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A DESCRIPTION OF THE THEATRE CURRICULUM  
AT HOPEWELL HIGH SCHOOL

by

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B.A., Virginia Commonwealth University, 1971

Submitted to the Faculty of the School of the Arts  
of Virginia Commonwealth University

in Partial Fulfillment  
of the  
Requirements of the Degree  
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AT HOPEWELL HIGH SCHOOL

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## PREFACE

Pedagogy of many subject areas abound in volume upon volume, but secondary school theatre pedagogy is lacking the research and study it deserves. Unfortunately, what we teachers of theatre teach is often a "hit or miss" situation.

The following description contains what has developed in my own theatre program at Hopewell High School over the last ten years. The program began with only an introductory course offered; it has grown to include a full course in theatre history and another full course in play production and performance. The latter has developed in the last four years and now has the full backing of the Hopewell High School administration. There is enough flexibility in the program that it can go through a series of changes and revisions from time to time. Students in particular groups and years sometimes require adaptability in the curriculum.

This guide comprises common sense approaches and practical application to theatre pedagogy; therefore, not only the objectives but a number of activities which have found some success have been included. Indeed, this description is dedicated to any teacher who is beginning or revamping a theatre program. If there is anything on the following pages of use to anyone else, and I hope there is, then let him have full permission to use it as his own.

## INTRODUCTION

The theatre curriculum at Hopewell High School began eleven years ago with one course; it now has expanded to three courses. Because the last course in the sequence may be repeated for credit, a student in this curriculum may earn four credits in theatre study.

The first course is English 124, entitled Drama I, and it may be taken by students in grades 9 through 12. This course introduces the student to performing in pantomime, improvisation, and in scripted scenes. The second course is English 125, entitled Drama II, which is open to students in grades 10 through 12 who have completed Drama I; college-bound juniors and seniors without any theatre credits may also take Drama II. The emphasis in Drama II is theatre history and literature. The third course is English 147, entitled Theatre Ensemble, which is a play production course with work on the production process leading toward a finished performance. Students in Theatre Ensemble must have successfully completed at least one other theatre course, and they must submit an audition and/or interview for admission to the course. Theatre Ensemble may be repeated once for credit.

The overall objectives of the theatre program at Hopewell High School are:

1. to provide the student with a creative vehicle to learn about himself and about himself with others
2. to provide the school with a viable and visible performing arts group
3. to provide the community with its only regular theatre group
4. to use school and community resources in theatrical production and study
5. to provide training in acting, production, theatre history, dramatic literature, and management skills
6. to encourage independent study and artistic endeavor
7. to follow current mandates and guidelines of the Virginia State Department of Education
8. to provide training on the high school level for the gifted theatre student who has professional goals
9. to cooperate with, and often incorporate, all other arts programs within the school system
10. to assist in the development of a total appreciation of all of the arts
11. to develop a program on the secondary level in dance and movement
12. to develop a community theatre group

It is important that any curriculum have objectives, but it is even more important that a theatre program have strong objectives which will win the support of the school board, the school administration, the faculty, and the study body. The theatre curriculum at Hopewell High School has been fortunate in this regard.

## CHAPTER ONE

### DRAMA I

The first theatre course available to students at Hopewell High School is Drama I. Students in grades 9 through 12 may enroll. The course is a year course. Emphasis is placed on the performance process with study in creative dramatics, pantomime, improvisation, stage combat, characterization, and scene study. Students also receive general background in theatre vocabulary and procedure. Usually this course has the highest enrollment of the three courses offered, and several sections are taught each year.

Many of the activities offered in the following are core activities; there are any number of other activities which may relate to any given objective. Information on footnoted activities is available in the noted source; an appendix with information on all other activities not footnoted is attached to this evaluation.

The units of study, objectives, and related activities for Drama I are

#### I. Unit One: Creative Dramatics

Creative Dramatics involves theatre games and exercises which teach focus, concentration, observation, and group interaction. Games help to establish a working



atmosphere, and they loosen the actor up.

A. Objectives:

1. The student will work effectively in a group.
2. The student will develop concentration, and he will focus on an objective in theatre games.

B. Related Activities:<sup>1</sup>

1. The Name Game
2. Who Started the Motion?\*
3. Name Six\*
4. Exposure\*
5. Sculpture
6. Trust Games
7. The Broom Game
8. Open and Close
9. Mirrors\*
10. Three Changes\*
11. Drawing Objects Games\*
12. Acting Objects Game

---

<sup>1</sup>The activities marked with an asterisk can be found in Viola Spolin, Improvisation for the Theatre (Evanston: Northwestern University Press, 1963).

## C. Evaluation

1. Participation
2. Discussion of Game Objectives

## II. Unit Two: Pantomime

Pantomime essentially teaches the student actor to express himself physically; furthermore, it is an excellent discipline to study for developing concentration. Pantomime is acting at its most basic, and it enhances the actor's ability at non-verbal communication.

## A. Objectives:

1. The student will further his concentration skills.
2. The student will create an "illusion."

B. Related Activities<sup>2</sup>

1. String Pull Demonstration and Practice
2. Rope Pull (vertically and horizontally)
3. Ball Toss
4. Tug of War\*
5. Trapped\*
6. Involvement in Twos, Threes\*
7. Play Ball\*
8. Orientation Game #1\*
9. Difficulty With Small Objects\*

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<sup>2</sup>All activities marked with an asterisk may be found in Viola Spolin, Improvisation for the Theatre.

10. Maintaining Surface Heights \*
11. Space Substance \*
12. Pantomiming Simple Action<sup>3</sup>

C. Evaluation

1. Participation
2. Performance of Pantomimes

III. Unit Three: Improvisation

Improvisation helps the student actor learn to think on his feet. It is an important skill for an actor to know because it can help him get himself out of problems during a performance. Improvisation also teaches an actor to listen to what another actor is saying.

A. Objectives:

1. The student will develop simple conflicts.
2. The student will concentrate on creating a simple characterization and establishing an objective in relation to the conflict.
3. The student will strengthen the use of his imagination.
4. The student will develop a floorplan and scenario for use in some of his improvised scenes.

B. Related Activities:<sup>4</sup>

1. Contrapuntal Arguments \*
2. Who Game \*

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<sup>3</sup>Fran Averett Tanner, Basic Drama Projects (Caldwell, Idaho: Clark Publishing Company, 1977), pp. 7 and 13.

<sup>4</sup>Activities with an asterisk are found in Viola Spolin, Improvisation for the Theatre.

3. Conversation With Involvement\*
4. Where Exercise\*
5. What Time Is It?\*
6. How Old Am I?\*
7. Orientation Game # 2\*
8. Orientation Game # 3\*
9. Where With Obstacles\*
10. Gibberish\*
11. Give and Take\*
12. Word Games\*
13. Dubbing\*
14. Nervous Habits or Tics\*
15. Conflict Improvisation
16. "Tag Line" Improvisation
17. Unrelated Word Improvisation<sup>5</sup>
18. Tableau Improvisation
19. Transformations<sup>6</sup>
20. Stool, Hats, Scarves Routine

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<sup>5</sup>Activity 15, 16, and 17 are found in Fran Tanner, Basic Drama Projects.

<sup>6</sup>Milton Polsky, "Transformations: An Actor's Tapestry," Dramatics, May/June, 1975, pp. 34 - 40.

## C. Evaluation

1. Participation
2. Written Scenarios
3. Drawn Floorplans
4. Performances

## IV. Unit Four: Stage Combat

Stage combat helps the student actor learn the importance of blocking and rehearsal. It teaches a safe way to create certain realistic-looking movements on stage.

## A. Objectives:

1. The student will utilize correct and safe stage combat techniques.
2. The student will develop rehearsal and choreography skills.

## B. Related Activities:

1. Demonstrations of:
  - a) Falling
  - b) Choking
  - c) Slapping
  - d) Fist Fighting
  - e) Dragging

## 2. Lecture

## C. Evaluation

1. Written Scenarios With Lists of Actions
2. Performance of Skills

## V. Unit Five: Characterization

Characterization not only helps the student actor to create believable external physical actions, but it also helps him to begin internalizing the motivations and objectives for this physical action. It is a very important aspect in the development of the actor.

### A. Objectives:

1. The student will develop a believable characterization paying attention to internal aspects, such as character background and emotion, and external aspects, such as business, movement, and speech.
2. The student will memorize lines completely.
3. The student will determine line subtext.

### B. Related Activities:

1. Practice Scene 1 and 2<sup>7</sup>
2. Questionnaire on Character Background
3. Improvised Character Monologue
4. Character Interview
5. Character Monologue from Spoon River Anthology by Edgar Lee Masters
6. Subtext Exercises<sup>8</sup>

### C. Evaluation

1. Memorization
2. Written Character Analysis
3. Subtext Discussion
4. Performances

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<sup>7</sup>Charlotte Lee and David Grote, Theater: Preparation and Performance (Glenview: Scott, Foresman and Company, 1982), pp. 132 - 133.

<sup>8</sup>Tanner, Basic Drama Projects, pp. 73 - 74.

## VI. Unit Six: Theatre Terminology

Theatre terminology often varies from theatre to theatre, but this unit introduces the student to some common terms relative to most theatres. This unit is an attempt to help the student become more theatre literate.

### A. Objectives:

1. The student will define basic theatre vocabulary terms.
2. The student will record stage locations and blocking notations correctly.

### B. Related Activities:

1. Lecture and Discussion of Terms
2. Tour of the Stage and Auditorium
3. Explanation of Stage Areas and Blocking Notations<sup>9</sup>

### C. Evaluation

1. Tests and Quizzes
2. Blocking Notation

## VII. Unit Seven: Scene Study

Scene Study gives the student actor experience in script work. The student must concentrate on making words on the page come alive, and he must put flesh and blood into characters created by a playwright. Scene study also gives the student actor experience with more complex rehearsal procedures and with directorial input.

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<sup>9</sup>Tanner, Basic Drama Projects, pp. 73 - 74.

## A. Objectives:

1. The student will use all previously learned skills and create a believable character within the context of a script.

2. The student will determine the line sub-text, character motivations, and objectives on his own.

3. The student will utilize standard rehearsal procedures, and he will meet all production deadlines.

## B. Related Activities:

1. Discussion of Procedures<sup>10</sup>
2. Scene Assignments<sup>11</sup>
3. Rehearsal

## C. Evaluation

1. Written Character Analysis
2. Memorization
3. Participation in Rehearsal
4. Performance

The main thrust of Drama I is ultimately the self-awareness of the student as a person and as an actor. All of the activities in the course promote the use of the actor's mind and body and the use of emotion. The activities

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<sup>10</sup>Tanner, Basic Drama Projects, pp. 123 - 132.

<sup>11</sup>I use two scene books especially: Lewy Olfson, ed., 50 Great Scenes for Student Actors (New York: Bantam Books, 1970); Wynn Handman, ed., Modern American Scenes for Student Actors (New York: Bantam Books, 1978).



encourage the actor to pay attention to how he feels at particular moments and to pay attention to other people in various situations. Observation of people in real life as well as people on stage is very important; it also puts the actor into a perspective of himself in the life around him. In addition to self-awareness, creativity on the part of the student and the teacher is of utmost importance. The outline above cannot work without creative imagination; it is a necessity.

## CHAPTER TWO

### DRAMA II

Drama II is intended for the high school student seriously interested in the theatre. Students in grades 10 through 12 who have successfully completed Drama I may choose this course as a second year of study, but the course is also open to college-bound juniors and seniors who have not had Drama I. The emphasis of Drama II is theatre history and dramatic literature. Playscripts chosen from different historical periods are read. An effort is made to offer a study of plays which are not ordinarily read in other English courses. The main periods studied include the Greco-Roman, the medieval, the Renaissance, the seventeenth and eighteenth century European drama, and the modern periods. Common elements of plot structure, characterization, and theme are traced throughout each period's study. Also, period is compared to period. Drama II is a year course.

The units of study, objectives, and related activities of Drama II are

#### I. Unit One: Ritual and Folk Drama

In this unit, the student is introduced to what a ritual is and how it developed into drama.

## A. Objectives:

1. The student will be able to identify and discuss certain terms, such as imitation, ritual, ritual drama, stylized imitation, and shaman.
2. The student will be able to determine the elements common to folk rituals.
3. The student will apply ritual elements (masks, costumes, movement, and choral speech) to a performance of Ritual.
4. The student will be able to draw conclusions about the origins of drama.

## B. Related Activities:

1. Lecture and Discussion
2. Storytelling<sup>1</sup>
3. Folk Games<sup>2</sup>
4. Building Newspaper Masks and Costumes for "Ritual"
5. Preparation for Performance--Ritual (Dramatized Myth)<sup>3</sup>

## C. Evaluation

1. Quizzes and Tests<sup>4</sup>
2. Final Performance of "Ritual"

## II. Unit Two: Greek and Roman Theatre

The student studies the growth of Greek drama out of ritual drama in this unit, and he studies the contributions of the Greeks and Romans to the development

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<sup>1</sup>Fran Averett Tanner, Basic Drama Projects (Caldwell, Idaho: Clark Publishing Company, 1977), pp. 87 - 89.

<sup>2</sup>Alice Bertha Gomme, Traditional Games of England, Scotland and Ireland (New York: Dover Publications, Inc., 1964).

<sup>3</sup>See Appendix H.

<sup>4</sup>See Appendix F for samples of quizzes and tests.

of drama.

A. Objectives:

1. The student will identify appropriate terms related to this period, such as tragic flaw, catharsis, satyr, satyr play, periaktoi, and deus ex machina.

2. The student will be able to label parts of the Greek and Roman theatre structures.

3. The student will apply elements of plot structure to plays of this period.

4. The student will be able to compare and contrast plot structures, characterizations, and themes of plays.

5. The student will be able to apply Aristotle's theories to the tragedies read.

6. The student will be able to apply elements of comedy structure to a Greek comedy.

B. Related Activities:

1. Lecture and Discussion

2. Read Prometheus Bound by Aeschylus

3. Read Oedipus Rex by Sophocles

4. Read Hippolytus by Euripedes

5. Read The Clouds by Aristophanes<sup>5</sup>

C. Evaluation

1. Quizzes and Tests

2. Written Reports

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<sup>5</sup>Prometheus Bound, Oedipus Rex, and Hippolytus are found in Sylvan Barnet and others, eds., Eight Great Tragedies (New York: New American Library, 1957); and The Clouds is found in Sylvan Barnet and others, eds., Eight Great Comedies (New York: New American Library, 1958).

### III. Unit Three: Medieval Theatre

An emphasis in this unit is the simplicity of the drama in Europe during this era compared to the Greek and Roman periods before it and the Renaissance after it.

#### A. Objectives:

1. The student will identify appropriate terms of this period, such as cycle play, guilds, mystery plays, miracle plays, morality plays, and interludes.
2. The student will label parts of the pageant wagon and mansion setting.
3. The student will be able to distinguish play types as folk, mystery, or morality play.
4. The student will apply medieval play style to a performance of his adaptation of a parable or Bible story.

#### B. Related Activities:

1. Lecture and Discussion
2. Read The Quem Quaeritis Trope
3. Read Abraham and Isaac (Brome)
4. Read "The Oxfordshire St. George Play"
5. Read Everyman<sup>6</sup>
6. Preparation of a Performance--  
A Parable in Contemporary Setting<sup>7</sup>

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<sup>6</sup>The above plays are found in Edd Winfield Parks and Richmond Croom Beatty, eds., The English Drama 900 - 1642 (New York: W. W. Norton and Company, Inc., 1963).

<sup>7</sup>See Appendix H.

## C. Evaluation

1. Quizzes and Tests
2. Final Performance of "Parable"

## IV. Unit Four: Renaissance Theatre

The commedia dell' arte and neoclassicism are two important studies in Italian theatre in this period, and they are background for a later study of seventeenth century French theatre. In this unit, the students also read and study a comedy and tragedy by William Shakespeare.

## A. Objectives:

1. The student will be able to list and discuss characters in commedia dell' arte.
2. The student will be able to analyze Niccolo Machiavelli's Mandragola for elements of neoclassicism.
3. The student will be able to discuss Sebastiano Serlio's and Nocola Sabbatini's influences on scenic and theatre design.
4. The student will be able to determine the stock commedia characters prevalent in Mandragola and William Shakespeare's The Taming of the Shrew.
5. The student will be able to analyze comedy structure in Mandragola and The Taming of the Shrew.
6. The student will be able to compare and contrast Aristotelian tragedy to DeCasibus tragedy and apply their elements to William Shakespeare's Hamlet.
7. The student will analyze themes and characterizations in Hamlet.

## B. Related Activities:

1. Lecture and Discussion

2. Commedia dell' Arte Performance<sup>8</sup>
3. Read Mandragola by Niccolo Machiavelli<sup>9</sup>
4. Read The Taming of the Shrew by William Shakespeare<sup>10</sup>
5. View The Taming of the Shrew Videotape<sup>11</sup>
6. Read Hamlet by William Shakespeare<sup>12</sup>
7. View Hamlet Videotape<sup>13</sup>

C. Evaluation

1. Quizzes and Tests
2. Written Reports

V. Unit Five: Seventeenth and Eighteenth Century European Drama

In this unit, the students study Moliere in France, and Richard Sheridan and Oliver Goldsmith in England. An emphasis is put on period acting style and characterization.

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<sup>8</sup>Theodore G. Kottke, "A Do-It-Yourself Commedia Kit," Dramatics, September, 1975, pp. 19 - 20.

<sup>9</sup>Barnet, Eight Great Comedies, pp. 66 - 106.

<sup>10</sup>William Shakespeare, The Taming of the Shrew, ed. Robert E. Heilman (New York: New American Library, Inc., 1966).

<sup>11</sup>William Shakespeare, The Taming of the Shrew, A Burton-Zefferelli Production (Los Angeles: Columbia Pictures Industries, Inc., 1967).

<sup>12</sup>William Shakespeare, Hamlet, ed. Edward Hubler (New York: New American Library, Inc., 1963).

<sup>13</sup>William Shakespeare, Hamlet, Cedric Messina, producer (New York: Time-Life Video, Inc., 1980).

## A. Objectives:

1. The student will be able to define and discuss appropriate names and terms, such as Racine, Corneille, French Academy, Cardinal Richelieu, Louis XIV, Voltaire, Restoration, David Garrick, Nell Gwyn, sentimental comedy, and comedy of manners.
2. The student will be able to recreate the acting style of the period.
3. The student will be able to analyze comedy structure in the plays read.
4. The student will be able to determine stock characters from the commedia in Moliere's The Miser.
5. The student will be able to compare and contrast structure, characterization, and theme in The School for Scandal by Richard Sheridan and She Stoops to Conquer by Oliver Goldsmith.

## B. Related Activities:

1. Lecture and Discussion
2. Acting Style Demonstration and Practice of the Period.
3. Read The Miser by Moliere<sup>14</sup>
4. Read The School for Scandal by Richard Sheridan
5. Read She Stoops to Conquer by Oliver Goldsmith<sup>15</sup>
6. Prepare Scenes from Plays

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<sup>14</sup>Barnet, Eight Great Comedies, pp. 173 - 228.

<sup>15</sup>The School for Scandal and She Stoops to Conquer are found in John Bettenbender, ed., Three English Comedies (New York: Dell Publishing Company, Inc., 1966).



## C. Evaluation

1. Quizzes and Tests
2. Written Reports
3. Final Performance of Scenes

## VI. Unit Six: Modern Drama

In this unit, the student studies the "isms" of modern drama. These dramatic types are then related to the plays read. Also, psychological and sociological themes are discussed which appear in the plays.

## A. Objectives:

1. The student will be able to define and discuss appropriate terms and names, such as romanticism, realism, naturalism, expressionism, symbolism, epic theatre, absurdism, Adolphe Appia, and Edward Craig.

2. The student will be able to discuss Henrik Ibsen's "realism" and to analyze the structure and theme of Ghosts.

3. The student will be able to analyze the structure and discuss the "naturalism" in August-Strindberg's Miss Julie.

4. The student will be able to compare and contrast the characterizations of Miss Julie and Nora in Henrik Ibsen's A Doll's House.

5. The student will be able to discuss the "comedy" of Anton Chekov in The Seagull.

6. The student will be able to discuss the influence of Stanislavsky on modern drama.

7. The student will be able to discuss and analyze "absurdism" in Arthur Kopit's Oh, Dad, Poor Dad, Mama's Hung You in the Closet, and I'm Feelin' So Sad.

8. The student will be able to discuss modern themes in Rosencrantz and Guildenstern Are Dead by Tom Stoppard, and he will compare and contrast the style and themes of this play with Hamlet.

## B. Related Activities:

1. Lecture and Discussion
2. Read Ghosts by Henrik Ibsen
3. Read Miss Julie by August Strindberg<sup>16</sup>
4. Read A Doll's House by Henrik Ibsen<sup>17</sup>
5. Read The Seagull by Anton Chekhov<sup>18</sup>
6. Read Oh, Dad, Poor Dad, Mama's Hung You in the Closet, and I'm Feelin' So Sad by Arthur Kipot<sup>19</sup>
7. Read Rosencrantz and Guildenstern Are Dead by Tom Stoppard<sup>20</sup>

## C. Evaluation

1. Quizzes and Tests
2. Written Reports

All through the course of study, the students are exposed to the publicity and reviews of plays being performed in the Richmond area and on Broadway. Along with the modern drama unit, a discussion of the current Broadway season is

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<sup>16</sup>Ghosts and Miss Julie are found in Barnett, Eight Great Tragedies.

<sup>17</sup>Henrik Ibsen, Three Plays by Ibsen (New York: Dell Publishing Company, 1959.), pp. 115 - 202.

<sup>18</sup>Anton Chekhov, Four Great Plays by Chekhov, trans. Constance Garnett (New York: Bantam Books, 1923), pp. 1 - 59.

<sup>19</sup>Marshall and Pat Cassady, An Introduction to Theatre and Drama (Skokie, Illinois: National Textbook Company, 1975), pp. 470 - 501.

<sup>20</sup>Tom Stoppard, Rosencrantz and Guildenstern Are Dead (New York: Grove Press, Inc., 1967).

held. Encouragement is given to attend as many live productions as possible.

Although Drama II covers a number of plays and discusses a large amount of related material, ideally more plays should be studied and more time should be available for more study.

## CHAPTER THREE

### THEATRE ENSEMBLE

About five years ago, theatre students at Hopewell High School expressed their desire for a production course in which they could advance their skills and for which they could receive credit for their performances, in the same way that students in the vocal and instrumental music departments receive credit for their performance groups.

Theatre Ensemble was set up in 1980 as a production/performance course for theatre students in grades 11 and 12 who have completed one or two years of theatre and who have successfully completed an audition and/or an interview. Students in the course are involved in active production of scripts to be presented to audiences of all levels. Classroom attention is paid to resume and audition, overall play production, stage management, directing, acting, and repertory work. Theatre Ensemble is a year course, and it may be repeated once for credit.

Basically, the group works on one-act plays which may be presented to any number of audiences in any number of situations. Also, students of this group may be the core group for the musical productions, and they may prepare

a full-length, two-or-three act production. All mainstage production assistants are chosen from this group. Short rehearsals may be held during the class periods, but longer rehearsals require extra-curricular time.

The units, objectives, and related activities of Theatre Ensemble are

I. Unit One: Résumé and Audition

This unit prepares the student for auditions on any level, from secondary school theatre to professional theatre. A study of résumés gives the student some background on job application and job interview skills, which are appropriate to any choice of professions.

A. Objectives:

1. The student will be able to write a proper résumé and be able to update it throughout the year.
2. The student actor will prepare an audition, containing a minimum of one two-minute comic speech and one two-minute serious speech.
3. The student will be able to define and discuss types of auditions, such as prepared, reading, improvisational, and "cattle call" auditions.
4. The technical student will prepare a portfolio containing his résumé and sketches of his designs on 9 x 12 sketch paper, including a minimum of two scene design perspectives in watercolor or felt tip pen, or a minimum of two costume renderings in watercolor or felt tip pen. Both the scene and costume renderings are to include a discussion of the design concepts related to each drawing.

5. The student will be able to evaluate other students' résumés, auditions, interviews, or portfolios as well as his own.

B. Related Activities:

1. Lecture and Discussion
2. Résumé and Interview Practice<sup>1</sup>
3. Read "33 Tips on How to Audition for an Acting/Musical Job"<sup>2</sup>
- 4<sup>3</sup> Read "Preparing for a Technical Interview"<sup>3</sup>
5. Read "SETC Audition Guidelines"<sup>4</sup>
6. Read "Everything You Always Wanted to Know About Auditions...(but didn't know who to ask)"<sup>5</sup>
7. Read "Twenty-five Reasons Why I Didn't Cast You"<sup>6</sup>

C. Evaluation

1. Quizzes and Tests
2. Submission of Resume

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<sup>1</sup>See Appendix I.

<sup>2</sup>King's Dominion, Doswell, "33 Tips on How to Audition for an Acting/Musical Job," Doswell, 1982. (Mimeographed.)

<sup>3</sup>King's Dominion, Doswell, "Preparing for a Technical Interview," Doswell, 1982. (Mimeographed.)

<sup>4</sup>George Black, "SETC Audition Guidelines" (University of Virginia, 1980). (Mimeographed.)

<sup>5</sup>John Cappelletti and others, "Everything You Always Wanted to Know About Auditions...(but didn't know who to ask)," Dramatics, April, 1983, pp. 6 - 10.

<sup>6</sup>Diane Malone, "Twenty-five Reasons Why I Didn't Cast You," Dramatics, April, 1983, pp. 11 - 13.

3. Submission of Prepared Audition
4. Submission of Portfolio

## II. Unit Two: Play Production Overview

In this unit, the student studies the overall production process, beginning with choosing the play and ending with striking the set. This unit includes a study of what happens in the rehearsal process and who carries out certain duties related to a production.

### A. Objectives:

1. The student will determine the considerations in choosing a play to be produced, such as size of cast, available talent, appropriateness to audience, and costs.
2. The student will determine ways to keep production costs down, such as minimum settings, contemporary costume, and donations.
3. The student will list the phases of rehearsal in order. He will also be able to define types of rehearsals, such as reading, blocking, off-book, stop-and-start, technical, and dress rehearsals.
4. The student will identify good rehearsal habits.
5. The student will be able to list production positions and their duties, such as director, technical director, set designer, costume designer, stage manager, and various crew chiefs.

### B. Related Activities:

1. Lecture and Discussion
2. View the Filmstrip, Play Production<sup>7</sup>

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<sup>7</sup>Play Production (Pleasantville, New York: Educational Audio Visual, Inc., 1972).

3. View the Filmstrip, Producing the Play<sup>8</sup>

4. Actual Practice in Production Work

D. Evaluation

1. Quizzes and Tests

2. Performance

III. Unit Three: Stage Management

The emphasis in this unit is on organization and management skills, which are relevant not only to the stage manager but to all other production positions as well, including acting.

A. Objectives:

1. The student will be able to list and discuss the qualities of a good stage manager.

2. The student will be able to use all forms and schedules related to stage management.

3. The student will be able to participate in production meetings fully and capably, and he will be able to meet all production deadlines.

4. The student will be able to prepare a stage manager's prompt book.

5. The student in the position of a full stage manager will be able to demonstrate all of the qualities of a good stage manager by being responsible, organized, diplomatic, and professional.

B. Related Activities:

1. Lecture and Discussion

2. Read "The Stage Manager's Subtle Skills"<sup>9</sup>

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<sup>8</sup>Producing the Play (Chicago: International Film Bureau, Inc., n.d.).

<sup>9</sup>Thomas A. Barker, "The Stage Manager's Subtle Skills," Dramatics, September/October, 1977, pp. 24, 26.



3. Read "Stage Management Overview"<sup>10</sup>
4. Read "The Stage Manager"<sup>11</sup>
5. Practice Blocking Notation
6. Practice with Forms and Schedules<sup>12</sup>
7. Actual Production Work
8. Production Meetings

C. Evaluation

1. Quizzes and Tests
2. Prompt Book
3. Performance

IV. Unit Four: Directing

In this unit, the student studies artistic interpretation of a script, which affects the director and everyone else involved in the production. In this unit, the student works with breaking a script down into its most basic components.

A. Objectives:

1. The student will be able to list and define four areas of responsibility for the director: interpretation, composition, acting, and style.

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<sup>10</sup>Barbara Dilker, "Stage Management Overview," Theatre Crafts, April, 1982, pp. 51 - 53.

<sup>11</sup>Don Corathers, "The Stage Manager," Dramatics, January, 1984, pp. 18 - 19, 42 - 44.

<sup>12</sup>As a source for forms and schedules, I use Lawrence Stern, Stage Management (Boston: Allyn and Bacon, 1982).

2. The student will be able to analyze the structure of a scene from a play by determining the exposition, inciting action, rising action, climax, and resolution.

3. The student will be able to analyze moment-to-moment interpretation by dividing a scene into "units" and "beats" and to determine motivations, objectives, and subtext.

4. The student will be able to list and discuss resources available to a director (and to an actor) for the interpretation of a play.

5. The student will be able to draw and explain his floorplan for a scene.

6. In a scene he has blocked, the directing student will be able to demonstrate and justify composition and blocking decisions.

7. The student will be able to define and discuss types of set design and their appropriateness to certain plays.

B. Related Activities:

1. Lecture and Discussion
2. Read "Directing: The Basics"<sup>13</sup>
3. Read "Blocking"<sup>14</sup>
4. Read "Directions for the Student Director"<sup>15</sup>

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<sup>13</sup>John Cappelletti, "Directing: The Basics," Dramatics, March, 1983, pp. 36 - 39.

<sup>14</sup>David P. Hirvela, "Blocking," Dramatics, March, 1983, pp. 40 - 42.

<sup>15</sup>Marlie Moses, "Directions for the Student Director," Dramatics, December, 1983, pp. 30 - 33, 39 - 40.

5. Read "Management Techniques for Directors"<sup>16</sup>
6. Scene Analysis Practice
7. Blocking Demonstration
8. Floorplan Assignment
9. Rehearsal

C. Evaluation

1. Quizzes and Tests
2. Scene Analysis
3. Final Floorplan
4. Performance

V. Unit Five: Acting

The student furthers his acting development in this unit with the study of honesty, movement, motivation, objectives, inner monologue, and stage speech. Particular emphasis is placed on scene scoring, which is often taught in relation with the directing unit.

A. Objectives:

1. The student will be able to create an honest portrayal of a character, by "being" not "acting."
2. The student will use good stage diction and speech.
3. The student will develop his body as an acting instrument.

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<sup>16</sup>Ralph Culp and Donna Clevinger, "Management Techniques for Directors," Dramatics, November, 1983, pp. 32 - 37, 42.

4. The student actor will score his scenes and scripts correctly and completely, paying particular attention to correct blocking notation, "I wants," motivation, and inner monologue.

B. Related Activities:

1. Acting Workshop, Including,
  - a) Emotion Exercises
  - b) Subtext Study
  - c) Movement Exercises
  - d) Vocal Exercises
  - e) Character Studies<sup>17</sup>
2. Lecture and Discussion
3. Scene Study
4. Rehearsal
5. Read "The Trouble With Actors"<sup>18</sup>
6. Read "Acting Is...Acting Isn't"<sup>19</sup>

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<sup>17</sup>For the acting workshop, I use exercises from the following sources: Robert L. Benedetti, The Actor at Work (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1976); Uta Hagen, with Haskel Frankel, Respect for Acting (New York: Macmillan Publishing Company, Inc., 1974); John Hodgson and Ernest Richards, Improvisation (New York: Grove Press, Inc., 1974); Elizabeth Kelly, The Magic If: Stanislavski for Children (Baltimore: National Educational Press, 1973); Eric Morris, Being and Doing: A Workbook for Actors (Los Angeles: Whitehouse/Spelling Publications, 1981); Eric Morris and Joan Hotchkis, No Acting Please (Los Angeles: Whitehouse/Spelling Publications, 1979); Joan Snyder, The Dynamics of Acting (Skokie, Illinois: National Textbook Company, 1972).

<sup>18</sup>Robert Patrick, "The Trouble With Actors," Dramatics, February, 1984, pp. 36 - 38.

<sup>19</sup>Sydney Langosch, "Acting Is...Acting Isn't," Dramatics, January, 1974, pp. 19 - 20.

### C. Evaluation

1. Score Sheets
2. Character Narratives
3. Performance
4. Participation

### CHOICE OF MATERIAL

Each year, different dramatic pieces are chosen as a focal point of Theatre Ensemble. Pieces are chosen according to the particular needs of the group of actors, current dramatic trends, audience tastes, and/or school-wide curriculum interest. Once plays are chosen, the following areas are explored by both the director and the actors: the historical period of the play; the period styles of scenery, acting and costumes; language study, including dialects; social customs; and philosophical concerns of the play. These projects become studies in production skills as well as studies in dramaturgy. Both deductive and inductive teaching methods are used. These projects are then rehearsed and prepared for school and public performance.

## CHAPTER FOUR

### EVALUATION

The Hopewell High School theatre program has grown and is growing. The early reports of 1984-85 enrollment in certain classes are that there are over 120 students in Drama I. A majority of this number are ninth and tenth graders, which gives encouragement to more growth in Drama II and Theatre Ensemble in subsequent years. In addition, the administration is discussing the possibility of hiring an additional theatre teacher.

There are some strengths to the program which have spawned this growth. They are:

1. Three levels of secondary theatre are being taught in grades 9 through 12.
2. The administration supports the program on all levels.
3. Theatre classes have the use of the stage and auditorium the majority of the year.
4. A budding library of videotapes of films and plays is being assembled.
5. The library is increasing other theatre resources in its collection.
6. Prop and costume storage rooms are now available.
7. The program enjoys a strong relationship with the faculty and community.
8. A new arts requirement for the academic diploma goes into effect with the ninth graders in 1984-85.

9. Bids are being taken for a new lighting system.
10. A theatre office and a larger room for workshop type classes and rehearsals are now available.

No program is perfect. Some recommendations for the improvement of the program and the curriculum are:

1. The flyspace over the stage needs to be increased.
2. The auditorium needs acoustic adjustment.
3. The available storage space needs expanding.
4. The theatre program needs a VHS recorder.
5. The program needs more visibility.
6. The program needs more tools and sewing machines.
7. The theatre program needs a budget furnished by the school board for learning materials.
8. The study of the following plays needs to be added to the Drama II curriculum:
  - a) The Menaechmi by Plautus
  - b) Henry IV, Part 1 by William Shakespeare
  - c) A Midsummer Night's Dream by William Shakespeare
  - d) Volpone by Ben Johnson
  - e) The Imaginary Invalid by Moliere
9. The videotapes of The Comedy of Errors by William Shakespeare and Gilbert and Sullivan's operettas need to be obtained.
10. The history of motion pictures and the American musical theatre needs more emphasis.
11. The curriculum needs more chances for student playwriting.
12. The instructor needs more design background.

13. The visits by professionals and theatre experts need to be increased.

14. The opportunities to see more live productions are needed.

15. The program needs an additional teacher.

An attempt is being made by the instructor to correct the deficiencies implied in the above list. The future of the program looks hopeful.



## Appendixes

## APPENDIX A

### THEATRE GAMES

#### The Name Game

The players sit in a circle. A rhythm is established in four counts. On beats 1 and 2, the players slap their knees; on beats 3 and 4, the players clap their hands. The first player or leader calls his name on beat 3 and he calls another player's name on beat 4. The second player does the same and so on.

Instead of names, the players may use numbers, hand signals, or animal sounds.

#### Sculpture

Each player chooses a partner. The player then arranges the partner into a "sculpture." The arrangement is done by bending the partner into shapes, placing arms and legs into different positions, and using as many body levels as possible. When the "sculpture" is finished, all of the players tour the gallery to look at each other's work. The partners then get their turn to be the sculptor.

#### Trust Games

These games are excellent to establish group rapport.

Trust Game 1: One player lies in the floor while a group of other players surrounds him and gently raises him up over their heads.

Trust Game 2: One player stands in the center of a circle of other players who are sitting in the floor with their legs slightly bent and their feet touching. These players put up their hands to catch the center player as he begins to fall. The players gently toss him from side to side.

Trust Game 3.: Each player has a partner who is blindfolded. The seeing player then leads the blindfolded player around either an indoor or an outdoor area by voice commands. The players then switch roles.

### The Broom Game

This is a good observation game which is played until the majority of players have caught on to it.

The players sit silently in a circle. The leader holds a broom upside down and stands in the center. Then he taps the handle on the floor three times and says, "Let the broom game begin." After this, he walks around the circle and touches both feet of the players with the broom handle. As he is doing this, he and an assistant are waiting for a "message." The "message" is received when someone makes some kind of noise during the foot-touching process. When the "message" is received, the assistant leaves the circle and stands with his back to it. The leader then places the broom handle over the heads of three players. Over the first two, he says, "Let the broom rest." The assistant then replies, "Let it pass." The third stop is over the head of the player who made the noise. The leader then says, "Let the broom finally rest." The assistant calls out the name of the person to the disbelief of the players in the circle.

### Open and Close

This is another observation game which is played until the majority of players have caught on to it.

The players sit in a circle as a set of keys is passed around either "open" or "closed." The leader asks each player whether they have the keys "open" or "closed." Then he corrects the player and tells him the correct answer without telling the reason. The lesson of the game is where the focus is. Everyone is focusing on the keys, but "open" is determined if the player who receives the keys has his legs or ankles uncrossed; "closed" is determined if the players who receives the keys has his legs or ankles crossed.

### Acting Objects Game

This is similar to charades, but it does not use titles, necessarily. Actually, the game is a variation of Viola Spolin's Drawing Objects Game. The players act out certain objects or abstract ideas silently. Words, such as love, television, table, dog, Disneyland, and filing cabinet are used. The players are not allowed to "draw" the objects in space.

## APPENDIX B

### PANTOMIME

#### String Pull

The actor imagines a string hanging in front of him. Using his index finger and thumb of both hands, the actor takes hold of the imaginary string and begins to pull it. The illusion is created by concentrating on holding the fingers the same distance apart as the imaginary string is pulled. When the actor has pulled the imaginary string down about a foot in distance, he then releases his bottom two fingers and re-attaches them above the top two fingers still holding the imaginary string. Then the actor releases these two fingers which were holding the string and re-attaches them above the two fingers now holding the imaginary string. The actor should slightly exaggerate the release and attach movements for a better illusion. Then the process is repeated.

#### Rope Pull, Vertical

The actor uses the same principle as the string, but this time he uses his hands to pull an imaginary rope which is hanging in front of him. He releases and attaches his hands the same way as he did the string.

#### Rope Pull, Horizontal

The actor pulls an imaginary rope from the side in the same way as if he were playing tug of war. He leans forward to grab the imaginary rope and then he pulls back. He must again concentrate on keeping his hands the same distance apart as he pulls, and he must concentrate on exaggerating the release and attach.

#### Ball Toss

The actor imagines a ball in his left hand and then tosses it over his head to his right hand. He must show the toss and the catch with a slight exaggeration, and he must follow the ball movement with his eyes. He then repeats the process from the right hand to the left hand and so on.

## APPENDIX C

### IMPROVISATION

#### Tableau Improvisation

Each actor gets a picture of a person. He is then to assume the facial expression and the body position of the person. It is not necessary for the actor to assume the character presented in the picture, but he may. With a partner or partners, the actor creates a situation suggested by the expressions and the body positions. The scene begins with a tableau of the actors frozen in the expression and position of the pictures. The situation begins and is carried through to another tableau suggesting the beginning tableau. The scene must end logically and not merely stop all of a sudden.

#### Stool, Hats, Scarves Routine

Two or three actors create a routine using only stools to suggest something other than stools, using hats to suggest character or change of character, and using scarves as props to suggest something other than scarves. The scene should last three to four minutes.

## APPENDIX D

### STAGE COMBAT

#### Falling

The actor can fall to the side or fall forward. In either case, he should break his fall by falling on his knee(s) first and stretching his left or right arm on the floor to act as a cushion for his head.

#### Choking

The actor holds his hands around the base of his partner's neck, while his partner holds the actor's wrists and pulls the actor's hands away simultaneously.

The actor can stand behind his partner and put his right arm across the base of his partner's neck. The partner grabs the actor's arm with his hands and pulls the arm away simultaneously.

Both of these holds look effective with the right amount of struggle and sound effects.

#### Slapping

The actor places the fingers of his left hand on his partner's right cheek. Then he makes a slapping sweep with his right hand which is aimed at the palm of his hand and not at his partner's face. Actually, the actor is slapping his own hand. The partner reacts by turning his face away from the slap.

#### Fist Fighting

The actor arranges his left shoulder to the center of his partner's body. While he is standing in this position, he throws his right fist forward into the air by his partner's face. The actor hits his own chest with his left fist simultaneously to make a fist noise. The partner reacts by turning his face away from the hit.

Dragging

The actor and his partner use the second choking hold as described above. The actor then drags his partner by walking backward as his partner walks backward with him.

## APPENDIX E

### CHARACTERIZATION

#### Character Types Assignments

Give each student a character type to develop. The student is to work on character movements, and he is to develop a character name and character background. An example of a character background assignment follows this section.

Some of the character types I use are

the nerd	the intellectual
the health nut	the teeny bopper
the spoiled child	the "Mary Poppins" type
the cheerleader	the bully
the gossip	the country kid
the jock	the bad comedian
the whiner	the "Susie Homemaker" type
the valley girl	the video-game-freak
the penny pincher	the beauty-pageant-winner

#### Character Background Questionnaire

1. What is your character's name?
2. How will your character dress?
3. How will your character talk?
4. How will your character move?
5. What unique habits will your character have?
6. What does your character like most of all?



7. What does your character dislike most of all?
8. What age is your character?
9. What personal props will your character have?
10. What are your character's goals in life?
11. What is the background of your character?

#### Other Character Assignments

The students are to prepare a monologue which must be in written form and memorized to be performed. To prepare the monologue, the students may incorporate the questions from the character questionnaire.

Once the students have prepared the monologue and developed character background, they can be interviewed by other students. They are to answer the questions whatever they may be, as their characters. This has proven to be a very popular assignment.

APPENDIX F

EVALUATION DEVICES

Acting Projects Evaluation Form

Student Name \_\_\_\_\_

Project Title \_\_\_\_\_

Project Objective \_\_\_\_\_

Objective Achieved (check one) \_\_\_\_\_ yes \_\_\_\_\_ no

Comments \_\_\_\_\_

Movement \_\_\_\_\_ appropriate \_\_\_\_\_ inappropriate

Comments \_\_\_\_\_

Enunciation \_\_\_\_\_ excellent \_\_\_\_\_ good \_\_\_\_\_ poor

Comments \_\_\_\_\_

Concentration \_\_\_\_\_ excellent \_\_\_\_\_ good \_\_\_\_\_ poor

Comments \_\_\_\_\_

Overall Characterization \_\_\_\_\_ believable \_\_\_\_\_ poor

Comments \_\_\_\_\_

Rehearsals First Observation \_\_\_\_\_

Second Observation \_\_\_\_\_ (letter grade)

Third Observation \_\_\_\_\_

Comments \_\_\_\_\_

Project Grade \_\_\_\_\_

Overall Comments \_\_\_\_\_

\_\_\_\_\_

Play Production Evaluation

Student Name \_\_\_\_\_

Project Title \_\_\_\_\_

<u>Activity</u>	<u>Letter Grade</u>
Rehearsals	_____
	_____
Comments:	_____
Memorization	_____
	_____
Comments:	_____
Technical Work	_____
(describe)	_____
	_____
Deadlines	_____
(describe)	_____
Comments:	_____
Production Meetings	_____
	_____
Performances	_____
Comments:	

Drama I Quiz Sample

Read the following descriptions and write in the word which is being described.

- \_\_\_\_\_ 1. The bars above the stage which hold scenery, lights, and curtains.
- \_\_\_\_\_ 2. The short curtains which hang over the stage.
- \_\_\_\_\_ 3. The space on the sides of the stage.
- \_\_\_\_\_ 4. The theatre bulletin board.
- \_\_\_\_\_ 5. The imaginary wall through which the audience looks.
- \_\_\_\_\_ 6. A sloping or slanted platform.
- \_\_\_\_\_ 7. The actor's lounge.
- \_\_\_\_\_ 8. The area above the stage where scenery can be raised.
- \_\_\_\_\_ 9. The front of the stage.
- \_\_\_\_\_ 10. The colored sheets which cover lighting instruments.
- \_\_\_\_\_ 11. The area where the orchestra plays.
- \_\_\_\_\_ 12. A wooden frame covered with stretched canvas or muslin used for scenery.
- \_\_\_\_\_ 13. The audience area.
- \_\_\_\_\_ 14. The costume area.
- \_\_\_\_\_ 15. The picture frame stage.

Drama II Test Sample

1. How was religion important to Greek theatre? Use some specific examples in your discussion.
2. Explain how the following techniques or parts of Greek staging were used:
  - a) Orchestra
  - b) Skene
  - c) Periaktoi
  - d) Machina
  - e) Ecceclema
3. Discuss the Aristotelian idea of tragedy.
4. Discuss some elements in Greek comedy.
5. Explain the importance of the chorus to Greek theatre.
6. What did Seneca contribute to drama?
7. Discuss the damage the Romans did to the theatre.

Drama II Quiz Sample

Read the following quotes from Henrik Ibsen's A Doll's House. Then determine who said them. Match the quote to the list below and use the letter of the name in the answer blank.

- \_\_\_\_\_ 1. But, Mr. Krogstad, I have no influence.
- \_\_\_\_\_ 2. Probably within a month I shall lie rotting in a graveyard.
- \_\_\_\_\_ 3. They must have a complete understanding between them.
- \_\_\_\_\_ 4. It is because I make believe to myself that we are secretly in love.
- \_\_\_\_\_ 5. I want to see if I can make out who is right, the world or I?
- \_\_\_\_\_ 6. But can't we live here like brother and sister?
- \_\_\_\_\_ 7. She who was my joy and pride--a hypocrite, a liar...
- \_\_\_\_\_ 8. I want to be a mother to someone, and your children need a mother.
- \_\_\_\_\_ 9. I promised to get you that amount on certain conditions.
- \_\_\_\_\_ 10. Is that my little lark?

- A. Christine
- B. Dr. Rank
- C. Krogstad
- D. Helmer
- E. Nora

Theatre Ensemble Quiz Sample

Read the following statements related to stage management. If the statement is true, use +; if the statement is false, use 0.

- \_\_\_\_\_ 1. A stage manager needs only the ability to organize.
- \_\_\_\_\_ 2. Both the stage manager and the director should have a prompt book.
- \_\_\_\_\_ 3. Rented materials often present problems like marks and photocopies.
- \_\_\_\_\_ 4. The director should direct from "the top of his head."
- \_\_\_\_\_ 5. During rehearsals, a stage manager can begin marking various notes and cues.
- \_\_\_\_\_ 6. A good stage manager helps to drum up business for auditions.
- \_\_\_\_\_ 7. A stage manager also begins recruiting technicians during auditions.
- \_\_\_\_\_ 8. During rehearsals, a stage manager warns actors' entrances.
- \_\_\_\_\_ 9. Actors may leave without checking out.
- \_\_\_\_\_ 10. A stage manager also needs to prompt during rehearsals.
- \_\_\_\_\_ 11. A stage manager should establish technical breaks during rehearsal.
- \_\_\_\_\_ 12. A sign-in sheet is good to keep up with late arrivals.
- \_\_\_\_\_ 13. The stage manager should tell everyone information that is necessary.
- \_\_\_\_\_ 14. After the stage is checked before a performance, it is "frozen." This means that no one is to be on it until the first actor is out.
- \_\_\_\_\_ 15. The stage manager is in charge of strike.

APPENDIX G

THEATRE TERMS

act curtain	chorus	ellipsoidal
apron	clear stage!	ensemble
arena staging	clip cues	environmental staging
audition	close in	Equity
backstage	concentration	flats
batten	control board	flies
blackout	conflict	floorplan
blocking	cover	flop
blown lines	critique	focus
borderlight	cross	fresnel
borders	cue	gel
burlesque	curtain!	gel frame
business	cyclorama	gesture
call	dialogue	give stage
callboard	dimmer	green room
callback	dim out	greasepaint
cast	dim up	ground cloth
catwalk	director	ham
character makeup	downstage	handbill
character part	<u>dramatis personae</u>	handprops



headliner	pit	stage call
heavy	places!	stage directions
house	prompt book	stagehands
houselights	properties	stage manager
IDR	proscenium	stage whisper
ingenue	quick study	steal a scene
jury	raked stage	straight makeup
knockout	ramp	strike
leg	repertory	superstitions
levels	resolution	take stage
light board	revue	teaser
lines	ring down	thrust stage
milk it dry	royalty	topping cues
mime	run	tormentor
monologue	scoop	trap
move down	scene	traveler
move up	scrim	trouper
mug	script	understudy
notices	set	upstage
out front	shoe string production	walk on
pace	sitting on their hands	wardrobe
pan	SRO	warn!

## APPENDIX H

### DRAMATIZED MYTH AND PARABLE

This assignment covers activities for the studies of both the primitive and medieval periods.

1. Find a legend or myth from Norse, Greek, Roman, Oriental, American Indian, or African traditions. For the medieval period, find a parable or Bible story.
2. Adapt one of these into a dramatic form for a performance. In your script or scenario, plan the use of music, chant, dance, or movement.
3. Design masks and costumes which can be constructed from newspaper. The comics are nice for color.
4. The medieval performance can be done in contemporary clothing. Put the parable or Bible story into a modern setting for a modern audience.
5. Once the script or scenario has been finished, your group should begin rehearsals.
6. Your approach to this assignment is limited only by a lack of creativity. In other words, be as creative as possible and have fun with it.
7. Be sure to get the story across, and most importantly get the lesson across to your audience.

APPENDIX I

RÉSUMÉ AND INTERVIEW

Résumé Format

Name Centered  
Address

(picture optional  
but recommended.)

Telephone:

Home  
Business

Height:

Hair:

Eyes:

Sizes:

Vocal Range:

Theatre Experience:

Begin with the most recent listing and continue to the least recent.

On the same line, write the name of the theatre worked, the part or technical position, the play, and the date.

For example,

Haymarket Dinner Theatre...Charlemagne...Pippin... Dec'80

Swift Creek Mill Playhouse...lighting crew...Mame...Feb - April, '78.

Other Talents and Training:

List any kind of skills you have, and list all types of training you have. With training information, give the names of instructors and school or studios.

Interests and Hobbies:

These can be very useful to a casting director or technical director.

### Interview Session

Have each student prepare a list of questions that an interviewer may use. The student interviewer should read the résumé of the student interviewee.

The student being interviewed should work on being confident, polite, and diplomatic. He must also be prepared to explain, discuss, and defend items on his résumé.

The session itself is an improvisation with each student getting his turn to play the part of interviewer and interviewee. When the session is over, have the other students critique it. Then ask the two students involved in the session to discuss their feelings and impressions.

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