**Curriculum**

**Theatre Arts**

**Course Overview**

This course aims to give students the opportunity to work with a variety of acting styles and approaches including (but not limited to) mask work, devising, mime and movement, monologues and one-act texts. The class will produce one or two performance pieces during the year, which are performed during the academic day for student audiences.

**Department Standards**

Creating, performing, and participating in the Theater Arts.

Knowing and using Theatrical materials and resources.

Responding to and analyzing works within the Theater Arts.

Understanding the cultural contributions of the Theater Arts to the local and wider community.

**Benchmarks**:

1. demonstrate a practical knowledge of a theatrical practice. (1,2, 3,4)
2. evaluate critically a theatrical performance. (1,3)
3. engage practically in creating and presenting performances. (2,4)
4. reflect on their own development in theatre through continual self-evaluation and recording. (1,3)
5. acquire appropriate research skills and apply them. (1,2,3)
6. demonstrate an ability to interpret playtexts and other types of performance texts analytically and imaginatively. (1,2,3)
7. demonstrate initiative and perseverance in both individual and group projects. (1,2,3,4)

**Performance Indicators**

Understands the theoretical basis of a performance technique. (1, 2, 1a, 4a, 6a)

Understands the importance of production elements. (2, 2a, 6a)

Understands how historical and cultural contexts affect drama. (1, 3, 2a, 5a, 6a)

Understands how varying collaborative efforts and artistic choices can affect a performance. (1, 3a, 4a)

Understands how the context in which a dramatic performance is set can enhance or hinder its effectiveness (1, 3a, 6a)

Demonstrates an understanding of at least two themes and issues studied through practical performance. (1, 2, 3, 2a, 6a)

Uses subject-specific terminology (composition, rhythm, status, etc.) (1, 2, 3, 1a, 2a, 6a)

Explores through both spontaneous and structured activities (2, 4a, 6a)

Uses a developmental journal throughout the creative process. (3, 4a)

Evaluates own work and the work of others - both in written form and through discussion (3, 4a, 6a)

Discusses plays and dramatic texts from an actor’s and director's perspective. (1, 3, 4, 3a, 6a)

Interprets play texts and other types of performance texts analytically and imaginatively (1, 2, 3a, 6a)

Demonstrates sensitivity to own culture and others. (4, 4a)

Invites and accepts views from others as demonstrated through performance. (4, 4a, 6a)

Demonstrates perseverance, initiative and a willingness to take artistic risks as shown through performance - individually and as part of an ensemble (4, 4a, 7a)

Supports and encourages peers towards a positive working environment (4, 4a, 7a)

Plans and organizes effectively in order to define and set goals, negotiate and make decisions (4, 7a)

Finds original, inventive and creative solutions (2, 4, 4a, 6a, 7a)

Demonstrates commitment throughout process (tardy, absent, behavior, support, responsible) (4, 7a)

Acquires appropriate research skills. (1, 2, 3a, 5a, 6a)

Devises theatre from stimulus to realization. (1, 2, 1a, 3a, 7a)

Applies techniques in production elements. (2, 3a, 6a, 7a)

**Assessments**

Ensemble Participation

Character Study Worksheets

Memorization Schedules

Text Mark-Up

Duologue Performance Rubric

Ensemble Performance Rubric

Devised Brainstorm assignments

Devised Rehearsal Rubric

Devised Performance Rubric

Play Review

Journal

**Core Topics**

Ensemble Technique

Improvisation, scene components

Duologue Character Study and presentation

Approaches to an acting technique – putting it all together.

Ensemble/Devised Study and presentation

Final Unit Options: Playwriting/Acting for the camera/commercial audition/short film project or sword fighting depending on time and group.

Journal

Theatre Review

**Specific Content**

Building The Ensemble

-Theatre Games

-Trust Exercises

-Icebreakers

-stage vocabulary

-participation rubric

Duologue Unit – scenes from western theatre, any genre.

Improvisation warm ups – components of scenes (objective, obstacles, tactics etc.)

How to break down the text – review.

Approaches to character, emotional, gesture, facial, vocal, physical.

Extending approach to acting technique.

Character handouts.

Blocking the duologue.

Working the duologue with a partner.

Initial memorized text – experimentation and exploration and reflection.

Final performance with performance rubric.

Journal

Ensemble Performance Unit – devising based on stimuli.

Improvisation warm ups – components of scenes (objective, obstacles, tactics etc.)

Choosing a stimuli, developing an approach.

Devised Theatre Packet

Unpacking the story.

Ensemble Rehearsal Process – exploration and experimentation.

Memorization Schedule – if applicable.

Characterization worksheets – if applicable. Final performance w/performance rubric.

Journal

Attend one school performance during the semester. Brief write up based on characterization, scene work, use of the stage.

Final unit

Depending on length of time and size of ensemble:

Stage Combat/Sword fighting

-basics of stage combat

-choreograph a fight scene, with swords, based on scenarios from Macbeth and Romeo and Juliet.

Commercial Audition/Acting for the Camera

-basic camera audition technique

-audition using commercial copy

Ten Minute Play Playwriting

-exploring character through writing process

-staged readings of plays

Short Film creation

-shoot and edit a film short

**Resources**

A variety of play texts based on the needs of the ensemble

Possible playwrights:

Neil Simon

Shakespeare

Harold Pintar

Arthur Miller

Sam Shepard

Bertold Brecht

Jim Leanord

David Ives

Conor Mcphereson

Sarah Kane

Bernard Shaw

Franz Kafka

Stephen Berkoff

Samuel Becket

Alan Ackyborn

Sarah Ruel

Friedrich Durrenmatt

Alan Haehnel

Thorton Wilder

Henrik Iben

Anton Chekov

Improvisation Starters – Bernardi

Impro – Keith Johnstone

Stages – Alia Pura

Acting One - Cohen

Acting Characters – Paul Elsam

Sanford Meisner Approach – Silverberg