed King John?"

The number named: "Number ___ killed King John."

The pattern is repeated until someone makes a mistake in the script or pauses longer than average. The person who committed the error must go to the "end" of the circle (the place directly to the right of the King/Queen). When a person moves in, out, or around the circle everyone must number off again and the game starts over with the King or Queen asking One "Who killed King John?"

With scripted games, it is generally a good idea to allow the first few rounds of play to be "free," meaning no one has to move when they make a mistake but the game starts over to get that pattern down. After a few rounds, implement the moving to the end of the circle and renumbering, this way you are slowly introducing the complexity and not overwhelming the game with rules at the start. To make the game more advanced, require students to mimic the vocal pattern of the person who spoke before them, or give specific accents to use or characters that students must try to express.

Prince of Paris.

This game is also played in a living circle and has a specific script. The Leader is not part of the circle but moves around the middle of the circle, facing each person as they speak to them; it is easiest for the teacher to begin as the leader. The Leader chooses a person to be "One" and then the circle is counted off from there. The pace of the game is set by the Leader because he or she has more to say than the other players. The script is as follows:

Leader: "The Prince of Paris has lost his hat and number___ knows where to find it."

Number named: "Who sir, me sir?"

Leader: "Yes sir, you sir."

Number named: "No sir, not I sir."

Leader: "Well then who, sir?"

Number named: "Number ___ sir."

At this point both the Leader and the person just identified have a line to say. If the Leader finishes their line before the player begins his or hers then the player is "out" and must go to the end of the circle. The Leader's line is "Number ___ go to the end of the class." and the player's line is "Who sir, me sir?" in response to the accusation of stealing the hat. The first several times of playing it is probably best to not have the Leader send people to the end very fast or at all because the players are still dealing with learning the script. Again, to make the game more advanced you can require students to mimic each other, use specific accents, or act like characters they are familiar with or working on. Also, the Leader can increase the tempo of sending people to the end of the class to increase the difficulty.

One frog.

This game is played in a living circle, either standing or sitting, and has a specific script and rhythm. The rhythm is made by everyone slapping their thighs, then clapping their hands, and then snapping twice, one hand at a time. The snaps are the beats during which the words are spoken as close to the rhythm as possible. The faster the rhythm is, the more difficult the game will become. The script begins with the Leader, there are no numbers to count off but the goal is to get to the "front" of the circle and become the new Leader. When a mistake is made, the person responsible must go to the "end" of the circle and the leader begins the game over again. The script is as follows:

Leader: "One frog."

Player One: "Two eyes."

Player Two: "Four legs."

Player Three: “Ker-plunk.”

Player Four: “In the puddle.”

Leader: “Two frogs.”

Player One: “Four eyes.”

Player Two: “Eight legs.”

Player Three: “Ker-plunk.”

Player Four: “Ker-plunk.”

Player Five: “In the puddle.”

Player Six: “In the puddle.”

The pattern is continued, always starting with the Leader saying the number of frogs and then Player One has the number of eyes, Player Two has the number of legs, and so forth. The number of frogs is always the same as the number of “Ker-plunks” and “In the puddles.” This game is best played in smaller groups, perhaps ten or less, because the last several players have to wait two or three rounds to get a turn if the group gets too large. When the frogs multiply and every player has a line, the pattern continues around the circle until the last “In the puddle” has been said before the Leader counts the next frog. That means that the Leader and first two Players may also say a “Ker-plunk” or “In the puddle” on the way around and everyone must keep track of the number of frogs versus how many times those lines have been said. The ways to make mistakes in this game are to do the math wrong (saying six legs instead of four or eight, for example), say the wrong body part, say the wrong line, or speak over another person (such as the Leader beginning with the next round of frogs before the last “In the puddle”).

Who stole the cookies?

This game is played in a living circle with players counted off from one. There is no real leader for this game but Number One does begin each new round after a player has gotten "out" and must move to the "end" of the circle. There is a script, which is often already familiar to the students, and each player must say the lines in order and on time so they can continue. The script is as follows:

Group in unison: "Who stole the cookies from the cookie jar?"

Number One: "Number ___ stole the cookies from the cookie jar!"

The number named: "Who me?"

Number One: "Yes you."

The number named: "Couldn't be!"

Number One: "Then who?"

The number named: "Number ___ stole the cookies from the cookie jar."

At this point the person who has just accused someone else of stealing the cookies takes over the lines "yes you" and "then who?" in response to the protests of the accused. The pattern of taking over as "accuser" repeats until someone makes a mistake, starting the game again with new numbers for those who were after the player moving and with Number One as the accuser. Possibly the most humorous mistake in this game is a player accusing themselves of stealing the cookies!

Eurhythmics

Purpose and goals.

Eurhythmics is the study of movement in rhythm; it is often tied in with dance studies but is a helpful tool for all performers to have. The purpose of these activities is to train the body to do two or more things, which may oppose each other at first, simultaneously. It is also to help performers learn rhythm, which helps in their understanding of appropriate tempo and meter for speaking, moving, and also reacting to what they see or hear on stage. These exercises are very similar to the rhythm and speaking games described above, but their focus is more inward and there is no "winning," only improving personally. These activities are things that may be only necessary to introduce as a whole class and then, when you are making time for eurhythmics, students choose their "hard work" to focus on and do things individually or in small groups. These are also exercises you can encourage students to try at home.

Counting games: Skip numbers.

This game is played in a living circle (as are the other two counting games). The leader chooses which number and its multiples will be skipped. Generally the number seven is the best to skip because it shows up irregularly. The number being skipped cannot be either by itself or part of another number, so 17 and 27 would have to be skipped because they have the number seven and 14 and 21 would have to be skipped because they are multiples of seven. One participant begins counting at "one" and then the numbers are said in sequence around the circle, the skipped numbers are left out as if they do not exist in the normal counting sequence so when the number "six" is given, the

next person says "eight." This will take some practice, it is designed to force people to think ahead and to challenge their instinctive responses so they are conscious of their thoughts.

Counting games: Number clap.

This game was created by Michele George and taught to me by Steve Kent. In a living circle the participants try to count out the four beat "measures" but substituting a clap (X) for one of the numbers each measure (X234, 1X34, 12X3, 123X, repeat). The leader chooses a tempo to begin the game with by counting out loud, "one, two, three, four;" it is good to begin with a moderate tempo so that students have time to think without having great pauses between turns. The tempo is given in front of one participant who joins in on the second "one" by clapping instead of saying the number. From there, the pattern is repeated around the circle; the leader may change the tempo at any time by calling out a faster one and the participants must adjust to the new tempo. When there are mistakes, the following participants must correct them by getting back to the number or clap they were supposed to say rather than follow the mistaken pattern. The goal is to eliminate the reaction to mistakes.

Counting games: Accordion numbers.

This game was also created by Michele George and taught by Steve Kent. It is played the same way as the two games above, in a living circle with counting numbers in a sequence. The sequence for this game is a little more complicated, the participants count from one to seven and back again, then to six and back, then five and back, and so on. When the numbers have gotten all the way down to one, they begin to count up

again, adding two, three, four, five, six, and seven back into the sequence one round at a time. If the sequence were written as a number it would look like this: 123456**7**654321 2345**6**54321234**5**432123**4**3212**3**21**2**1**1**1**2**12**3**2123**4**321234**5**43212345**6**54 3212345 6**7**654321 2345**6**54321 and so on. I put the numbers being counted up to in bold so the pattern is easier to see. Mistakes will happen; the goal is to find a way to correct them without reacting and ending the game.

Hand shapes

This game is one that can be done individually after the various tasks are explained or demonstrated. The goal is to make a shape in the air using the index finger of one hand to outline it while the other hand is doing a similar task. First, students will draw a triangle with their dominant hand, then they will draw one the same way with their non-dominant hand. They should start at the top point of the triangle and go to the right bottom point, the across the bottom to the left bottom point, then back up to the top point. Then they will do two triangles side by side, one with each hand. After this is comfortable, they will move onto doing triangles in opposite directions, one starting at the top and going to the right, the other starting at the top and going to the left. This pattern of progression will be repeated with squares and circles before moving on.

The next level of difficulty is to mix the shapes together, beginning with a square and a triangle. Students choose which hand will do which shape and they begin in the same direction, one hand doing a square and the other a triangle. Then they will change the direction of one hand so they are making the shapes in opposite directions (one going to the right from the top point and one going to the left from the top point). Finally, they

will switch the shapes to the opposite hands, so if they were making a square with their right hand, they are now making it with their left and the triangle is being made with their right. The sequence of directions is repeated. Finally, students will do a straight-edged shape (square or triangle) in one hand and a circle in the other. Again the sequence of going the same direction, then the opposite, and then switching hands is repeated.

These hand shape exercises are designed to challenge students in their spatial abilities and in their kinesthetic abilities. They can be done at any time and can be used a part of a warm-up or as a task to quietly fill time if they have finished early or you need to prepare something, meet with students one-on-one, or just when they are bored.

Drummer's exercise

This is an exercise that set drummers use to train their limbs to move to different rhythms. One leg does the base only on the down beat, another does the top-hat on one and three, one hand drums on every beat, and the other does double-time. The same exercise can be done without a drum set. This is a highly kinesthetic exercise so it will be very difficult for some people, there are four parts and it could help to do each one at a time and then build up to doing all four simultaneously. This exercise is done on a four count pattern:

Tap one foot on the first of every four counts (tap, two, three, four).

Tap the other foot on counts one and three (tap, two, tap, four).

Pat one hand on the thigh, arm rest, or table every count (pat, pat, pat, pat).

Pat the other hand twice for every count (pat-pat, pat-pat, pat-pat, pat-pat).

The challenge will come in not allowing all the limbs to do one job, and also in keeping the tempo steady.

Repeat my rhythm.

Everyone should sit on the floor in a living circle. The leader begins by creating a rhythm using the floor, his or her legs, arms, hands, feet, face, or anything else available to everyone in the circle (do not use instruments, only the body and floor). This first rhythm should be simple so that everyone can easily repeat it. The leader performs and then gives the direction it will move around the circle, every person has to repeat the rhythm as he or she heard it the first time, not allowing what the person before did to alter his or her own performance. When the rhythm comes back to the leader, he or she will perform the original one for everyone to hear again, then the leader will create a new rhythm and the process will repeat. Things to consider when making a rhythm are the importance of rests, using varied tempos, and for complexity, using simultaneous motions or sounds created by very different types of movement. This exercise can also be changed into a vocal exercise in which the leader says a line a specific way and it must be repeated around the circle the same way, with tone, inflection, pitch, and rhythm all staying consistent with the first performance.

Improvisation

Purposes and goals.

Improvisation games are designed to teach performers to think on their feet and to be aware of basic stage conventions even in stressful situations. The idea behind practicing improvisation is that if something should happen on stage that causes the scene

to go off track, a performer would have the experience to improvise a solution until the scene can be brought back to normal again. There are a few principles of improvisation that need to be covered before any games begin, the two most important rules being to never negate your partner and to not edit yourself. By negating your partner you are shutting down the creative suggestions he or she is giving and stopping the possible momentum that those suggestions can build. In addition, by editing yourself and your ideas as you improvise you are deciding against possible solutions before they are presented and tried out. While you are learning to improvise, let things that come up work themselves out so that you begin to learn what does and does not work and also so that you are less likely to get stuck in basic forms, this will allow you to be comfortable in a situation when you truly need to think fast and well.

Impulse.

Impulse work is the most basic improvisation form because there are no rules other than to not edit. As the teacher you will need a neutral instrument, such as a wooden block, that you can use to signal transitions with so that there is less suggestion in those moments. Have the students walk the space, just as they would in warm-ups, but give them no prompts as to how to walk or what to consider. When you hit the block one time that will be the signal for students to respond with the first thing they think of. When you hit the block twice it indicates to students to return to walking the space. First begin with having students create a pose or shape that represents what animal or object first comes to mind, then encourage students to do a movement, finally have students present the first gestus (movement and sound combination that is both repeatable and

carries a greater meaning in its combination) that they think of. Each of these phases should last several rounds and should be eased into over time. Impulse can be done as part of the warm-up walking the space; the main difference is that there is a moment in which the students must "perform" their thoughts rather than just let them be expressed as they come.

Object mime.

This exercise is designed to teach the basics of pantomime, namely how to give space and reality to an object that does not exist. It requires the teacher to have a list of possible items to pantomime without moving out of one's seat. The class will sit in a living circle and the teacher will pull out a "box" with something inside it. The box will be passed to the student either to the right or left of the teacher and he or she will open it to reveal the contents (one thing to start with is a pearl or diamond necklace, or something else that everyone might value or get excited about). The teacher will instruct the student to show the item and then pass it, but as the item is passed it changes into something different for each person. As the prompts change, encourage students to consider their reactions to each item, to consider how they would normally handle that item and how they could show what they are handling. The space between and in one's hands has a lot to do with showing the item because we see where it could fit. For example, a hairbrush can be indicated by making a loose fist and pretending to brush one's hair by passing that fist overhead, but if the fist is too tight, there is no room for the handle of the brush and we lose the effect. These items can be objects or small animals,

they can be appealing or disgusting, it is good to create an array of responses so that students can both practice and observe various ways of pantomiming.

Build a machine.

For this game, students must get in groups of five to ten and come up with a new machine. This machine can have any function they choose but to create the machine they each must do a single repetitive motion along with a single sound (a simple gestus). The group decides what order to line up in and they "turn on" and "run" their machine for the class. The class can guess what the machine does and then the group will give the name and description that they came up with. The less practical and more creative the machines are the better!

AB scenes.

This exercise focuses more on how to manipulate the same lines to have different meanings or tell different stories rather than on improvising the lines themselves. Each pair is given a set of six to ten lines that must be performed in order and as labeled by either speaker A or B. The challenge is to come up with a scenario and relationship that can make the lines make sense or give them deeper meaning. A couple examples of these scenes are below:

Example 1: A – Hello.

B – Hi there.

A – How are you?

B – And you?

A – Good to see you.

B – Have a nice day.

Example 2: A – The fish was fantastic.

B – I like the movie.

A – How was it?

B – You should swim more.

A – I didn't think so.

B – Not the best.

A – Say hi for me.

B – Try the chicken.

The lines have some relationship to each other but for the scene to make sense one would have to use plenty of body language and vocal inflection. It is easy to write your own AB scenes, just keep the lines short and try not to have too specific of an event in your head, that way the lines are more likely to be open to interpretation. Give students only a few minutes to rehearse what they want to do and then have them perform for the class. It can be fun to see how many interpretations of the same words they will come up with. Remember, they cannot add or subtract lines, the rest of the story must be filled in with body language and vocal intonations.

ABC improvisation.

This game requires teacher preparation; there must be several brief scenarios written out on strips of paper that a pair of students can randomly pull. Each pair will choose one of these scenarios at random, an example is a teacher catching a student texting in class, and will decide who plays what part and what the setting will be (this is a

great time to use rehearsal blocks but chairs and stools can work as well). Then the pair will perform their improvisation for the class. This is a verbal improvisation, however, the only lines allowed are the alphabet in order. Students must begin with the letter "a" and say each letter in order as their words, wherever one student leaves off, the other student must pick up with the next letter. After "z" comes "a" again and the cycle of letters is repeated. This way the words are not what is emphasized, it is the tone of voice and the body language that we focus on to tell the story.

After the pair is done with their scene (they decide when it is complete but if it is taking too long you may ask them to wrap it up or just be done where they are), the class gives suggestions of what they think the scenario was, then the pair reveals the actual prompt and the discussion moves to what was effective and what could have been more effective. Each pair should go the day they pull their scenario, if you want to spend more time than that would allow, have half the class choose a scenario one day and the other half the next day to make sure that students do not plan or rehearse outside of class.

Gestus alley.

This game requires an understanding of gestus, the combination of sound and gesture in a repeatable pattern that can have a greater meaning than either part. Participants create two lines facing each other with a large space between, like an alley. The alley is where the improvisation happens, and the lines are both the audience and the performers waiting to go on. The teacher chooses someone from each line to begin, they step into the alley and begin with the first motion and sound that come to mind, they repeat this combination until it holds meaning for them, and then they pass it on to

someone else in line. In order to pass the gestus, the person in the alley moves to face a person in line and makes eye contact, he or she continues the gestus until the person in line is repeating it correctly, then the two trade places and there is a new person in the alley.

Those who are passed a gestus in order to go into the alley must change one thing about the gestus before passing it on, the change can either be to the sound or the motion and must be organic, meaning that it seems to be a natural step from one to the other. For example, if someone was making a large hammering motion it would be natural for it to become throwing a ball but not for it to become eating from a plate; likewise, if someone were making very quiet humming noises it would be natural for that to become a song but not for it to become a famous speech. Of course the fact that the motion and sound inform each other can change whether or not the transition feels organic, it will be obvious if it is contrived or not.

At first the players in the alley should not interact with each other, each gestus should be informed only by the person creating it. After a few rounds with two people at a time, add another two or three people and give some time with the additional bodies, motions, and sounds so the players can adjust. After those several rounds, encourage those in the alley to begin to interact with each other. Each gestus still needs to be organic and a continuation of what came before, but now there are more ways to use the gestus because brief stories can develop as the participants interact, causing those watching to find different meanings as well.

Freeze tag.

This game begins with two players on stage. They are given a prompt to start off the scene, such as shopping for prom or fixing a flat tire, and they begin to improvise what happens. At any point the other players off stage can call out “freeze” and the two on stage must stop at that moment in whatever pose they happen to be in. The player who called out “freeze” must then come on stage and choose one person to replace. He or she takes over the pose of the original player and then begins a new scene, it cannot be a continuation of the old one, it must be completely different. This pattern is continued, players off stage call “freeze” and then replace those on stage. It is a good idea to require that players only have one turn until everyone in the group has been on stage so that the more outgoing students do not overshadow the ones who are less likely to volunteer quickly. Another consideration, of course, is to make sure that all the content is school appropriate.

What are you doing?

This is another game in which students take over for each other. For this game everyone makes a line and the first person is given a task, such as “making a sandwich,” which he or she must then pantomime. Once the performer has established the pantomime the next person in line steps forward and asks, “what are you doing?” to which the performer must reply with a task other than the one being pantomimed, for example, “washing an elephant.” Once the new task has been named the player who just stepped forward must begin pantomiming this task and the player who gave the task goes to the end of the line. The pattern continues until someone makes a mistake by saying

what he or she is doing instead of something else or not being able to pantomime the action stated. Anyone who makes a mistake is "out" and does not rejoin the line. This game can be played until only one player remains, or you can set a time limit and simply have the challenge be to stay "in" the entire time. As in any other improvisation exercise, the main concern is keeping the topic school appropriate while encouraging the students to go with their impulses and take risks.

Quantum leap.

This is an advanced improvisation game. Use two chair, blocks, or stools to set up a "doorway" between the two sides of the stage (left and right, not up and down). The game begins with three people, person one is on stage left, person two is the leaper, and person three is on stage right. The concept of the game is basically the same as the television series by the same name, if you are familiar with it, because the person leaping does not know what improvisation they are joining but must simply respond in character to whatever clues they are given. It is the job of the players on stage left and right of the "doorway" to begin the scenes with as many clues as possible any time a person "leaps" into their space. This includes any indication of location, relationship, and situation such as accents or titles. The complex part of the game is that once a scene has started either person can "leap" into the other scene, it is not set who is in what role so every person on stage must be ready to create an idea for two characters. After the players have had a few chances to explore it is time to give others a turn, you can either rotate out one person at a time or all three depending on how much time you have for the game.

Chapter 4

PERSONAL REFLECTIONS

The opportunity to broaden and deepen my own understanding of theatre education has been invaluable. Through this project I have learned that personal experience can be difficult to put into words. It was also difficult to narrow down the whole of my theatre education to the key concepts that would best illustrate and introduce the various elements that come together to create performances. Finally, perhaps the greatest challenge has been to write these things clearly enough for those without theatrical vocabulary or experience to understand what I mean.

During the process of writing this project I had the opportunity to teach high school English as a long-term substitute. That experience had a great deal of impact on my understanding of how to structure a curriculum plan as well as the amount of material that could be expected to be covered in a single year. Although I have a definite understanding of the subject, I felt like I was teaching a course I had only cursory training for because my background is in theatre whereas I was teaching English. I think this gave me a better perspective on how an English teacher might feel in a theatre course. I hope that this project will be of help in those situations.

I look forward to continuing my development of theatre curriculum and as a teacher. I am now confident that a full-time teaching position is something that I want to pursue and I still hold onto the hope that California will join with half of the states and establish a teaching credential for theatre.

Where to Go From Here: Building a Theatre Program

Although high school students should be introduced to many elements of theatre throughout their classes, I believe it is easiest and most beneficial to the training process and the students to begin with the basics of theatre performance. While not all students will want to be on stage, the need for learning to speak to a group with poise, confidence, and clarity will benefit them throughout life. Since many students only take one art class in high school to satisfy their graduation requirements it seems most logical to begin the theatre training with a class that has the greatest range of educational and life skill benefits. I also believe that in the building of a theatre program for high school, students respond best when they see results sooner rather than later.

By starting with performance it is possible to develop enough of an understanding of theatre as a whole for small-scale productions to begin. Once the base of text analysis from the actor's point of view is understood, as well as the basics of blocking, it is possible to teach students to direct each other in scenes. From there it is possible to expand toward stage design because students will already understand how to develop a concept from the text and can begin to learn how it can be visually manifested through more than blocking. Obviously it is possible to use sets and have students give input on blocking and scenery before they learn specifically how to direct and design, but the difference will come in the level of responsibility and the quality of work and thought required of the students as they progress into these other areas.

For high school students who only have time to take one art class each year it is important to have both options and a structured advancement within each art discipline.

In theatre this can be attained by a program offering yearly training in many areas through classes that both beginners and advanced practitioners can participate in. A student who wishes to study many aspects of theatre would have that chance as well as offering a student who wishes to specialize in one aspect to have the opportunity for advancing his or her skills. One key element to this type of program, however, would be a standard introductory class for all students to take. This class would be an overview of the history and roles of the theatre, as well as some basic instruction in performance, directing, and design considerations. I believe the curriculum I have written for this project fulfills this need. From there, students would be able to make informed choices about which area(s) they wish to study further and all students in the more advanced classes would come in with the same prior knowledge upon which to draw.

For a standard schedule in high school, students taking six classes for an entire year and teachers each having five classes they instruct, this author would structure a theatre program with two introductory courses and one class each of acting, directing, and designing every year. This assures that students who have taken the introductory courses always have their options open of what to study further and that there are enough places in the introductory classes for new students to explore theatre. Acting, directing, and designing are all based on creative and critical analysis of plays and incorporate other art forms so students are expected to be self-motivated to explore beyond the seemingly narrow scope of theatre. In addition, the related technical areas of stage management, construction, and stage crew positions will be incorporated into the directing and designing classes. With students trained in the basics of theatre production it is possible

to successfully create a fully realized show, which is the standard goal of American educational theatre training.

It will take time to build a theatre program, however, so the steps between having only an introduction class to having four different theatre classes would likely include developing a second year of general theatre. This second year would be structured like the first because it would cover a wide range of topics, including additional theatre history and more in depth performance and analysis techniques. This second year class could also introduce new performance styles, such as musical theatre or puppetry, and the students would have greater responsibilities for any school productions taking place. As more students become interested in the theatre program the specialty classes can be created in order to provide training specific to the interests of the students.

APPENDIX A

Visual and Performing Arts Content Standards for California Public Schools

Introduction

Dance, music, theatre, and the visual arts have endured in all cultures throughout the ages as a universal basic language. The arts convey knowledge and meaning not learned through the study of other subjects. Study in and through the arts employs a form of thinking and a way of knowing based on human judgment, invention, and imagination. Arts education offers students the opportunity to envision, set goals, determine a method to reach a goal and try it out, identify alternatives, evaluate, revise, solve problems, imagine, work collaboratively, and apply self-discipline. As they study and create in the arts, students use the potential of the human mind to its full and unique capacity. The visual and performing arts are a vital part of a well-rounded educational program for all students.

The *Visual and Performing Arts Content Standards for California Public Schools, Pre-kindergarten Through Grade Twelve,* represents a strong consensus on the skills, knowledge, and abilities in dance, music, theatre, and the visual arts that all students should be able to master at specific grade levels, pre-kindergarten through grade twelve, in California public schools.

The standards were built on the components of arts education contained in the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve,* which was adopted by the State Board of Education in 1996. The strands and standards in this publication describe the content that students need to master

by the end of each grade level (pre-kindergarten through grade eight) or cluster of grades (grades nine through twelve at the proficient and advanced levels). These standards were developed in response to Senate Bill 1390 (Murray), signed by Governor Gray Davis in September 2000. That bill calls for the adoption of visual and performing arts content standards by the California State Board of Education and states that instruction in the visual and performing arts should be made available to all students. However, as with standards in other curriculum areas, the bill does not require schools to follow the content standards. Nothing in the bill mandates an assessment of pupils in the visual or performing arts. As stated in the bill, “The content standards are intended to provide a framework for programs that a school may offer in the instruction of visual or performing arts.”

Format of the Arts Content Standards

For each arts discipline the content standards are grouped under five visual and performing arts strands: artistic perception; creative expression; historical and cultural context; aesthetic valuing; and connections, relations, and applications. At each grade level, pre-kindergarten through grade eight, content standards are specified for each strand. For students in grades nine through twelve, the proficient level of achievement can be attained at the end of one year of high school study within an arts discipline after the student has attained the level of achievement required of all students in grade eight. Many students also elect to take additional arts courses at the advanced level. That level can be attained at the end of a second year of high school study within an arts discipline after the proficient level of achievement has been attained.

These standards are written to apply to all students and at each grade level build on the knowledge and skills the student has gained in the earlier grades. When reading the standards at a particular grade level, one must know the standards for all previous grade levels to understand how expectations are based on prior learning.

An examination of the standards for any of the art forms at a given grade level will reveal overlaps and points of connection across the strands because the strands and the standards are intrinsically interrelated. For example, when working with a partner or small group in creating a dance sequence, the student is applying his or her skills and perceptions (Strand 1), is demonstrating proficiency in creative expression (Strand 2), and is reflecting on knowledge of the work of other dancers (Strand 3). In the same task the student is also participating in the critique process as he or she evaluates the dance sequence (Strand 4), is demonstrating skills in working with others, and is perhaps incorporating themes from other disciplines and reflecting on what a choreographer must know and be able to do (Strand 5). This publication is organized according to the four arts disciplines: dance, music, theatre, and the visual arts. A glossary of key terms is provided at the end of the standards for each of the arts.

Guiding Principles of the Arts Content Standards

Essential guiding principles for arts education programs are contained in the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve,* and are reflected throughout these content standards. First, the arts are core subjects, each containing a distinct body of knowledge and skills. Academic rigor is a basic characteristic of a comprehensive education in the arts, including the following:

- Learning through active practice, rehearsal, and creation or performance of works in the arts
- Reading about the arts and artists
- Researching, writing, and communicating about the arts
- Reflecting on the arts in thoughtful essay or journal writing on one's observations, feelings, and ideas about the arts
- Participating in arts criticism on the basis of observation, knowledge, and criteria

Another important goal of the standards is to help students make connections between concepts in all of the arts and across subject areas. The fifth strand in these standards requires the student to connect and apply what is learned in the arts to other art forms and subject areas and to careers.

The arts standards respect the multiplicity of cultures represented in California schools. They allow students to experience the arts from the perspectives of American culture and worldwide ethnic, racial, religious, and cultural groups.

Throughout the standards technology is recognized as an essential tool that enhances learning and expression in all the arts disciplines and provides for expanded forms of expression in digital and electronic media. New technologies for the arts, arts-related computer applications, and emerging arts-related careers are especially vital in California, where the demand for individuals with artistic skills and career orientations has been steadily growing in the vast arts and entertainment industry.

Delivery of a Standards-Based Arts Education Program

The standards identify what all students in California public schools should know and be able to do at each grade level. Nevertheless, local flexibility is maintained with these standards. Topics may be introduced and taught at one or two grade levels before mastery is expected. Decisions about how best to teach the standards are left to teachers and to school district staff. Although the standards do not specify how the curriculum should be delivered, they do inspire the use of a variety of teaching strategies, both teacher-directed and student-centered. Various grouping strategies (individuals, pairs, small groups, and large groups) provide opportunities for all students to succeed. All students should participate in dance, music, theatre, and the visual arts as performers and creators.

A comprehensive arts education program is composed of three modes of instruction:

1. Subject-centered arts instruction in dance, music, theatre, and the visual arts
2. Instruction connecting the arts disciplines
3. Instruction connecting the arts and other core subjects

Subject-centered arts instruction focuses on developing foundation skills in each arts discipline. Instruction connecting the arts disciplines does so in a well-planned, meaningful, focused way. Knowledge of two or more arts disciplines and skill in performing

Theatre Grades Nine Through Twelve - Proficient

1.0 ARTISTIC PERCEPTION: Processing, analyzing, and responding to sensory information through the language and skills unique to theatre.

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

Development of the vocabulary of theatre.

1.1 Use the vocabulary of theatre, such as *acting values, style, genre, design,* and *theme*, to describe theatrical experiences.

Comprehension and analysis of the elements of theatre.

1.2 Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing.

2.0 CREATIVE EXPRESSION: Creating, performing, and participating in theatre.

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

Development of theatrical skills.

2.1 Make acting choices, using script analysis, character research, reflection, through the rehearsal process

Theatre creation/invention in theatre.

2.2 Write dialogues and scenes, applying basic dramatic structure: exposition, complication, conflict, crises, climax, and resolution.

2.3 Design, produce, or perform scenes or plays from a variety of theatrical periods and styles, including Shakespearean and contemporary realism.

3.0 HISTORICAL AND CULTURAL CONTEXT: understanding the historical contributions and cultural dimensions of theatre.

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

Role and cultural significance of theatre.

3.1 Identify and compare how film, theatre, television, and electronic influence values and behaviors.

3.2 Describe the ways in which playwrights reflect and influence their culture in such works as *Raisin in the Sun, Antigone,* and the *Mahabarata.*

History of theatre.

3.3 Identify key figures, works, and trends in world theatrical history from various cultures and time periods.

4.0 AESTHETIC VALUING: Responding to, analyzing, and critiquing theatrical experiences.

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

Critical assessment of theatre.

4.1 Compare a traditional interpretation of a play with a nontraditional; defend the merits of the different interpretations.

Derivation of meaning from works of theatre.

4.2 Report on how a specific actor used drama to convey meaning in his or her performances.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS: Connecting and applying what is learned in theatre, film/video, and electronic media to other art forms and subject areas and to careers.

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

Connections and applications.

5.1 Describe how skills acquired in theatre may be applied to other careers.

Careers and career-related skills.

5.2 Manage time, prioritize responsibilities, and meet completion deadlines for a production as specified by group leaders, team members, or directors.

5.3 Demonstrate an understanding of the professional standards of the actor, director, scriptwriter, and technical artist, such as the requirements for union membership.

Note: The advanced level of achievement for students in grades nine through twelve can be attained at the end of a second year of high school study within the discipline of theatre and subsequent to the attainment of the proficient level of achievement.

Theatre Grades Nine Through Twelve - Advanced

1.0 ARTISTIC PERCEPTION: Processing, analyzing, and responding to sensory information through the language and skills unique to theatre.

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

Development of the vocabulary of theatre.

1.1 Use the vocabulary of theatre, such as *genre*, *style*, *acting values*, *theme*, and *design*, to describe theatrical experiences.

Comprehension and analysis of the elements of theatre.

1.2 Research, analyze, or serve as the dramaturg for a play in collaboration with the director, designer, or playwright.

1.3 Identify the use of metaphor, subtext, and symbolic elements in scripts and theatrical productions.

2.0 CREATIVE EXPRESSION: Creating, performing, and participating in theatre.

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

Development of theatrical skills.

2.1 Make acting choices, using script analysis, character research, reflection, create characters from classical, contemporary, realistic, and nonrealistic dramatic texts.

Creation/invention in theatre.

2.2 Improvise or write dialogues and scenes, applying basic dramatic structure (exposition, complication, crises, climax, and resolution) and including complex characters with unique dialogue that motivates the action.

2.3 Work collaboratively as designer, producer, or actor to meet directorial goals in scenes and plays from a variety of contemporary and classical playwrights.

3.0 HISTORICAL AND CULTURAL CONTEXT: Understanding the historical contributions and cultural dimensions of theatre.

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

Role and cultural significance of theatre.

3.1 Research and perform monologues in various historical and cultural accurate and consistent physical mannerisms and dialect.

History of theatre.

3.2 Analyze the impact of traditional and nontraditional theatre, film, television, and electronic media on society.

3.3 Perform, design, or direct theatre pieces in specific theatrical styles, including classics by such playwrights as Sophocles, Shakespeare, Lope de Vega, Aphra Behn, Moliere, and Chekhov.

3.4 Compare and contrast specific styles and forms of world theatre. For example, differentiate between Elizabethan comedy and Restoration farce.

4.0 AESTHETIC VALUING: Responding to, analyzing, and critiquing theatrical experiences.

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

4.1 Use complex evaluation criteria and terminology to compare and genres of dramatic literature.

4.2 Draw conclusions about the effectiveness of informal and formal productions, films/ videos, or electronic media on the basis of intent, structure, and quality of the work.

Derivation of meaning from works of theatre.

4.3 Develop a thesis based on research as to why people create theatre.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS: Connecting and applying what is learned in theatre, film/video, and electronic media to other art forms and subject areas and to careers.

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

Connections and applications.

5.1 Create projects in other school courses or places of employment, and processes from the study and practice of theatre, film/video, and electronic media.

Careers and career-related skills.

5.2 Demonstrate the ability to create rehearsal schedules, set deadlines, organize priorities, and identify needs and resources when participating in the production of a play or scene.

5.3 Communicate creative, design, and directorial choices to ensemble members, using leadership skills, aesthetic judgment, or problem-solving skills.

5.4 Develop advanced or entry-level competencies for a career in an artistic or technical field in the theatrical arts.

Glossary of Terms Used in the Theatre Content Standards

Acting: areas See *center stage, downstage, stage left, stage right, and upstage.*

Actor: A person, male or female, who performs a role in a play or an entertainment.

Actor's position: The orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).

Antagonist: A person, a situation, or the protagonist's own inner conflict in opposition to his or her goals.

Articulation: The clear and precise pronunciation of words.

Blocking: The planning and working out of the movements of actors on stage.

Body positions: See *actor's position.*

Catharsis: The purification or purgation of the emotions (as pity and fear) caused in a tragedy.

Center stage: The center of the acting area.

Character: The personality or part an actor re-creates.

Characterization: The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.

Climax: The point of highest dramatic tension or a major turning point in the action.

Cold reading: A reading of a script done by actors who have not previously reviewed the play.

Collaboration: The act of working together in a joint intellectual effort.

Commedia dell'arte: A professional form of theatrical improvisation, developed in Italy in the 1500s, featuring stock characters and standardized plots.

Complication: See *rising action.*

Conflict: The opposition of persons or forces giving rise to dramatic action in a play.

Context: The interrelated conditions in which a play exists or occurs.

Conventions of theatre: See *theatrical conventions.*

Costume: Any clothing worn by an actor on stage during a performance.

Creative drama: An improvisational, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect on human experiences.

Crisis: A decisive point in the plot of a play on which the outcome of the remaining actions depends.

Critique: Opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of the actors or the production itself.

Cue: A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.

Denouement: The final resolution of the conflict in a plot.

Design: The creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup.

Dialogue: The conversation between actors on stage.

Diction: The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself.

Directing: The art and technique of bringing the elements of theatre together to make a play.

Director: The person who oversees the entire process of staging a production.

Downstage: The stage area toward the audience.

Dramatic play: Children's creation of scenes when they play "pretend."

Dramatic structure: The special literary style in which plays are written.

Dramaturg: A person who provides specific in-depth knowledge and literary resources to a director, producer, theatre company, or even the audience.

Dress rehearsals: The final few rehearsals just prior to opening night in which the show is run with full technical elements. Full costumes and makeup are worn.

Electronic media: Means of communication characterized by the use of technology (e.g., radio, television, and the Internet).

Elizabethan theatre: The theatre of England during the reign of Queen Elizabeth I and often extended to the close of the theatres in 1640.

Ensemble: A group of theatrical artists working together to create a theatrical production.

Epic theatre: Theatrical movement of the early 1920s and 1930 characterized by the use of such artificial devices as cartoons, posters, and film sequences distancing the audience from theatrical illusion and allowing focus on the play's message.

Exposition: Detailed information revealing the facts of a plot.

Farce: A comedy with exaggerated characterizations, abundant physical or visual humor, and, often, an improbable plot.

Form: The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (e.g., narrative form, short story form, dramatic form) or to patterns of meter, line, and rhymes (e.g., stanza form, verse form).

Formal theatre: Theatre that focuses on public performance in front of an audience and in which the final production is most important.

Genre: Literally, "kind" or "type." In literary and dramatic studies, genre refers to the main types of literary form, principally tragedy and comedy. The term can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific subgenres of tragedy and comedy, such as the comedy of manners.

Gesture: An expressive movement of the body or limbs.

Greek theatre: Theatrical events in honor of the god Dionysus that occurred in Ancient Greece and included play competitions and a chorus of masked actors.

Improvisation: A spontaneous style of theatre in which scenes are created without advance rehearsing or scripting.

Informal theatre: A theatrical performance that focuses on small presentations, such as one taking place in a classroom setting. Usually, it is not intended for public view.

Kabuki: One of the traditional forms of Japanese theatre, originating in the 1600s and combining stylized acting, costumes, makeup, and musical accompaniment.

Level: The height of an actor's head actor as determined by his or her body position (e.g., sitting, lying, standing, or elevated by an artificial means).

Makeup: Cosmetics and sometimes hairstyles that an actor wears on stage to emphasize facial features, historical periods, characterizations, and so forth.

Masks: Coverings worn over the face or part of the face of an actor to emphasize or neutralize facial characteristics.

Melodrama: A dramatic form popular in the 1800s and characterized by an emphasis on plot and physical action (versus characterization), cliff-hanging events, heart-tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone.

Mime: An ancient art form based on pantomime in which conventionalized gestures are used to express ideas rather than represent actions; also, a performer of mime.

Minstrel show: Musical theatre that usually consisted of performances of traditional African American music and dance provided by white actors in blackface and charac-terized by exploitive racial sterotypes.

Monologue: A long speech by a single character.

Motivation: A character's reason for doing or saying things in a play.

Musical theatre: A type of entertainment containing music, songs, and, usually, dance.

Noh: One of the traditional forms of Japanese theatre in which masked male actors use highly stylized dance and poetry to tell stories.

Objective: A character's goal or intention.

Pacing: The tempo of an entire theatrical performance.

Pageant: Any elaborate street presentation or a series of tableaux across a stage.

Pantomime: Acting without words through facial expression, gesture, and movement.

Pitch: The highness or lowness of the voice.

Play: The stage representation of an action or a story; a dramatic composition.

Playwright: A person who writes plays.

Production values: The critical elements of a production, such as acting, direction, lighting, costuming, sets, and makeup.

Projection: The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience.

Props (properties): Items carried on stage by an actor; small items on the set used by the actors.

Proscenium: The enlarged hole cut through a wall to allow the audience to view the stage. It is also called the proscenium arch. The archway is in a sense the frame for the action on the stage.

Protagonist: The main character of a play and the character with whom the audience identi-fies most strongly.

Puppetry: Almost anything brought to life by human hands to create a performance. Types of puppets include rod, hand, and marionette.

Reader's theatre: A performance created by actors reading script rather working from memory.

Rehearsal: Practice sessions in which the actors and technicians prepare for public perfor-mance through repetition.

Rising action: The middle part of a plot consisting of complications and discoveries that create conflict.

Run-through: A rehearsal moving from start to finish without stopping for corrections or notes.

Script: The written text of a play.

Sense memory: Memories of sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation.

Stage: The area where actors perform.

Stage crew: The backstage technical crew responsible for running the show. In small theatre companies the same persons build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain.

Stage manager: The director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.

Stage left: The left side of the stage from the perspective of an actor facing the audience.

Stage right: The right side of the stage from the perspective of an actor facing the audience.

Stock characters: Established characters, such as young lovers, neighborhood busybodies, sneaky villains, and overprotective fathers, who are immediately recognizable by an audience.

Style: The distinctive and unique manner in which a writer arranges words to achieve particular effects. Style essentially combines the idea to be expressed with the individuality of the author. These arrangements include individual word choices as well as such matters as the length and structure of sentences, tone, and use of irony.

Subtext: Information that is implied by a character but not stated by a character in dialogue, including actions and thoughts.

Tableau: A silent and motionless depiction of a scene created by actors, often from a picture. The plural is *tableaux.*

Text: Printed words, including dialogue and the stage directions for a script.

Theatre: The imitation or representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors, technicians, and playwrights; the place where dramatic performances take place.

Theatre of the absurd: Theatrical movement beginning in the 1950s in which playwrights created works representing the universe as unknowable and humankind's existence as meaningless.

Theatrical conventions: The established techniques, practices, and devices unique to theatrical productions.

Theatrical experiences: Events, activities, and productions associated with theatre, film/video, and electronic media.

Theatrical games: Noncompetitive games designed to develop acting skills and popularized by Viola Spolin.

Upstage: Used as a noun, the stage area away from the audience; used as a verb, to steal the focus of a scene.

Vocal projection: See *projection.*

Vocal quality: The characteristics of a voice, such as shrill, nasal, raspy, breathy, booming, and so forth.

Volume: The degree of loudness or intensity of a voice.

APPENDIX B

National Standards for Arts Education

Theatre

In grades 9-12, students view and construct dramatic works as metaphorical visions of life that embrace connotative meanings, juxtaposition, ambiguity, and varied interpretations. By creating, performing, analyzing, and critiquing dramatic performances, they develop a deeper understanding of personal issues and a broader worldview that includes global issues. Since theatre in all its forms reflects and affects life, students should learn about representative dramatic texts and performances and the place of that work and those events in history. Classroom work becomes more formalized with the advanced students participating in theatre, film, television, and electronic media productions.

1. Content standard: Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history.

Achievement standard, proficient:

Students

a. construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience.

Achievement standard, advanced:

Students

b. write theatre, film, television, or electronic media scripts in a variety of traditional and new forms that include original character with unique dialogue that motivates action.

2. Content standard: Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions.

Achievement standard, proficient:

Students

a. analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media.

b. compare and demonstrate various classical and contemporary acting techniques and methods.

c. in an ensemble create and sustain characters that communicate with audiences.

Achievement standard, advanced:

Students

d. demonstrate artistic discipline to achieve an ensemble in rehearsal and performance.

e. create consistent characters from classical, contemporary, realistic, and nonrealistic dramatic texts in informal and formal theatre, film, television, or electronic media productions.

3. Content standard: Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions.

Achievement standard, proficient:

Students

a. explain the basic physical and chemical properties of the technical aspects of theatre (such as light, color, electricity, paint, and makeup).
b. analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.
c. develop designs that use visual and aural elements to convey environments that clearly support the text.
d. apply technical knowledge and skills to collaboratively and safely create functional scenery, properties, lighting, sound, costumes, and makeup.
e. design coherent stage management, promotional, and business plans.

Achievement standard, advanced:

Students

f. explain how scientific and technological advances have impacted set, light, sound, and costume design and implementation for theatre, film, television, and electronic media productions.
g. collaborate with directors to develop unified production concepts that convey the metaphorical nature of the drama for informal and formal theatre, film, television, or electronic media productions.
h. safely construct and efficiently operate technical aspects of theatre, film, television, or electronic media productions.

i. create and reliably implement production schedules, stage management plans, promotional ideas, and business and front of house procedures for informal and formal theatre, film, television, or electronic media productions.

4. Content standard: Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions.

Achievement standard, proficient:

Students

a. develop multiple interpretations and visual and aural production choices for scripts and production ideas and choose those that are most interesting.
b. justify selections of text, interpretation, and visual and aural artistic choices.
c. effectively communicate directorial choices to a small ensemble for improvised or scripted scenes.

Achievement standard, advanced:

Students

d. explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, and electronic media productions.
e. collaborate with designers and actors to develop aesthetically unified production concepts for informal and formal theatre, film, television, or electronic media productions.
f. conduct auditions, cast actors, direct scenes, and conduct production meetings to achieve production goals.

5. Content standard: Researching by evaluating and synthesizing cultural and historical information to support artistic choices.

Achievement standard, proficient:

Students

a. identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.

Achievement standard, advanced:

Students

b. research and describe appropriate historical production designs, techniques, and performances from various cultures to assist in making artistic choices for informal and formal theatre, film, television, or electronic media productions.

6. Content standard: Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms.

Achievement standard, proficient:

Students

a. describe and compare the basic nature, materials, elements, and means of communicating in theatre, dramatics media, musical theatre, dance, music, and the visual arts.
b. determine how the nondramatic art forms are modified to enhance the expression of ideas and emotions in theatre.
c. illustrate the integration of several arts media in informal productions.

Achievement standard, advanced:

Students

d. compare the interpretive and expressive natures of several art forms in a specific culture or historical period.
e. compare the unique interpretive and expressive natures and aesthetic qualities of traditional arts from various cultures and historical periods with contemporary new art forms (such as performance art).
f. integrate several arts and/or media in theatre, film, television, or electronic media productions.

7. Content standard: Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions.

Achievement standard, proficient:

Students

a. construct social meanings from informal and formal productions and from dramatic performances from a variety of cultures and historical periods, and relate these to current personal, national, and international issues.
b. articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement.
c. analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.

d. constructively evaluate their own and others' collaborative efforts and artistic choices in informal and formal productions.

Achievement standard, advanced:

Students

e. construct personal meanings from nontraditional dramatic performances.

f. analyze, compare, and evaluate differing critiques of the same dramatic texts and performances.

g. critique several dramatic works in terms of other aesthetic philosophies (such as the underlying ethos of Greek drama, French classicism with its unities of time and place, Shakespeare and romantic forms, India classical drama, Japanese kabuki, and others).

h. analyze and evaluate critical comments about personal dramatic work explaining which points are most appropriate to inform further development of the work.

8. Content standard: Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and present.

Achievement standard, proficient:

Students

a. compare how similar themes are treated in drama from various cultures and historical period, illustrate with informal performances, and discuss how theatre can reveal universal concepts.

b. identify and compare the lives, works, and influence of representative theatre artists in various cultures and historical periods.

c. identify cultural and historical sources of American theatre and musical theatre.

d. analyze the effect of their own cultural experiences on their dramatic work.

Achievement standard, advanced:

Students

e. analyze the social and aesthetic impact of underrepresented theatre and film artists.

f. analyze the relationships among cultural values, freedom of artistic expression, ethics, and artistic choices in various cultures and historical periods.

g. analyze the development of dramatic forms, production practices, and theatrical traditions across cultures and historical periods and explain influences on contemporary theatre, film, television, and electronic media productions.

APPENDIX C

Opportunity to Learn Standards for Arts Education

Theatre Standards for High School (Grades 9 through 12)

Curriculum and scheduling.

1. A locally developed curriculum is updated annually and revised periodically. The document includes
    a. agreed-upon philosophy and goals of learning to be expected at each level,
    b. a sequential listing of learning experiences derived from the eight domains of theatre inquiry and expression,
    c. detailed lists of materials, equipment, educational media, local resources, and recommendations for their use,
    d. recommendations for time, space, and personnel necessary to carry out the planned learning experiences,
    e. statements of health and safety precautions and regulations established by district policy, local law, and federal regulations as specific to the needs of this discipline.
2. All theatre teachers and appropriate school personnel share in curriculum planning, evaluation, and revision.
3. Theatre curriculum documents are distributed to teachers, administrators, guidance counselors, and media center personnel.
4. Theatre is taught as a course of study, as well as used as an instructional tool for other curricular areas.

5. The theatre curriculum is a balanced and sequential program of script writing; acting; designing; directing; researching; comparing dramatic forms, genres, and styles; analyzing and construction meaning; and understanding context.
6. The theatre curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level.
7. Each theatre course meets daily for at least 45 minutes. Class size does not exceed the average class size for the school.
8. Performances by theatre classes may be presented to peers and the community as works in progress as well as fully realized productions.
9. All students have multiple opportunities to attend performances by community and touring theatre companies.
10. Guest artists enhance and strengthen the school curriculum.
11. Theatre instruction is provided for students with disabilities and special-education students.

Staffing.

1. Theatre is taught by specialists who possess the skills and knowledge to teach acting; design; play writing; directing; research; comparing art forms, styles, and genres; constructing meaning; and understanding context. Specialists' efforts are complemented by teachers from other disciplines who have the unique opportunity to make theatre a part of the daily life of the students and to integrate theatre into the total curriculum.

2. Theatre specialists meet the standards found in the American Alliance for Theatre and Education and the Speech Communication Association document, *Teacher Preparation and Certification Standards.*
3. In order for every student to have an adequately coordinated and articulated program of instruction, one theatre specialist in every district or school is designated as coordinator or administrator to provide leadership for the theatre program. This person is employed on a full-time basis for administration when the staff includes 25 or more theatre educators.

   The amount of administrative time is adjusted proportionately when the staff is smaller.
4. The number of theatre instructors is sufficient to teach the courses necessary to meet the standards and to direct the acting and technical aspects of safe and meaningful productions.
5. In order for every student to have reasonable access to the specialist's attention, the teacher-pupil ratio in a theatre class is no greater than 1:25.
6. Every theatre educator has a block of at least 30 minutes for preparation and evaluation each day, excluding time for lunch. Sufficient time for travel is calculated in the teaching loads of teachers required to move from one building to another.
7. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school arranges a regular program of in-service theatre education and includes two paid days per year for professional development activities.

8. Special education classes in theatre are no larger than other special education classes. Teacher aides are provided for special education classes in theatre if they are provided for other special education classes. If a student with a disability has an aide to assist in other classes, the aide also assists the student in theatre activities.
9. In order that special education students may receive adequate instruction, every theatre educator working with these students has received training in special education and for purposes of consultation, has convenient access to trained professionals in special education or drama therapy.

Materials and equipment.

1. The classroom or performance area contains flexible staging, some modular scenic units; rehearsal props and costumes; mood lighting instruments (e.g., colored floodlights) that can be dimmed; a record, tape or CD player, two computers with CD-ROM drives and access to the Internet; musical and sound effect instruments; overhead, slide, and filmstrip projectors; videotape camera, recorder, and monitor; fabric and costume pieces; literature collections for improvisations; play scripts; other research materials; records; tape recordings; videotapes; and films.
2. An annual budget is provided for the expenses of curricular, co-curricular, and extracurricular theater activities. An annual budget is provided for the purchase of books plays, audio- and videotapes, electronic materials, and other special supplies, materials, and equipment needed for the teaching of theatre and the expendable materials needed for productions.

3. All equipment is maintained in good repair and meets safety codes. An annual budget is provided for the repair, maintenance and replacement of equipment.

Facilities.

1. For instruction purposes a classroom (preferably carpeted) has adequate performance space to accommodate theatre activities, rehearsals, and learning. It contains movable student desks; a teacher's desk; worktables, chairs, chalkboards; bulletin boards; projection screen; outlets for intercom and monitor; lockable storage for books, audiovisuals, props, and costume pieces; and audiovisual and computer Internet hookup systems. This classroom is located near other arts rooms and in a part of the school where there may be rehearsals and improvisation at full volume.
2. There is a flexible theatre space that accommodates an audience of 100 to 150. Such a space is usually called a "theatre lab" or "black box theatre." It has blackout shutters on all widows, windows painted black, or no windows at all, in order to control light and bring more definition and focus to actors. A standard facility for a new or remodeled theatre space includes the following: It is 15 to 18 feet from floor to ceiling with catwalks suspended from the ceiling around the entire area for hanging lighting instruments and rigging curtains and scenery. Flexible seating is available to accommodate a variety of stage configurations. There is an outside entrance area for lobby and ticket sales and easy access to restroom and phone facilities. The facility contains acoustic treatment and soundproofing; noiseless climate control system; heat sensor sprinkler system to meet fire codes; emergency lighting system to meet fire codes; outlets for intercom and monitor systems; outlets for lighting and sound

equipment which should be wired independently; sound reinforcement; audiovisual hookup; control area for lighting, sound, and audiovisual equipment; electronic dimmer system with multiple preset capabilities; theatrical lighting instruments which are not permanently mounted; sound equipment; headsets; movable platforms and stackable chairs for audience seating; lockable storage for costumes, props, and stage craft materials located in an out-of-the-way place; modular scenic units; rehearsal tables and stools; and a box office with phone.

3. Schools that expect to produce musical theatre also have a fully realized theatre (as described in #5) to accommodate complex productions and large audiences.
4. The theatre instructor's office is located adjacent to classroom and theatre facilities. It contains a desk, chairs, drafting table, filing cabinet, flat tile, lockable storage, bulletin board, telephone operable for both incoming and outgoing calls after regular school hours, typewriter, computer, and printer.
5. For students to meet the Advanced Level, as designated in the *National Standards for Arts Education,* a fully realized theatre plant must be available for instruction. This theatre is a separate auditorium with a maximum seating capacity of 1,000. The most common configuration is the proscenium stage, but other viable options are thrust, arena, and open staging.

   Stage: Proscenium arch with fire safety curtain; heat sensor sprinkler system to meet fire codes; stage floor of unvarnished soft wood so that scenery can be securely attached to the stage floor, lights will not reflect, and actors will not slip; adequate backstage and wing space; trap doors in the stage floor; fly space that is at least

one-and-a-half the proscenium opening height; gridiron, catwalks, and fly gallery; counterweight fly system; light bridges; electric battens; act curtain; teaser and tormentor curtains colored black to absorb light and to highlight the actor; cyclorama; scrim curtain and drops on curtain tracks; wing space that is a minimum of one-half the proscenium opening width on each side; loading doors that open directly into the construction area; outlets for lighting and sound that are wired independently; work lights that can be operated by theatre and non theatre personnel; emergency lighting system to meet fire codes; outlets for intercom and monitor systems; sound reinforcement; audiovisual hookup; theatrical lighting instruments; sound equipment and headsets.

House: For optimum viewing, auditorium with raked or inclined seating with adequate sight lines; noiseless climate control system; acoustic treatment; timeable house lighting that can be operated by theatre and non theatre personnel and in cases of emergency; orchestra pit with circuits for lighting, cueing, and monitoring; orchestra pit cover that can be used as a thrust for the stage; lighting positions in beams, light trees, and portals; speaker positions; control booth for lighting, sound, and audiovisual; lobby with quiet crash-bar exit doors to meet fire codes; inner lobby or light lock area which separates the house from the lobby to eliminate outside noise and light during performance; box office; restroom and public phones; lobby seating; display area; marquee; kitchen facility for refreshments.

In addition to a separate theatre performance space, a grade 9-12 theatre program has complete support for the building and production of plays by students. Ideally, this support includes a design facility, a scenery and properties facility, costume shops, and makeup and dressing rooms. All areas have adequate storage for materials, supplies, and tools.

Design facility: The design facility has adequate work space so that designs I set, costume props, lights, and sound can be efficiently drafted. It contains drafting tables, worktables, stools, directional lighting instruments, drawing boards, adjustable drafting machines, bulletin and erasable boards, projections screens, file cabinets, computer, and printer. It has the following equipment and supplies:

T-squares
Triangles
Architect's rules
Templates
Compasses
Dividers
Protractors
Projectors
Reference books
Drawing paper
Tracing paper
Cardboard
Pencils and pens
Erasers
Colored markers
Paints
Brushes
Tape
Model materials

Scenery and properties facility: The construction and paint shop has adequate work space that is equivalent to the stage space. It has high ceilings and is adjacent to

the stage via wide access doors that are as tall as the proscenium. It has tall, wide-access dock doors that lead outdoors for loading and unloading supplies (e.g., lumber, furniture) and is parallel with the stage access doors. It has multiple electrical outlets, a dust-collecting and exhaust/ventilation system, and a deep sink with hot and cold running water with a paint well located next to it. The shop is lit with both incandescent and florescent lights and has the following equipment and supplies:

Large worktables
Sawhorses
Measuring and marking tools
Cutting tools
Gripping tools
Driving tools
Prying tools
Boring tools
Painting tools
Power tools
Safety equipment
Ladders
Shop vacuum
Trash containers
Lumber
Metal
Plastic
Fabric
Fasteners
Stage hardware
Paint
Rope
Chain
Wire and cable
Storage for tools, hardware, and fabrics
Fireproof cabinets for paint and flammable materials
Racks and bins for wood, metal, and plastic

Storage for scenery and platforms

Lockable storage for props and furniture

Lighting facility: The lighting facility includes a separate lighting booth located in the rear of the theatre house. The light booth may be located with the sound booth. It meets all fire and safety codes. It has a sliding view window that overlooks the stage and is soundproof. An electric dimmer system, patch panel, and control board with multiple preset capabilities are housed in the control booth. (The ideal is a computerized lighting system.) The booth is equipped with an intercom and monitor system that includes headsets. Instrument mounting positions include beam sockets and a front-of-house position for follow spots and projectors. All circuits in each position are wired independently. The lighting facility includes the following equipment and supplies:

Ellipsoidal reflector spotlights

Fresnel spotlights

Beam projectors

Cables and connectors

Flood lights

Follow spots

Trees and booms

Electrician's tape

White grease pencil

Lenses

Gel frames

Funnels

Strip lights

Lamps

Gel

Mounting clamps

Barn doors

Gobos

Tools

Storage box for color media

Wooden ladders for electrical safety

Lockable storage for lighting instruments, equipment and supplies

Sound facility: The sound facility includes a control booth located in the rear of the theatre house. It may be located within the light booth area. It has a sliding viewing window that overlooks the stage and is soundproof. It has a mixer system, an amplifier, speakers, a transmitter of a turntable, a CD player, two tape decks, a reel-to-reel tape deck, and radio tuner. It is equipped with an intercom and monitor systems that include headsets. For ideal sound mix, a separate mixing island area for the mixer board should be located in the house. Sound outlet or speaker positions need to be in the house beam, proscenium, and backstage. Microphone jacks are located on the stage apron, backstage in the wall and hanging positions, in the orchestra pit along with one in the control booth, and in the audience house. Intercom and monitor outlets are located in the light and sound booth, backstage, in the beam position, dressing rooms, box office and house lobby. A sound facility contains the following equipment and supplies:

Speaker patch panel

Sound effects machines

Portable sound equipment

Sound effect records

Blank recording tapes

Music records

Leader and timing tapes

Empty reels

Portable speakers

Microphones

Wireless microphones

Microphone stands

Lockable storage for sound instruments, equipment, and supplies

Costume facility: The costume facility has adequate work space; is free of dirt and paint; and contains cutting tables, sewing tables, chairs, and sewing machines. It has a fitting area with a dressing room, raised platform and mirror. An auxiliary laundry facility contains a sink with hot and cold running water, a washer and dryer, dye sink, table, and clothing rack. The room is lit with both incandescent and florescent lights. The costume facility includes the following equipment and supplies:

Measuring tools
Sewing tools
Cutting tools
Ironing tools
Metal working tools
Portable costume racks
Dress forms
Industrial sewing machine for repairing stage curtains, etc.
Lockable storage with racks for permanent costumes, footwear, and headgear, accessories and supplies.

Makeup and dressing facility: A minimum of two large rooms are required for the makeup and dressing facility which is connected to the stage. They are soundproof and have an intercom and monitoring system, contain makeup tables with mirrors surrounded with incandescent lights and with storage shelves beside each table. The makeup and dressing areas also contain toilets, wash basins, and a shower. Costume racks and full-length mirrors are needed in both rooms as are individual drawers and lockers for the safekeeping of actors' valuables and makeup. These areas should contain the following equipment and supplies:

Bases

Liners

Special effect makeup

Makeup removers

Sponges

Hair spray and whitener

Brushes

Wigs and wig stands

Closets for temporary storage of costumes

Lockable cabinets for makeup and wigs

Public relations facility: The public relations facility includes the publicity office, the box office, and lobby area. These areas have controlled access and contain the following equipment and supplies:

Worktables

Chairs

Telephone

Typewriter

Drafting equipment

Basic office supplies

File cabinet

Cash box

Calculator

Ticket rack

News release stationary

Ticket stub boxes

Theatre department stationary

Answering machine

Computer, printer, and software

APPENDIX D

Optional Lecture: Literary Analysis

There are two main types of analysis used in theatre: Aristotilian and historical. Other forms are acceptable as well but these are the most common and have the widest applicability in theatre and literature.

Aristotilian analysis.

- Aristotle was a student of Plato's, he was also highly interested in the theatre of the time, which was mostly tragedy, and he became known for his method of criticism as outline in his *Poetics*.
- Aristotle had six elements that he prioritized as the way to analyze a story, the last two apply specifically to plays, or these days films as well. Those six elements, in order are: Plot, Character, Theme, Diction (Language), Melody, and Spectacle.
- Plot was the most important element to Aristotle and he had many criteria to consider when analyzing the effectiveness of the plot.
    - The size of the plot must be long enough to convey the story, but short enough to still be unified. An incomplete story was just as bad as a story that had too many side plots.
    - The structure of the plot had to be logical. The beginning must have an inciting incident in which we can see immediate consequences without knowing why these things are happening. The middle of the story must be a cohesive series of actions. The end must reveal the causes of these actions and not incur further consequences on the characters.

  - The plot must be unified, having no departures from the overall action. In addition, the actions in the story must be plausible.
  - The plot must also build suspense through the story and the audience must not be certain of the outcome until it is revealed at the end.
  - Finally, the plot must have elements of irony, reversal (where things suddenly change, such as a character changing the side he or she is fighting for), discovery (something suddenly revealed, such as the true identity of a character), and mistake (generally linked to Hubris, which is explained below).
- The characters were also very important to Aristotle but had fewer criteria: they must be good but they cannot be perfect; they must be appropriate and true to type (villain, hero, lover) and to life within the world of the play; and they must be consistent.
- The theme of the play is the main idea or concept. It must be clear and worthwhile.
- The diction, or language choice, must fit both the play and the characters. The more carefully the words seem to be chosen, the better; this is indicated by how effective the language is in conveying the overall meaning.
- The melody or song used in the play (or these days it could be in a film) must only add to the story, it cannot take over and become the focus but be used only to support the action or character and to be a background element.

- The spectacle (what we would call special effects in films) must also be a supporting element. The story cannot rely on spectacle in order to be entertaining or significant; the spectacle adds to the story without taking it over.

Historical analysis.

- Historical analysis assumes the context in which the story was created and set in is significant. It is also used to analyze whether or not a story is true to its setting, whether or not there are historical influences that need to be accounted for in its understanding, and whether or not the setting of the story is necessary for its meaning.
- The two main influences that are considered in historical analysis are the social or political context of the writer and the story, and the aesthetic context.
- The social or political context takes into account the major institutions, such as the government, military, and religions. It also looks at the socio-economic structure of society, both in the story and in the writer's life, including social hierarchies and the economic circumstances. Finally, the definition of the individual is considered, namely how success is defined and what values are given the most importance.
- The aesthetic context refers to the definition and appreciation of beauty in all its forms. This requires a look at the art forms of the time and culture, the definition of "good" art, how human beauty is defined, and the definition of beauty or quality within the genre of the play.

APPENDIX E

Liz Lerman Technique

Liz Lerman is a dancer and dance instructor. She has created a form of artistic response that helps facilitate getting feedback that is constructive to continued creativity. I learned this process while at University of La Verne.

The Six Steps to Artistic Response

1. Affirmation: This is a time for people to share the growth that they saw, any particular choices or moments that they liked, or simply just to applaud and congratulate the performer. This is not a time to explain why something was enjoyable, that comes later.
2. Artist's questions: Before any additional feedback is given, the artist has the chance to ask any questions of the other performers, of the audience, or of the teacher. These questions should go beyond "did you like it?" The questions are generally about aspects the artist had been focusing on and making sure the message was clear or the goal was achieved.
3. Questions to the artist: Now is the time for the audience, other performers, or teacher to ask the artist any questions. This may include choices he or she made, questions about the process, or what he or she might have done differently, if anything.
4. Suggestions and opinions, if desired by the artist: This is the time when the reason that something was enjoyed, thoughts on how to improve, or things that were not enjoyed can be brought up. The format for this part is very specific: The person

who has a comment to make raises their hand and waits for the artist to call on them. When called on, he or she will say "I have a (suggestion/opinion), would you like to hear it?" At this point the artist can say "yes" or "no" and the person with the comment must accept the answer. This protects the artist from unwanted or overly negative feedback that could hamper the creative process. In the classroom it can be tricky to not have this become a popularity contest, but it also helps cut down on the time needed for discussion.

5. Discussion of concepts and issues: While the first four steps are taking place, if any major concepts or issues have come up, such as the way the classroom is set up, or the type of material students are interested in working with, they should be written on the board (or in your notes) to be discussed after the feedback specific to the performance has been given. This discussion can be tabled until a different day if time requires, but it would be good to address those issues sooner rather than later so the students feel like what they say matters, or so they understand the reason things will not or cannot change.
6. Scheduled one-on-one sessions: If something serious or personal comes up and a student feels they need time to meet with you one-on-one then at the end of the discussion (or the end of class that day) make yourself available to schedule a time to talk. Depending on the issue it is generally good to give some time between the discussion that brought it up and the one-on-one session because both you and the student will be more prepared and in a better space to discuss the matter. Be sure that you know what you are meeting for and that you have the

time to deal with it before you might be interrupted. Theatre can get very personal so having a clear policy for discussing things one-on-one can help make students feel safer.

While the first four steps are written for a single person as the "artist" it is possible for an entire group to be the focus. In this case you will need to act as more of a facilitator so that everyone in the group of artists has their time to speak as well as the ability to refuse to hear something. Comments from those outside the artist group need to be further clarified as being for the group or for a specific person, if it is for the group then everyone can decide to hear it or not, if it for one person then that person has the choice. The process will feel very formal and possibly too structured at first, but with practice the order of affirmations, questions, and comments will be second-nature and facilitation will be easier.

APPENDIX F

Lists of Plays

These plays are just a few suggestions from plays I am personally familiar with, please only use plays that you have recently read at least once so that you are able guide the students through their own discoveries and answer their questions accurately. Having variety among classes and years is good so students are introduced to more literature and styles as well as have less opportunity to copy what they have seen or heard, which forces them into their own creative process.

To get the rights to perform these plays for an audience apply to the publishing company, generally either Dramatists Play Service (dramtists.com) or Samuel French (samuelfrench.com). If neither company owns the rights, then contact the playwright, if possible. Rights to the play are not needed for in-class study, only for performances that an audience is paying to come see.

One-Act or Short Plays

American Century by Murphy Guyer

Car Wash by Louis Phillips

Everyman (Anonymous)

Sorry, Wrong Number by Lucille Fletcher

The Devil and Daniel Webster by Stephen Vincent Benet

The Lesson by Eugene Ionesco

The Marriage Proposal by Anton Checkhov

The Monkey's Paw by W.W. Jacobs

The Stronger by August Strindberg

Trifles by Susan Glaspell

There are many one-act anthologies available and you can search online at the publishing company sites noted above for suggestions based on type of story or character.

Full-Length Plays

Our Town by Thornton Wilder

Raisin in the Sun by Lorraine Hansberry

R.U.R. by Karel Capek

She Stoops to Conquer by Oliver Goldsmith

The Diary of Anne Frank by Frances Goodrich and Albert Hackett

The Inspector General by Nikolai Vasilievich Gogol

The Miracle Worker by William Gibson

The School for Scandal by Richard Brinsley Sheridan

You Can't Take It With You by George S. Kaufman and Moss Hart

The Crucible by Arthur Miller (Just about anything by Miller, short or long, is good because he is an iconic American playwright and has meaningful themes in his work.)

The Glass Menagerie by Tennessee Williams (Just about anything by Williams, short or long, is good because he, too, is an iconic American playwright and uses extended metaphors.)

The Importance of Being Earnest by Oscar Wilde (Just about anything by Wilde, short or long, is good because of his wit and comedy.)

The Physician in Spite of Himself by Moliere (Just about anything by Moliere, short or long, because his work is ironic and comedic, which students enjoy.)

A few good plays to use for Choral Reading excerpts are:

The Trojan Women by Euripides

The Oedipus Cycle (Any of the versions of Oedipus or Antigone have good chorus parts.)

A few good Shakespeare plays for high school students are:

Romeo and Juliet

As You Like It

Twelfth Night, or What You Will

Much Ado About Nothing

A Midsummer's Night Dream

The Tempest

These are more comedic or familiar to the students, but you can choose anything as long as both the actors and audience can handle it. A way to introduce Shakespeare extensively is to have students do a series of scenes or monologues from several of the plays.

APPENDIX G

Additional Resources

The following are books that I found helpful in the creation of this project but that I did not reference directly. Added to the list of references that follows, these resources cover the subject matter and skills involved in teaching and practicing theatre.

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Additional Resources from Opportunity to Learn Standards

Teacher Preparation and Certification Standards. This publication, created by a joint task force from AATE and the Speech Communication Association, offers standards for

preparation and certification for Theatre Specialists, Speech/Communication/Theatre Teachers, and Speech Communication Specialists.

Youth Theatre Journal. This scholarly journal includes articles that advance the study and practice of theatre and drama for youth as both education and art. Published annually.

Stage of the Art. This magazine premiered in the Spring of 1995. It includes articles of practical use to theatre artists and educators. Published quarterly.

Drama/Theatre Teacher. This periodical was the predecessor of *Stage of the Art.* Back issues are available on themes related to standards: *Structuring Drama Sessions, Curriculum Issues, Assessment, Teacher as Innovator, Shakespeare's Legacy, Diversity in Drama.*

Theatre Safety: This monograph offers a basic guide for administrators and thearte arts teachers in establishing and maintaining a safe environment for actors, technicians, and audience members.

For further information, contact AATE, Theatre Department, Arizona State University, P. O. Box 873411, Tempe, AZ 85287-3411. Phone (602) 965-6064; FAX (602) 965-5351.

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