

THEATRE

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THEATRE GRADE 5

KEY CONCEPTS and SKILLS

Based on the *California State VAPA Standards and Framework*

Five VAPA Strands

1. **Artistic Perception:** processing, analyzing and responding to the arts
2. **Creative Expression:** creating, performing, participating in the arts
3. **Historical and Cultural Context:** cultures, historical periods, artistic contributions
4. **Aesthetic Valuing:** making critical judgments, deriving meaning from the arts, appreciation
5. **Connections, Relations, and Applications:** connecting and applying knowledge to other arts disciplines, subject areas and careers

Four VAPA Disciplines

Dance, Music, Theatre and Visual Arts

By the end of **Grade 5**, students proficient in the theatre arts should be able to demonstrate and apply the following Key Concepts and Skills:

Understanding and working with Scripts

- Distinguish between monologue and dialogue in a script
- Identify and execute movement cues, prompts, entrance/ exits, and character description within a script
- Distinguish between and perform stock characters.
- Express through voice and body, the concepts of status, relationship, belief and commitment and effects of environmental forces through theatre games and activities.
- Identify the antagonist and protagonist within a script
- Identify and explain play structure, conflict, rising action and resolution.

Acting, directing, producing

- Identify, give and receive blocking cues as either an actor or director
- Make artistic choices as either a cast or crewmember in theatrical productions.

Theatre style and storytelling

- Retell stories using multiple theatre genre and style: puppet theatre, reader's theatre, pageant, etc.)
- Research, view, recognize and discuss early American theatre: melodrama, vaudeville and musical theatre.
- Research and discuss how behavior is influenced by what is seen in theatre, television, or film

Establishes criteria and can critique a play, television show or film using appropriate vocabulary

THE THEATRE CLASSROOM

Exercise control over your actions and emotions.

- Emphasize the need to focus and concentrate on drama topics in class.
- Facilitate a creative environment by using pairing and small groupings.
- Allow for plenty of space in which to conduct games and activities.
- Use the word “freeze” to begin or end an activity then wait for all to freeze.
- Use a control device such as a bell, whistle, drum, etc. to get students’ attention, take positions, etc.
- Use repetition and mimicking so that students will internalize concepts.
- Use a slow, calm, and low voice to present an idea and refocus student’s actions.
- Have students practice running, skipping, walking, climbing, prancing, leaping, etc. in place to control activity and movement.
- Teach slow motion and exaggerated gestures to calm student activity.
- Use pantomime techniques to control loud vocal outbursts in dramatizations.
- Perform collapse and falling movements in slow motion to reduce the risk of injury.
- After a dramatization is complete, have a plan to focus audience and actors to listen and get ready for the next dramatization.
- Ask actors to sit down in place while you or the audience is giving comments.
- Keep peer evaluation positive.
- When control issues arrive, ask students to reflect on what could be done in the future to exercise more control.
- Create other strategies that manage the “chaos” that comes with dramatic play.

Use voice and movement expressively and safely

- Provide or create ample space in which students may move and play.
- Divide students into small practice groups.
- Encourage the use of practicing opposite, reverse or contradictory actions so students will better understand contrast.
- Model expressive voice and body movement and encourage similar mimicking and repetition.
- Use imagery, voice and language to inspire students to act expressively.
- Challenge students to defend their dramatic intentions and artistic interpretations.
- Create opportunities for students to participate with you in front of the class.

Use listening and observation skills

- Ask students to recall what they saw, heard, felt, etc. immediately after a dramatization.
- Students practice being a good audience by watching quietly or responding appropriately during class demonstrations.
- Students practice the role of actor and audience as often as possible to reinforce both skills.
- Begin and end instruction and activities with a “freeze” followed by silence.
- Make signals for starting and stopping action, scenes, games, etc. clear and consistent for all students.
- Use side coaching and good questioning strategies.

Build social skills: trust cooperation and respect

- Work in a variety of groupings. (e.g., pairs, small and large groups).
- Encourage brainstorming, collaboration and input from all students.
- Allow students to make shared decisions with you and each other.
- Create a non-competitive environment where all students have a chance to explore and express themselves without ridicule or teasing.

- Allow mistakes to happen without retribution.
- Be willing to try new things.
- Use questions instead of comments to open up student creativity.

Believe you are the part you are playing

- Encourage creative dramatics and playing in the classroom
- Choose strong images to share with students.
- Picture books and use of language help students strongly identify with characters they are to play.
- Be a good role model when demonstrating vocal and physical skills to students. Be enthusiastic and realistic.
- Connect to past experiences and use the five senses: hear, see, touch, taste, smell
- Use constant reinforcement of student's acting believability.
- Use theatre language, smile and encourage students to share thoughts after dramatizations.
- Be quick to point out student's spontaneous gestures using theatre terms.

THEATRE – GRADE 5 INTRODUCTION TO ACTING

Walking and Talking for the Actor Lesson 1

Although there are two parts to this lesson, it can easily be done in a single session.

CONTENT STANDARDS

4.1 Develop and apply appropriate criteria for critiquing the work of **actors**, directors, writers and technical artists in **theatre**, film and video.

TOPICAL QUESTIONS

- How do actors express feelings and state-of-being through voice and movement?
- How does volume and speed of the actor's voice and movement create meaning?

OBJECTIVES & STUDENT OUTCOMES

- Respond to movement cues, prompts, and character descriptions.
- Use movement that demonstrates purpose and relevance.

ASSESSMENT

- **Feedback for Teacher**
 - Observations
 - Answers to Inquiry
 - Rating Scale for volume and pacing movement (included)
 - Character Identification Worksheet (included)
- **Feedback for Student**
 - Rating Scale for volume and pacing movement (included)
 - Character Interpretation Worksheet (included)
 - Document Your Day Worksheet (included)
 - Teacher comments
 - Peer comments

WORDS TO KNOW

- **actor:** a person, male or female who performs a role in a play or in entertainment
- **pace:** the rate or speed at which things happen or develop

MATERIALS

- Chart paper or overhead projector
- Rating Scale for volume and pacing movement (included)
- Document Your Day Extension Activity (attached)
- Rubric (attached)
- Character Interpretation Worksheet (attached)

RESOURCES

- VAPA Core Learnings

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- This lesson is a review of the *Actor's Tools*: voice, body and imagination. Refer to the following lessons as preparatory lessons or warm-ups:

- Grade 2, lessons 5, 6 and 7 (tableau and vocal technique)
- Grade 3, lessons 3 and 4 (blocking)
- Grade 4, lesson 1 and quick review of lessons 2-9

Teacher Note: The purpose of this lesson is to establish a language that students will understand and respond to throughout this series of lessons.

- Ask students to walk around the room (30 seconds) in personal space (moving to spaces in the room that are open).
- Prompt the students to “freeze”.
- Select students one at a time to describe their walk in a single adjective. (e.g., silly, stylish, tired, bouncy, etc.)
- Generate a list of adjectives on the board or chart paper.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

Part 1, the Walk

- Referring to the warm-up, if students did not mention pacing (fast or slow) demonstrate a very fast walk and a very slow walk.
- Ask students to describe the walk. The goal is to get students to think of speed or **pace**, fast and slow.
- Project the **Rating Scale and Criteria Rubric** on a white board, overhead or chart.
- Arrange students in a seated circle.
- Ask students to define the level 3 standard or everyday walk.
- Select a student to walk inside the circle demonstrating a walk at a level 3.
- Ask students to think of examples of when they would walk at a level 3. (e.g., walking to school, from class to class, etc.)
- Ask students what a level 1 walk might look like on the rating scale.
- Select a student to walk inside the circle demonstrating a walk at a level 1.
- While this student is walking at a level 1 inside the circle, select another student to join that student and demonstrate the walk of a level 3. Both students walk inside the circle.
- Ask the students to consider what a level 2 walk would look like. Refer to the attached rubric.
- Select a student to walk inside the circle demonstrating a level 2 walk.
- Discuss the differences between walking at the different levels: 1, 2 and 3.
- Have students demonstrate walking at levels 1, 2 and 3 for about 15 seconds and ask students to sit down.
- Ask the following questions:
 - “When in real life would you walk at a level 1?” (e.g., you are injured and in pain, tiptoeing trying not to get caught being naughty, you are tired, etc.)
 - “When in real life would you walk at a level 2?” (e.g., daydreaming, on the phone, distracted, etc.)
- Ask students what a level 5 walk might look like. (e.g., walk should be very fast, like a speed walk but NOT running – running is a different movement.)
- Ask a student to demonstrate a level 5 walk inside the circle.
- Ask students what a level 4 walk might look like. (moderately fast)
- Ask a student to demonstrate a level 4 walk inside the circle.
- Ask the following questions:
 - “When in real life would you walk at a level 4?” (e.g., when in a hurry, late for class but a monitor is not letting you run, etc.)
 - “When in real life would you walk at a level 5?” (e.g., in an emergency, as an athlete in a race, etc..)
- Move on to **GUIDED PRACTICE** for the rated walk.

Part 2 The Talk

- Ask students to describe a variety of ways to talk using a single adjective (e.g., foreign accent, speed, slur, lisp, drawl, etc.).
- Demonstrate speaking in a whisper and projecting loudly. **Do not scream.**
- Ask students to describe what they just heard you do. Then discuss volume and what happens with the voice and body at the different extremes.

- Project the rating scale attached to this lesson on a white board, overhead or chart.
- Arrange students in a seated circle.
- Ask students to define the standard, everyday level 3 voice (e.g., normal speaking voice, medium volume) and give examples (e.g., at the dinner table, in the classroom, on the phone, etc.)
- Discuss with students what a level 1 voice sounds like and when it is used. (e.g., a whisper for not wanting to be heard, telling secrets, not loud enough for on stage)
- Repeat the process describing and setting the standard for voices at levels 2, 5 and 4.
- Examples:
 - A level 2 voice is a stage whisper. To convey the idea of whispering, but can be heard by the audience.
 - A level 5 voice is projecting at your loudest, but not screaming.
 - A level 4 voice is your teaching voice
- Move on to the **GUIDED PRACTICE** for the rated talk.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

For the rated walk:

- Ask students to stand and find their own personal space in the room.
- Explain that students will be moving around in the space and establish the following rules:
 - no touching or bumping into another person or object,
 - no vocal expression of any kind (this is a silent activity)
- Ask all students to walk at a 3 level for 60 seconds.
- Ask all students to walk at a 1 level for 60 seconds.
- Mix up the walking by prompting suggestions such as:
 - “All students with brown eyes walk at a level 5.”
 - “All students with green clothing walk at a level 2.”
 - Use your own suggestions.
- Modify this activity by dividing the class in half. Half the class walks, while the other half is the audience. Review proper audience behavior: watch, listen and respond appropriately.
- Then switch roles.

For the rated talk:

- As an entire class, use the phrase “I love theatre.” Practice the talking scale (from whisper (level 1) to projection (level 5)).
- Move back and forth between levels 1 through 5, mixing up the order.

Combining the Walk and Talk (once you have completed the walk and talk sections)

- For larger classes of 30 or more you might want to divide the class in half.
- Saying a simple phrase like “I love theatre”, “la, la la”, etc. have the students practice walking and talking the phrase while you prompt the students through volumes 1 through 5.
- Teacher gives each group of students a number from 1-5.
- Have the group move around the space walking and talking at the level indicated by the number they have been given e.g. the entire group walks and talks like a 1)..
- Select another number and repeat this same exercise (e.g. the entire group walks and talks at a 4).
- Teacher now selects two *different* numbers, one for the walk and one for the talk (e.g., level 5 walk - level 1 talk; walking very fast and whispering)
- Switch the numbers and practice (level 5 talk and level 1 walk).
- Practice with different pair arrangements, one for the walk and one for the talk, then switch.
- Option: Student observers can call out numbered pairs or select from pre-arranged number cards to prompt the performers. (e.g., if the class is in groups, have group 1 call numbers for group 2 and vice-versa.)

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Ask the following questions:

- “How is walking and talking different when you are an actor?” (e.g., an old character might walk at a 1 whereas a toddler or animal may move at a 4 or 5).
- “Why do actors need to be aware of their walk and talk?” (e.g., every character sounds or moves differently or a character’s lines of dialogue will dictate how they walk and talk)
- Hand out the worksheet.
- Ask students to interpret the scenarios, determining the pace of the movement and speaking.
- Review the 1-5 scale for both walking and talking.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

- **Document Your Day** with numbers! Have students chart their walk and talk throughout their school day. Used attached worksheet.
 - **Walking:** in the morning, students may start out slow, at a level 2. If they are running late, they may pick up speed to a level 4.
 - **Talking:** Students may be at a level 4 or 5 on the school bus in the morning but may speak at a level 1 or 2 during a test later in the day.
 - Share at next class meeting.

RATING SCALE AND CRITERIA FOR VOLUME AND PACING MOVEMENT

Walking Criteria				
Walking at its very slowest speed (slow motion but not exaggerated)	Slower than your average walk, but not slow motion	Standard walk: your every day pace	A quicker walk than average, but not speeding	Speed walk! Very fast paced, but not running
1	2	3	4	5
Talking Criteria				
The quietest whisper. Barely audible	Stage whisper: hushed voice, but loud enough for an audience to hear	Standard speech: Your every day neutral volume	A teaching volume: Louder speech to address a number of people	Stage voice: Projecting, not screaming!
1	2	3	4	5

Character Interpretation Worksheet - Assessment

Name _____

Character and Scenario	Walk Rating # and Explanation	Talk Rating # and Explanation
A person has a broken leg and on crutches		
A person escaping from jail		
A person late for school		
A person who is sleepwalking		
A person walking at the mall		

THEATRE – GRADE 5 SCENE STUDY

Breaking it Down! Lesson 2

This lesson will take 3-4 sessions to complete.

- *This unit is modeled for the play “Peter Pan”. Teachers are not limited to using this play and may choose to use another theatre piece instead.*
- *These lessons do not teach teachers how to direct. They focus on the student’s process in the play. Therefore it is strongly suggested that teachers do supplemental work and/or research prior to taking on this unit. For help, please contact the VAPA office.*

CONTENT STANDARDS

- 1.1 Use the vocabulary of theatre, such as sense memory, **script**, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.
- 4.1 Develop and apply appropriate criteria for critiquing the work of **actors, directors**, writers, and **technical artists in theatre, film and video**.

TOPICAL QUESTIONS

- What are the different mediums I can use to tell a story?
- How do characters in a play or story change with each medium?

OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate how both real and imaginary character behaviors are similarly affected by various ideas and themes.
- Students will identify movement cues and prompts, entrance/exits, and character description within a script.
- Students will compare and contrast the function of story telling in various forms of media. (film, television and stage)

ASSESSMENT

- **Feedback for Teacher**
 - Observations
 - Student answers to Inquiry
 - Teacher Analysis Worksheet
- **Feedback for Student**
 - Student Analysis Worksheet
 - Teacher comments

WORDS TO KNOW

- **script:** the written text of a play
- **character:** the personality or part an actor recreates
- **setting:** the surroundings or environment in which something exists
- **theme:** a distinct, recurring, and unifying quality or idea

MATERIALS

- The following items can be purchased independently or checked out from the VAPA office.
 - DVD of the A & E Stage Version of **Peter Pan** by Cathy Rigby*

- DVD 2004 Universal Film **Peter Pan** *
- DVD Walt Disney's **Peter Pan** *
- CTP **Peter Pan** Script (available from the VAPA office)
- Student Analysis Worksheet – Variations of a Scene: Tiger Lily (attached)

RESOURCES

- <http://childrenstheatreplays.com>
- VAPA Core Learnings
- *Purchase materials from Amazon.com or check out from the VAPA office.

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

Teacher note: Scene analysis can be done with any scene from a story. The plot line of **Tiger Lily** in *Peter Pan* was chosen as an example to show variety in song, plot and detail.

Day 1

- View the A&E Stage Version of **Peter Pan** in its entirety. *

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

Day 2

- After watching the A&E version of Peter Pan, discuss the story of the play so that students have an overall understanding.
- Ask the following questions:
 - “Describe the characters.”
 - “Summarize the story.”
 - “What were your favorite elements of the play?” (e.g., flying on stage, setting, song, movement, character appearance, etc.)
- Generate a list of themes and discuss the meaning or moral of Peter Pan (e.g., Young-at-Heart, Family, Loyalty, Good v. Evil, Failure v. Triumph, Bravery v. Cowardice, etc.)
- Keep this chart for use in lesson #5.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

Day 3

- Distribute a **Student Analysis Worksheet – Variations of a Scene: Tiger Lily** to each student.
- Ask students to complete each section of the worksheet during or after each clip is played.
- Compare and contrast the *Tiger Lily* scenes in each type of media:
 - Review the A&E Stage Version, Chapter 7 (capture and rescue) and Chapter 8 (celebration dance).
 - View the 2004 Universal Movie Chapter 10 (capture) start at 41:00, Chapter 11-12 (rescue) and Chapter 13 (celebration).
 - View the Disney Cartoon Chapter 16 (capture), Chapter 17-19 (rescue), and Chapter 21 (celebration).
 - Read the script page 20 (capture), page 21 (rescue), and page 22 (celebration).

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

- After viewing the clips and reading the script, ask students to compare and contrast the versions.
- Topics of discussion include but are not limited to:
 - Tiger Lily: discuss her character including her dress, age, if she speaks English, or speaks at all, etc.
 - Peter Pan:
 - “What does each version look like?”
 - “Are the characters played by males or females?”
 - “Does Pan sing or not?”
 - “Is there an accent?” etc.

- The setting: (e.g., similarities and differences, the names of the settings, credibility, appeal, etc.)
- “What were the differences between the film, stage script and animated versions?” (e.g., Tinkerbell is a light in the stage version and a real person in the film; there are differences in makeup [stripes and feathers vs. blue hand on the face], differences in the overall look and demeanor of the characters, etc.)
- “On which hand did Captain Hook’s hook appear in each of the versions?”
- “Which was your favorite version and why?”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Answer the question: “If you were doing this play, which of these versions (or parts of these versions) would you like in your play, if any?” Explain why.
- Create a list of elements that would appear in your version of Peter Pan.
- Note: The following Language Arts assignments/standards can be met through this lesson:
- Have students write narratives of a story establishing a plot, point of view, setting and conflict (grade 5 LA 2.1)
- Have students write a response to a piece of literature supporting judgments with references to the text and to prior knowledge. (LA 5.2.2)
- Have students write a persuasive letter to one of the characters in Peter Pan staying a clear position in support of a proposal, supported by relevant evidence, following a simple organized pattern and addressing all reader concerns. (LA5.2.4)
- Identify the main problem or conflict of the plot and explain how it was resolved. (Grade 5 language arts standard 3.2)
- Draw inferences, conclusions, or generalizations about the text and support them with textual evidence and prior knowledge. (LA5.2.4)
- Contrast the actions, motive and appearances of the characters and discuss the importance of the contrasts to the plot or theme. (LA standard 5.3.3)
- Identify and analyze the characteristics of each version of **Peter Pan** and explain the appropriateness of the literary forms chosen by the author. (LA 5.3.1)

Student Analysis Worksheet – Variations of a Scene: Tiger Lily

Questions	A&E Stage Version of Peter Pan with Cathy Rigby	2004 Universal Live Action Movie Peter Pan	Walt Disney’s Cartoon Peter Pan	CTP Script of Peter Pan
At Marooner’s Rock, what prompts Captain Hook to leave Smee alone with Tiger Lily?				
When tricking Captain Hook to release Tiger Lily, does Peter Pan get caught in the act?				
As a reward for saving Tiger Lily, Peter Pan is given an Indian name. What is it?				

Teacher's Answers Analysis Worksheet – Variations on a Scene: Tiger Lily

Questions	A&E Stage Version of Peter Pan with Cathy Rigby	2004 Universal Live Action Movie Peter Pan	Walt Disney's Cartoon Peter Pan	CTP Script of Peter Pan
At Marooner's Rock, what prompts Captain Hook to leave Smee alone with Tiger Lily?	<i>Captain Hook does not leave, but makes an entrance after Smee is given the false order by Peter Pan to release Tiger Lily.</i>	<i>There is no Marooner's Rock but a place called the "Black Castle". Hook leaves when he hears Peter's name shouted by Wendy. Michael and John are also kidnapped. In the celebration there is no song or dance but a spiritual type of ceremony to repair Michael's Teddy Bear.</i>	<i>There is no Marooner's Rock but the place is called "Skull Rock". Pan feigns an evil spirit voice to lure Captain Hook away. The celebration uses a song called "what Makes the Red Man Red".</i>	<i>There is no reason for Hook to leave except a stage direction asking for his exit.</i>
When tricking Captain Hook to release Tiger Lily, does Peter Pan get caught in the act?	Yes	Yes	Yes	No
As a reward for saving Tiger Lily, Peter Pan is given an Indian name. What is it?	<i>Pan is given the name "The Sun, the Moon and the Stars".</i>	<i>Pan is not given a name.</i>	<i>Pan is given the name "Little Flying Eagle"</i>	<i>Pan is given the name "Great White Father"</i>

Introduction to the Audition Lesson 3

This lesson will take 2 days to complete. This lesson is done in conjunction with lesson 4.

- *This unit is modeled for the play “Peter Pan”. Teachers are not limited to using this play but may choose to use another theatre piece.*
- *These lessons do not teach teachers how to direct. They focus on the student’s process in the play. Therefore it is strongly suggested that teachers do supplemental work and/or research prior to taking on this unit. For help, please contact the VAPA office.*

CONTENT STANDARDS

- 2.2** Demonstrate the use of blocking (e.g., stage areas, levels, and actor’s position, such as full front, quarter, profile, and full back) in dramatizations.
- 2.3** Collaborate as an actor, director, scriptwriter, or technical artist in creating formal or informal theatrical performances.

TOPICAL QUESTIONS

- What knowledge and performance skills do I need to solve artistic problems?
- What do I need to do to effectively create theatre with others?

OBJECTIVES & STUDENT OUTCOMES

- The student will understand appropriate terminology (audition, monologue and dialogue) and the role these terms play in production.
- The student will use appropriate voice, demonstrating appropriate volume, diction, projection and character.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Student performance of sides
 - Voice Rubric
 - Student response to inquiry
- **Feedback for Student**
 - Voice Rubric for self- evaluation of performance
 - Teacher feedback to performance

WORDS TO KNOW

- **audition:** a test in the order of a short performance, taken, for example, by an actor for a role in a movie or play
- **dialogue:** the conversation between actors on stage
- **monologue:** a long speech by a single character
- **side:** selected cuttings from a play for audition purposes
- **diction:** the pronunciation of words, the choice of words, and the manner in which the actor expresses him or herself
- **projection:** the placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience
- **character:** the personality or part the actor recreates

MATERIALS

- Selected audition cuttings (*sides*) of monologues and dialogues from the script *Peter Pan* (included)

RESOURCES

- *Play Directing in the School*, David Grote, Meriwether Publishing, 1997, Ch. 5 Casting (available for checkout from the VAPA office) or purchased at any bookstore ISBN# 9781566080361

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

Day 1

- Discuss with students the following audition techniques for a play:
 - No gum chewing
 - Keep hands natural or in character (out of pockets, not fumbling with clothing, hair, etc.)
 - Wear appropriate clothing (good fitting pants and shirts...no baggy pants, overly long shirt sleeves or flip flops)
 - Be prepared: know your lines, come to class on time, stay on task, cooperate with your partner
 - Be confident in your body and voice.
- *For the sake of this exercise* ask the boys to choose either the character of Peter Pan or Captain Hook. The girls will choose either Mrs. Darling (the mother) or Wendy.
 - *Note:* Students may select different parts and audition more than once if there is an uneven number of boys and girls in the class.
- Write on the board "Hello, my name is _____ and I will be reading the part of _____."
- Students will place their names in the first blank and the character's name in the second blank.
- Arrange students in a circle. One at a time, each student will step forward, say the line confidently as an introduction, and return to start position.
- Proceed to **Modeling Day 1.**

Day 2

- Ask the students which part(s) they were most interested in.
- Repeat the circle exercise inserting the student's name in the first blank and the part they are most interested in the 2nd blank until all students have introduced themselves. ("Hello, my name is _____ and I am most interested in playing the part of _____.")
- Proceed to **Modeling Day 2.**

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

Day 1

- There are four sample sides found at the end of this lesson you can use for auditions.
- Distribute all four sides to each student.
- Select student volunteers to read aloud the four *sides* of audition material.
- Upon hearing the audition material, students will select the audition piece of their choice.
- Distribute the appropriate audition *sides* to the appropriate students.
- *Note:* Students may select different parts and audition more than once if there is an uneven number of boys and girls in the class
- Proceed to **Guided Practice Day 1.**

Day 2

- Explain to students the procedures of switching characters:
 - If a student is auditioning with side one and reading the part of Captain Hook, that student will now read the part of Smee, while Smee will read the part of Captain Hook.
 - If a student is uncomfortable reading for the opposite gender (e.g. the mother and father dialogue) have that student and partner try another side (females can easily play Pan or Smee) or assist the partner with memorizing Pan's monologue.
- Proceed to **Guided Practice Day 2.**

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

Day 1

- Allow students to work in pairs and devote the remainder of the class period to rehearsing, preparing scenes and working on memorization.
- Move among the pairs to make sure students are staying on task.
- Ask the following questions throughout rehearsal:
 - (Referring to lesson #1) “Which volume level did you choose (1-5) and why?”
 - “Are your words clearly spoken so your scene partner and an audience can understand them?”
- Proceed to **Debrief and Evaluate Day 1.**

Day 2

- Students rehearse their new characters or select another character to rehearse.
- Move among the pairs to make sure students are staying on task.
- Ask the following questions throughout rehearsal:
 - (Referring to lesson #1) “Which volume level did you choose (1-5) and why?”
 - “Are your words clearly spoken so your scene partner and an audience can understand them?”
- Proceed to **Debrief and Evaluate Day 2.**

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

Day 1

- “What were the challenges of memorizing lines?”
- “How did you and your scene partner help each other with memorization?”
- “What did you do to make your character believable?”
- “What can you personally do to make your character memorable or different to the audition panel?”

Day 2

- “Now that you have had a chance to rehearse multiple roles, what preference do you now have?”
- “What has influenced your choice?”
- “What were some of the other techniques the playwright used to influence the actor’s choices?”
- “How could this experience strengthened your ability to respond to other plays?”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

Day 1

- Ask students to switch roles or try another audition *side* or a monologue to gain confidence, variety and practice.

Day 2

- Continue to rehearse the scenes to prepare for auditions. Emphasize volume, diction, projection, clarity and character.
- Review the following vocabulary words for lessons 4:
 - **prep moment:** to separate the introduction from the prepared scene or monologue; to calm nerves, get into character
 - **de-role:** to establish a clear ending, to get out of character and to let the audition panel know that you are no longer playing a part
 - **cast (list):** the roles or parts assigned to actors in a play, what is used to let students know which parts they will be playing.
 - **rehearsal:** practice sessions in which the actors prepare for public performance through repetition

Rubric for Vocal Technique

(for teacher and student use)

Category/Criteria	5	4	3	2	1
Voice <i>Volume</i> <i>Projection</i> <i>Diction</i>	Voice is well projected, loud volume but not screaming, all words clearly understood. Well defined and consistent use of voice to portray character.	Voice is well projected, A few words lack articulation and clarity. Uses voice to portray character most of the time.	Voice is somewhat quiet, articulation and clarity are good. Voice sometimes portrays character.	Voice is soft, student lacks articulation and clarity. Voice infrequently portrays character.	Student cannot be heard. Student lacks articulation and clarity. Vocal attempts to portray character are non-existent.

(Print the following pages double sided so that all four scenes are on a single sheet.)
Scene Audition Side #1 - Dialogue for two actors
From page 16 in “Peter Pan”

CAPTAIN HOOK: Shiver me timbers, Smee! I can't sleep. I can't eat. I won't rest until I find Peter Pan. Just look what he did to me! *(Holds up arm with hook.)*

SMEE: A terrible, terrible thing, Captain. Chopping off your arm!

CAPTAIN HOOK: And feeding it to a crocodile. That slithering reptile likes the taste of me! He follows me where ever I go just hoping to get a nibble!

SMEE: Terrible, terrible! Thank heaven the beast swallowed a clock!

CAPTAIN HOOK: That's the only thing that keeps me alive, Smee. Soon it will wind down and you know what that means. *(Uses his finger for tick-tock.)* Tick. Tock. Tick. Tock. Tick... *(Finger is stuck.)* No tock!

SMEE: Oh, terrible, terrible!

Audition Side #2 Monologue
From Page 7 in “Peter Pan”

PETER: Er-er-er-errrrrrrrrrrrr!!!! Good evening ladies and gentlemen! Welcome to a wonderful story all about...myself! *(He bows theatrically.)*

Er-er-er-errrrrrrrrrrrr!!!! For what could be more wonderful than a story about me? You see it all began this way... Once upon a time there were four little stars sleeping in the sky...

There was Winkie, and Sparkle, and Flashy, and Stellar. Everyone knows who I am! I'm Peter Pan of course!

Scene Audition Side #3 - Dialogue for two actors
From Page 10 in “Peter Pan”

FATHER: This tie will not tie!

MOTHER: Now, now dear, let me help you.

FATHER: If this tie won't tie we can't go to the party and if we can't go to the party I'll lose my job and if I lose my job we'll all have to live in the street!

(mother fixes tie)

MOTHER: There now. Better?

FATHER: Thank you, dear. Now children I've made a decision. It is time for Wendy to leave the nursery.

Scene Audition Side #4 - Dialogue for two actors
From page 23 in “Peter Pan”

WENDY: Once upon a time, there was a very happy family. There were two boys, John and Michael and their big sister Wendy. They all lived together in a big house.

PETER: I don't think I like this story.

WENDY: The children went far, far away but they missed their mother and father.

PETER: That's not right. They were happy!

WENDY: Oh, Peter. I want to go home.

PETER: But if you go you'll have to grow up.

WENDY: I don't mind. Everyone has to someday.

PETER: But who will make sure we brush our teeth at night?

WENDY: It won't be long and you'll remember to do it yourself.

PETER: Well, I don't care what you do. Go!

THEATRE – GRADE 5 AUDITION AND CASTING

Audition Technique Lesson 4

This lesson will take two sessions to complete and is a continuation of lesson 3.

**Conduct auditions and prepare a cast-list upon completion of this lesson.*

- *This series of lessons are modeled for the play “Peter Pan”. Teachers are not limited to using this play but may choose to use another theatre piece.*
- *These lessons do not teach teachers how to direct. They focus on the student’s process in the play. Therefore it is strongly suggested that teachers do supplemental work and/or research prior to taking on this unit. For help, please contact the VAPA office.*

CONTENT STANDARDS

2.3 Collaborate as an **actor**, director, scriptwriter, or technical artist in creating formal or informal theatrical performances.

4.1 Develop and **apply appropriate criteria** for critiquing the work of **actors**, directors, writers, and technical artists in theatre, film, and video.

TOPICAL QUESTIONS

- What are the parts of an audition?
- How do I prepare for an audition?

OBJECTIVES & STUDENT OUTCOMES

- The student will identify the parts of an audition.
- The student will rehearse and prepare for an audition.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Audition Rubric
 - Audition Score Sheet
 - Director Feedback and comments sheet and checklist
 - Student performance
- **Feedback for Student**
 - Audition Rubric
 - Audition Checklist
 - Verbal and written feedback from teacher
 - Peer feedback
 - Self-evaluation

WORDS TO KNOW

- **audition:** a test in the order of a short performance, taken, for example, by an actor for a role in a movie or play
- **dialogue:** the conversation between actors on stage
- **monologue:** a long speech by a single character
- **prep moment:** to separate the introduction from the prepared scene or monologue; to calm nerves, get into character
- **de-role:** to establish a clear ending, to get out of character and to let the audition panel know that you are no longer playing a part
- **cast (list):** the roles or parts assigned to actors in a play, what is used to let students know which

parts they will be playing

- **rehearsal:** practice sessions in which the actors prepare for public performance through repetition

MATERIALS

- Interview Questions (included)
- Rubric Template (included)
- Score Sheet (included)
- Student Check list (included)

RESOURCES

- *Play Directing in the School*, David Grote, Meriwether Publishing, 1997, Ch. 5 Casting (available for checkout from the VAPA office) or purchased at any bookstore ISBN# 9781566080361
- VAPA Core Learnings

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

Day 1

- Review Vocabulary from the **Lesson 3 Extension**.
- Perform the circle exercise from Lesson 3, Day 2, as a review. Rehearse appropriate voice and character
- Proceed to **Modeling Day 1**.

Day 2

- Ask students “What does a good audition looks like”?
- Brainstorm and chart ideas and criteria for evaluating an audition. Consider things you and the students have already done in class (e.g., volume/projection, articulation and clarity, memorization, body movement, collaboration with partner, understanding the character or scene, interview, etc.)
- Proceed to **Modeling Day 2**.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

Day 1

- Audition Day *rehearsal*
 - As a class:
 1. Arrange the room so that there is a performance space and a table with chairs for the audition panel.
 2. Place a chair off to the side for the actor to sit in after the audition.
 3. Decide where the actor will enter the space for the audition.
 - Ask for four volunteers: two students for the panel and two as the actors in the audition.
 - Seat the two panelists at the table.
 - Have the two actors enter the room and approach the table, standing away from the table approximately 7-8 feet.
 - Have actors introduce themselves using the exercise from the warm-up.
 - Explain the function of the **Prep Moment**, (to separate the introduction from the prepared scene or monologue): to calm nerves, and to allow time to get into character.
 - Actors perform the scene while the panelists observe.
 - **De-role** – to establish a clear ending, to get out of character and to let the audition panel that you are no longer playing a part. (e.g., say “*thank you*” or “*scene*”).
 - Interview: to make the actor comfortable and get to establish the relationship between actor and director. Exit (actors leave the room).
- Proceed to **Guided Practice Day 1**.

Day 2

- Tell students that together, you will determine criteria to evaluate the audition performance and interview. A checklist is included as a guide.

- Once criteria are established, select two volunteers to perform their scene and conduct a practice interview. (Teacher will ask one question per actor).
- The teacher/director will discuss and evaluate the work using the rubric while the rest of the class watches.
- Leave the rubric and criteria on an overhead projector or on the board for all to see and use in the guided practice.
- Proceed to **Guided Practice Day 2.**

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

Day 1

- Following the modeling section have each pair of actors practice the audition walk-through:
 - entrance
 - introduction
 - prep moment
 - prepared scene
 - de-role
 - take seat for interview
 - thank the panel
 - exit
- Have a pair of students act as the panel members.
- Panel members will ask each auditioning pair an easy question (e.g. “Did you have fun today?” or “How did you feel you did?”)
- Actors will answer briefly, say, “Thank you,” and then exit.
- The following interview questions will be asked at the audition:
 - “What part are you interested in playing?”
 - “Would you be happy accepting another part?”
 - “Would you be happy accepting a smaller part?”
 - “Why do you want to be in *Peter Pan*?”
 - “Are you excited, nervous or scared about being in the play? Why?”
 - “Explain how you felt about your audition today.”
 - “Have you ever been in a play before? If so, which one and what part did you play?”
- *Teacher/Director Note:* Use your discretion with these questions. Ask what is pertinent for your class or create your own questions.
- Proceed to **Debrief and Evaluate Day 1.**

Day 2

- Divide students into groups of four or six.
- Have students practice evaluating each other using the established criteria on the *Student Rehearsal and Evaluation Checklist* worksheet. This sheet is also used as the Director’s Feedback sheet.
- Monitor groups and assist with students as they evaluate each other to insure appropriate feedback.
- Ask the following questions:
 - “Was it difficult to give feedback to fellow actors? Why or why not?”
 - “How will practicing asking and answering questions help you with your own audition?”
- Proceed to **Debrief and Evaluate Day 2.**

ADDITIONAL WORK: *CONDUCT AUDITIONS AND PREPARE CAST LIST UPON COMPLETION OF THIS LESSON. (This is additional work beyond the two day lesson plan and will take 1 or two more days to complete).

Casting Options:

- Double-casting parts is one way to offer more roles to a large amount of students. (e.g., you can have two casts or two partial casts, two students who play Peter Pan, etc.)
- For a very large class, create a larger cast by doubling character roles. (e.g. if there are four small boys in the play, cast eight small boys)
- For smaller casts, delete or reduce smaller roles.
- Be thinking about your crew assignments. For those students who do not want to be onstage assign

behind-the-scene jobs such as house management, stage management, lighting and set design and publicity.

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

Day 1

- Arrange students in groups of four (two panelists and two actors) and provide them with the list of questions that could be asked at the interview. (included at end of the lesson)
- Have each panelist ask a different question to each of the two actors.
- Then switch places and have the new panel pair ask two different questions to each of the two actors.
- Review terminology and share methods that actors can use to improve their *prep moment* and *de-role*.
- Repeat exercise as necessary arranging students in different groups of 4 students.

Day 2

- Bring the class back together and have each group share their successes and challenges using the established criteria.
- Have groups share what actions they will take to improve their individual auditions.

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

Day 1

- Continue rehearsal, review interview questions and procedures for the audition rehearsal.
- Ask someone (e.g., parents, siblings, teacher, etc.) to video tape your audition rehearsal.
- Watch the video and reflect on your successes and challenges.

Day 2

- Continue the rehearsal using the established criteria worksheet as a guide.
- Review interview questions and procedures to the Audition Walk Through.

Peter Pan Audition Rubric

Student Name _____ Character _____

Category/Criteria	5	4	3	2	1
Voice <i>Volume</i> <i>Projection</i> <i>Diction</i>	Voice is well projected, loud volume but not screaming, all words clearly understood. Well defined and consistent use of voice to portray character.	Voice is well projected, A few words lack articulation and clarity. Uses voice to portray character most of the time.	Voice is somewhat quiet, articulation and clarity are good. Voice sometimes portrays character.	Voice is soft, student lacks articulation and clarity. Voice infrequently portrays character.	Student cannot be heard. Student lacks articulation and clarity. Vocal attempts to portray character are non-existent.
Body Movement <i>Posture</i> <i>Gesture</i> <i>Stage Direction</i>	Confident, appropriate and well-defined movement (gesture and posture) that clearly and consistently portrays character.	Movement is confident and portrays character most of the time.	Movement is somewhat confident, few appropriate gestures showing basic understanding of the character.	Movement is not confident and is limited to one or two gestures showing only minimal understanding of the character.	Body movement is absent. Student does not show character.
Memorization <i>Sequence</i> <i>Correct wording and punctuation</i> <i>Flow with partners dialogue</i>	Student has all lines memorized and may display support or coaching of partner.	Student has lines memorized but does not demonstrate ability to cover or help partner.	Student has most of the lines memorized. Does not support or coach partner.	Student has a few lines memorized.	Student has not memorized lines.
Understanding the character and scene <i>Appropriate expression, feeling/emotion</i>	Student combines voice, body and partner-work effortlessly. Uses appropriate facial expression and emotion for the character/scene. Effort goes beyond requirements.	Student combines voice, body and partner-work, and attempts to use expression and emotion to portray character and scene. Effort is strong.	Student uses voice, body and partner-work showing average character and scene work. Student may show some expression. Effort is acceptable.	Student relies on reciting lines and shows little articulation with partner or expression. Puts forth some effort.	Student has little to no understanding of the character and scene. Puts forth little effort.
Interview <i>Confidence</i> <i>Preparedness</i> <i>Thoroughness</i>	Student responds without hesitation, shows enthusiasm, confidence and is well-prepared.	Students responds with little hesitation, is mostly confident and prepared.	Student shows some hesitation, is somewhat confident and appears somewhat prepared.	Student is hesitant, displays some lack in confidence (looks down, voice is soft) and is minimally prepared.	Student cannot answer questions and displays lack of confidence.

GRADE 5 AUDITION SCORE SHEET

Student Name: _____

Character/Side: _____

AUDITION SCORING:

Refer to the previous **Rubric** to score students from 1-5 in the following categories:

VOICE: _____

BODY: _____

MEMORIZATION: _____

UNDERSTANDING: _____

INTERVIEW: _____

TOTAL (25 points possible) _____

INTERVIEW QUESTIONS & ANSWERS PREFERED ROLE

Be prepared to answer the following questions following your audition:

1. Would you be happy accepting another part or a smaller part?
2. Why do you want to be in *Peter Pan*
3. Are you excited, nervous or scared about being in the play? Why?
4. Explain how you felt about your audition today.
5. Have you ever been in a play before? If so, which one and what part did you play?

DIRECTOR FEEDBACK: OVERALL THOUGHTS/COMMENTS:

Student Rehearsal and Evaluation Checklist

Student Name _____

Character _____

Category/Criteria	Write your notes, comments, successes and challenges here.
Voice <i>Volume</i> <i>Articulation</i> <i>Clarity</i>	
Body Movement <i>Posture</i> <i>Gesture</i> <i>Stage Direction</i>	
Memorization <i>Sequence</i> <i>Correct wording and punctuation</i> <i>Flow with partner's dialogue</i>	
Understanding the character and scene <i>Appropriate expression, feeling/emotion</i>	

THEATRE - GRADE 5

THE CAST

The First Read Through Lesson #5

Before this lesson can be taught, hold auditions, cast actors and prepare a cast list.

- *This unit is modeled for the play "Peter Pan". Teachers are not limited to using this play but may choose to use another theatre piece.*
- *These lessons do not teach teachers how to direct. They focus on the student's process in the play. Therefore it is strongly suggested that teachers do supplemental work and/or research prior to taking on this unit. For help, please contact the VAPA office.*
- *Note: Plays can be used for instructional purposes, free of charge. However, if you plan to produce and perform a play before any kind of audience (with or without charging admission), you must pay royalties to the publisher of the play.*

CONTENT STANDARDS

- 1.2** Identify the structural elements of plot (exposition, **complication, crisis, climax, and resolution**) in a script or theatrical experience.
- 5.2** Identify the roles and responsibilities of performing and technical artists in theatre, film, television, and electronic media.

TOPICAL QUESTIONS

- What are the universal themes in our play?
- How does analyzing a script better prepare me to play a character in my play?
- What are the elements of a plot?
- What are cues and how do they guide my acting choices?

OBJECTIVES & STUDENT OUTCOMES

- Students will identify and explain the parts of a plot.
- Students will identify the characters and their relationship in a play.
- Students will demonstrate what actors must do to tell a story to an audience (know lines, blocking, create believable characters, etc.) as they prepare for performance.
- Students will identify and discuss universal themes in a play.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Student Play Analysis Worksheet
 - Student response to inquiry
- **Feedback for Student**
 - Teacher response

WORDS TO KNOW

- **audition:** a test in the order of a short performance, taken, for example, by an actor for a role in a movie or play
- **cast:** the roles or parts assigned to actors in a play
- **plot:** the story or sequence of events in a play
- **cue:** a signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen
- **role:** an individual part in a play played by an actor

- **complication:** rising action (what makes things worse for the character)
- **crisis:** a decisive point in the plot of a play on which the outcome of the remaining action depends
- **climax:** the point of highest dramatic tension or major turning point in the action
- **resolution:** an answer to the problem

MATERIALS

- Techniques for Memorizing Lines (included)
- *Peter Pan Script* (available at the VAPA office) made available with permission from *Children's Theatre Plays* @ <http://childrenstheatre.easystorecreator.com/welcome.htm>
- Additional children's plays (highly recommended) may be obtained from <http://www.badwolfpress.com/> or online from www.aaronshep.com
- The VAPA office also has some reader's theatre scripts and short plays available for checkout.

RESOURCES

- *How to Help Kids Memorize Lines for a School Play* http://www.ehow.com/how_2157564_help-kids-memorize-lines-school.html
- *Kids Take the Stage*, Peterson, Lenka and O'Connor, Dan, Back Stage Books, 1997, Chapter Five, pp. 103-107, ISBN 0-8230-7742 -X, check out from the VAPA office or order from any bookstore or website.
- *Play Directing in the School*, David Grote, Meriwether Publishing, 1997, pp 11-122 (available for checkout from the VAPA office) or purchased from any book store ISBN# 9781566080361

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

Teacher Note: Set deadlines for memorizing lines. Let students know in advance when their lines are to be memorized. You can chunk scene by scene or by acts. You decide what is appropriate for your students.

- Pre-arrange chairs into a circle.
- Review vocabulary and terms.
- Distribute *Peter Pan* scripts.
- Explain to students that they will be doing a read through of the play in its entirety for the first time.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- *Note:* This section may take 2 -3 days to complete.
- Students will introduce themselves by saying, "Hi, my name is _____ and I will be playing the part of _____."
- Begin reading the script having students read their assigned parts.
- Words in the script that appear in parenthesis or italics are **cues** and should be read by the director (teacher) or you can assign a responsible student to read the **cues**.
- Ask students to:
 - "Identify the characters and their relationship (who is the hero, villain, gossip, etc.)
 - "Identify the main problem or conflict of the plot and explain where the scene takes place in the resolution of the problem."
- Read the play aloud in its entirety.
- Pause to check for understanding and discussion at the end of each scene.
 - "What is happening in the scene?"
 - "What kinds of emotions and actions are taking place in this scene?"
 - "What kinds of voices and gestures are appropriate for those emotions and actions?"
 - "Do you have any questions?"
 - "What do you think is going to happen next?"

Note: Make connections to meet language arts standards by further analyzing the script

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Conduct a second read through in its entirety without pause for discussion.
- Have each character that appears in a scene stand while reading to encourage further character interaction.

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- At the end of the first read through, revisit the list of themes from lesson #2.
- Ask students:
 - “Which themes do you recognize?”
 - “Are there new themes in the play that were not on the list?”
 - “Who are the antagonist(s) and protagonist(s) in the play?”
 - “How has the audition process better prepared you for your character or part in the process?”
 - “What have you learned about the play between your first reading and now?”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Highlight your lines and cues in the script.
- Begin to memorize lines.
- Work with a friend or family member to learn the lines and practice with.

Techniques for Memorizing Lines

How to Help Kids Memorize Lines for a School Play http://www.ehow.com/how_2157564_help-kids-memorize-lines-school.html

The best single advice for memorizing anything is to study in a way that appeals to as many senses as you can. By seeing, hearing, feeling, and even smelling your material, you reinforce it in your brain. There are several ways to reinforce information through your senses. Your best bet is to combine three of these techniques. You'll find that some techniques are appropriate for your specific assignment and others are not.

Memorizing With Sight

1. Write out your lines. The act of writing the words provides very strong reinforcement.
2. Visual prompts act as a great tool for reinforcing information and committing them to memory. Use flash cards. Put all your prompts on one side and your lines on the other.
3. Draw a series of pictures that represent your speech or your lines. Remember picture stories from preschool? Be very creative and think of a picture story to go along with your lines. After you've created your picture story, go back and say your lines as you look at the pictures.
4. Say your lines in front of a mirror and move your face or your arms a special way to emphasize specific words or passages.
5. If your lines come in the form of a script, cover over other actors' lines with strips of sticky note. This makes your own lines stand out on the page. Read them over several times.
6. Visualize other actors' faces saying your cues.

Memorizing With Feeling

Feelings can be internal (emotional) or external (tactile). Either type of experience will reinforce your information.

1. Carry your script or speech with you at all times and read the full text when you get a chance to get a strong emotional "feel" for it.
2. Get to know your character. Understand *why* you say and do what you do.
3. Act out your lines as you say them, even if this is an unemotional speech. You can exaggerate your words with dramatic gestures. Of course, you don't want to do this during your actual speech, but you will be thinking about it.
4. Learn to think like your character (get a feel for him or her). This can save you if you forget your lines on stage. Simply think like the character and say what he would say as close to the real lines as possible.

Memorizing With Sound

Sound is a very effective tool for memorization. There are a few different ways to incorporate sound into your memorization skills.

1. Read the script and record the lines of the **other** performers and leave the microphone off as you read your own lines. This leaves blank air space for your lines. Go back and practice saying your own lines at the appropriate times.
2. Record your lines with exaggerated vocal expressions. You may even want to yell your words. Exaggerations leave big imprints in your brain.
3. Record the entire play or performance during a rehearsal.
4. Carry your recorder, CD player, or MP3 with you and listen to it as often as you can.

Student Play Analysis Worksheet

Name _____

Name of Play _____

What are the themes of the play?	
Who are the characters and describe them.	
What are the characters' relationships to each other (hero, villain, gossip, trickster, etc.).	
Describe the plot. (crisis, complication, climax, resolution)	
Describe the setting.	
What is the purpose of cues in a script?	

THEATRE - GRADE 5 BLOCKING AND STAGE POSITION

Blocking for the Actor Lesson #6

***Refer to Grade 3 Theatre Lessons #4 and #5 *Stage Directions and Blocking*.**
These lessons will take 3 to 5 sessions to complete.

- *This unit is modeled for the play "Peter Pan". Teachers are not limited to using this play but may choose to use another theatre piece.*
- *These lessons do not teach teachers how to direct. They focus on the student's process in the play. Therefore it is strongly suggested that teachers do supplemental work and/or research prior to taking on this unit. For help, please contact the VAPA office.*

CONTENT STANDARDS

- 2.2** Demonstrate the use of **blocking** (e.g., stage areas, levels, and actor's position, such as full front, quarter, profile, and full back) in dramatizations
- 5.2** Identify the **roles and responsibilities** of performing and technical artists in **theatre**, film, television, and electronic media

TOPICAL QUESTIONS

- What is the role of the director?
- What are the responsibilities of the actor?
- What is blocking and actor's position and how do I use it to tell a story?
- What choices does an actor have to make to tell a story?

OBJECTIVES & STUDENT OUTCOMES

- Identify and execute stage direction cues (e.g., movement, entrance, exit, etc.).
- Identify the areas of the stage and apply to a scene.
- Describe what actors do to tell a story to an audience.
- Describe the importance of the director.

ASSESSMENT (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for Teacher**
 - Blocking quiz
 - Student performance
 - Student response to inquiry
 - Collaborative work with student pairs
 - Teacher rubric for 3-2-1 Activity
- **Feedback for Student**
 - Blocking quiz
 - Response from teacher
 - Actor response to student director
 - Director/Actor blocking worksheet

WORDS TO KNOW

- **blocking**: the planning and working out of the movements of actors on stage
- **stage directions**: position of the actor onstage
- **actor**: person, male or female, who performs a role in a play
- **director**: the person who oversees the entire process of staging a production
- **directing**: the art and technique of bringing the elements of theatre together to make a play

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

MATERIALS

- Stage Map Template (included)
- Stage Positions (included)
- Teacher 3-2-1 Rubric (included)
- Director/Actor Blocking Worksheet (included)
- Grade 3 Theatre Lessons #4 and #5 (optional)

RESOURCES

- VAPA Core Learnings
- VAPA Grade 3 Theatre Lessons

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Refer to Grade 3, Lesson 4 if necessary.
- Review stage directions and basic actor position and blocking techniques by re-visiting lessons #4 and #5 from the Grade 3 theatre curriculum.
- If students know basic stage directions, proceed to next step.
- Distribute a *Stage Map Template* to each student and have each student fill in the stage directions from both the director's and actor's perspectives.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

Day 1

Simon Says: (The director/teacher may choose to call this game "Ms./Mr. ____ (*teacher's name goes here*) _____ says", to personalize the game.)

- Establish the classroom, work area, rehearsal space as your stage.
- The game begins with all students standing center stage.
- Director/Teacher calls out stage directions, and the class quickly moves to that designated area of the stage only if the leader prefaces the directive with "Simon Says".
- If a student moves Stage Right (SR) when they're supposed to be Stage Left (SL), they must return to the audience. Discourage audience members from helping the actors on stage [e.g. pointing to a direction or giving any cues.
- If a player moves to an area of the stage without hearing "Simon Says" they also must return to the audience.
- Play the game until there are one or two actors left on stage. Note: This game allows the teacher to monitor audience behavior to reinforce that audience is just as important as performance.
- With many students in the classroom, the game can get chaotic. A good solution is to divide the class and play in rounds: first boys, then girls, etc.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

Days 2 & 3

The 3-2-1 game:

- In pairs, students will elect one person to be the actor the other will be the director. (Later, they will swap roles. Note: If there is an uneven number of students: groups of three may work as well as each student has an opportunity to be the director.
- The director will guide the actor using the following directives:
 - **3 stage directions** (e.g. enter SR, cross DS, exit USL)
 - **2 actor positions** (e.g. sit in chair DS, lean forward, stand up and bow, etc.)
 - **1 story** made up to support the actor's movements and explain why the actor is moving this way.
 - Students can write down their tasks and directions as per the story created by the director in rehearsal.

- The student *actor* walks through and rehearses the blocking (3-2-1).
- Actors should be comfortable with their entrances, exits, movement and positions.
- The student *director* creates a story that will interpret the actor's movement. For example:
 - Actor walks in from stage left, crosses to down right
 - Director says, "Gee! It's a lovely day! Just look at all the fun things to do here at the park."
 - Actor sits in a chair.
 - Director says, "I think I'll sit on this swing and see how high I can go."
 - The actor pretends to swing.
- During the rehearsal time, make sure the student director has practiced the narration while the actor executes the blocking, repeating it several times.
- When one 3-2-1 (the blocking and story) is completed and prepared, have the pair swap roles.
- The actor becomes the director and vice versa. Repeat the process of blocking and creating a different story.
- There will be two different scenes to present to the class per pair of students.
- Each pair of students will present two 3-2-1s for the audience.

*Note: This exercise can be done in 2 class periods, one day to create and rehearse and one day devoted to performances.

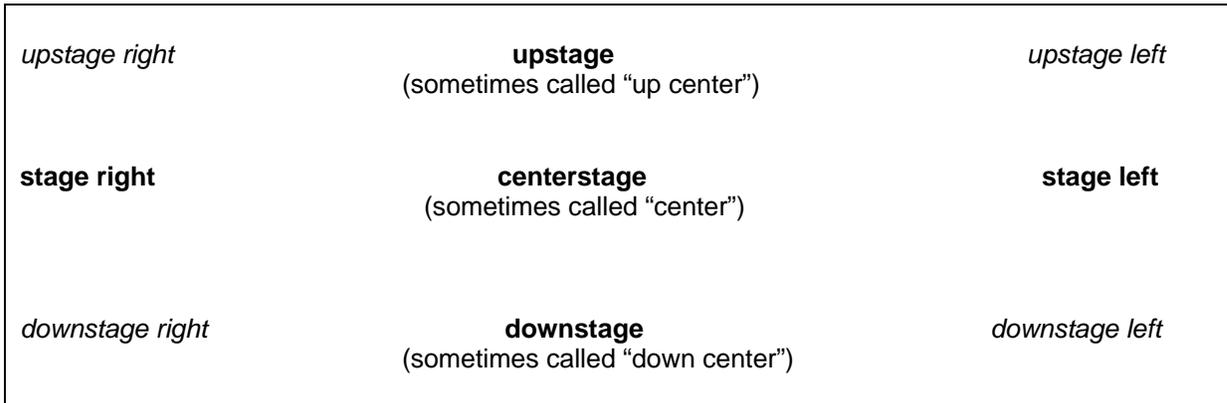
DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Hand out two **Director/Actor Blocking Worksheets** to each student.
- Allow time to fill it out. If Time does not permit, ask students to do this as an extension activity.
- Ask the following questions:
 - "What was challenging about taking direction?"
 - "What is the connection between story and blocking?"
 - "How does this activity prepare you as an actor for the play we are about to do?"
 - "What rehearsal skills does it take to be a good actor?"
 - "What is the role of the director?"
 - "What is the role of the actor?"

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

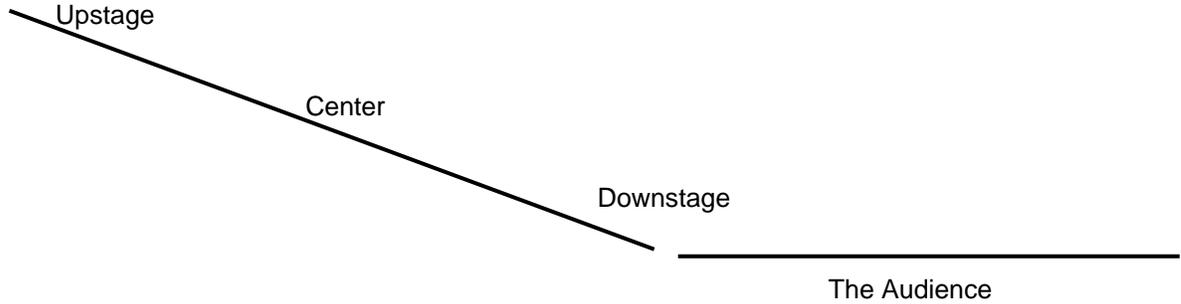
- Read through *Peter Pan* and highlight the stage directions in a different color from your lines.
- Perform scenes from this lesson for younger students, explaining to them the processes used.

Stage Positions

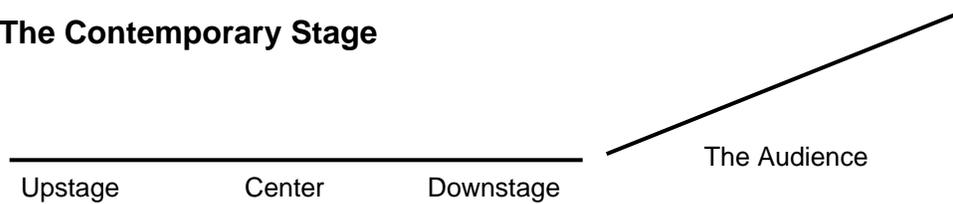


The Audience

The Raked Stage



The Contemporary Stage



STAGE MAP TEMPLATE (from the director's perspective)

Write the stage direction next to the number where it is located onstage.

Stage left (SL)	Center (C)	Downstage Left (DSL)
Upstage Right (USR)	Stage right (SR)	Downstage Center (CSL)
Upstage Left (USL)	Upstage Center (USR)	Downstage Right (DSR)

1	2	3
4	5	6
7	8	9

THE AUDIENCE

STAGE MAP TEMPLATE (from the actor's perspective)

Write the stage direction next to the number where it is located onstage.

Stage left (SL)	Center (C)	Downstage Left (DSL)
Upstage Right (USR)	Stage right (SR)	Downstage Center (CSL)
Upstage Left (USL)	Upstage Center (USR)	Downstage Right (DSR)

THE AUDIENCE

1	2	3
4	5	6
7	8	9

Teacher Rubric for 3-2-1 Activity

Advanced 4	Proficient 3	Basic 2	Below Basic 1	Not attempted 0
<ul style="list-style-type: none"> • All group members were engaged and used effectively. • The setting and character's intention was clearly defined. • The story points were well defined. • The audience can easily identify the plot, characters, and intention. • Actor's blocking was well rehearsed, decisive and clear with no hesitation. 	<ul style="list-style-type: none"> • Most group members were engaged and used effectively. • The setting was clear. • The character's intention was generally defined. • The story points were well defined. • The audience can identify the plot, characters, and intention. • Actor's blocking was well rehearsed and clear with little hesitation 	<ul style="list-style-type: none"> • Most of the group members were engaged and used effectively. • The setting was not clearly defined but recognizable. • The character's intention was not clearly defined and could appear vague. • The story points were well defined. • The audience can identify the plot but cannot easily identify setting or intention. • Actor's blocking was rehearsed but inconsistently executed. 	<ul style="list-style-type: none"> • At least half of the group members were engaged and used effectively. • The setting was not clearly defined. The character's intention is not clear. • The story points were not clearly defined. • The audience has difficulty identifying the plot, setting and intention. • Actor's blocking was not well rehearsed and was inconsistent. 	

Director/Actor Blocking Worksheet

Each student should receive two worksheets; one to be filled out as the director and one as the actor.

Name(s) _____, _____, _____

Director's Response Your Story (explain your actor's story and how you developed it.)	Actor's Response Acting Choices (what choices did you as an actor make e.g. facial expressions, posture, gesture) to make the story and character believable.
Stage Directions Given to Actor	Blocking Given
Assigned Actor's Positions	Positions Given

THEATRE - GRADE 5 REHEARSAL

Staging and Blocking Lesson #7

Before teaching this lesson:

Reference *Kids Take the Stage*, Chapter 5, "First Things", 103-125, and Chapter 6, "Staging and Blocking", pp 126-142.

- *This series of lessons is modeled for the play "Peter Pan". Teachers are not limited to using this play but may choose to use another theatre piece instead.*
- **These lessons do not teach teachers how to direct.** *They focus on the student's process in the play. Therefore it is strongly suggested that teachers do supplemental work and/or research prior to taking on this unit. For help, please contact the VAPA office.*

CONTENT STANDARDS

- 2.2** Demonstrate the use of **blocking** (**stage areas**, levels, and **actor's position**, such as full front, quarter, profile, and full back) in dramatizations.
- 2.3** Identify and execute **stage direction** cues (movement, entrance, exit, etc.) from a script.
- 5.2** Identify the roles and responsibilities of performing and technical artists in **theatre**, film, television, and electronic media.

TOPICAL QUESTIONS

- What is the purpose of writing blocking in my script?
- Why do I have to write all character's blocking in my script?
- What is the purpose of using a pencil and highlighter in my script?
- What are the responsibilities of the actor and director?

OBJECTIVES & STUDENT OUTCOMES

- Students will identify and execute stage direction cues (movement, entrance, exit, etc.) from a script.
- Students will describe the importance of the director to the performance.
- Students will describe the importance of blocking to character development.
- Students will demonstrate responsibility, focus and work ethic in rehearsal.

ASSESSMENT (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for Teacher**
 - Individual Performance rubric
 - Participation for Rehearsal rubric
 - Blocking Checklist
 - Student performance
- **Feedback for Student**
 - Individual Performance rubric
 - Participation for Rehearsal Rubric
 - Feedback from teacher

WORDS TO KNOW

- **blocking**: the planning and working out of the movements of actors on stage
- **stage directions**: positions of the actors onstage
- **actor**: a person, male or female, who performs a role in a play
- **director**: the person who oversees the entire process of staging a production
- **script**: the written text of a play

- **speed-through:** reading through or performing the blocking (or both) at a very quick pace

MATERIALS

- Copy of page 7 of the *Peter Pan* script (one per student) available from the VAPA office
- Pencils
- Sample of script with blocking notes (included)
- Highlighters in the same color
- Performance/Rehearsal Rubrics (included)
- Blocking Checklist and Actor Comments (included)

Teacher note: Prepare the following before teaching:

1. Character Scene Breakdown: list of characters that appear in each scene (see pages 2 and 3 of the script)
2. Rehearsal Schedule (*Kids Take the Stage* pp 111-112)
3. Basic set design: designate the areas of the stage where things will happen, placement of furniture, doors and windows for entrances and exits, etc.)
4. Read: *Kids Take the Stage*, pp 138-142

RESOURCES

- *Kids Take the Stage*, Peterson, Lenka and O'Connor, Dan, Back Stage Books, 1997, ISBN 0-8230-7742-X, check out from the VAPA office or order from any bookstore or website.
- *Play Directing in the School*, David Grote, Meriwether Publishing, 1997, (available for checkout from the VAPA office) or purchased from any book store ISBN# 9781566080361
- *Peter Pan Script* (available at the VAPA office) made available with permission from *Children's Theatre Plays* @ <http://childrenstheatre.easystorecreator.com/welcome.htm>
- Techniques for Memorizing Lines (included)
- *How to Help Kids Memorize Lines for a School Play* http://www.ehow.com/how_2157564_help-kids-memorize-lines-school.html

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Refer to Grade 5, Lesson #6 for blocking and actor positions
- Distribute a copy of Pan's monologue (page 7 of the script) and pencils (not pens) to each student.
- On the board or overhead, write down the following blocking directions:
 - Enter from stage left (SL)
 - Cross to downstage center (DSC) – (This is where Pan delivers the monologue)
 - Turn and exit upstage right (USR)
- Students write the blocking notes on their handouts (see sample for what blocking notes should look like)
- Explain to students that **all blocking** needs to be recorded regardless of the character they are playing so that in the case of an absent actor, someone can take his or her place. All actors will be prepared to fill in if necessary.
- After students have finished writing, tell them that you don't like that blocking and will be changing it.
- Ask students to erase what they have just written on the page.
- Erase the original blocking and rewrite the new blocking
 - Enter from SR
 - Cross to downstage right (DSL)
 - Exit out into the audience.
- Create one or two more changes, having the students erase and rewrite blocking notes as many times as necessary for students need to understand the importance of using pencil to take blocking notes.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- **Note to inexperienced directors:** In staging a play, it is strongly recommended that you prepare by reading the recommended text or call the VAPA office for assistance.

- Reference *Kids Take the Stage*, Chapter 5 & 6
- Review the goals for group and individual participation using the Participation in Rehearsal Rubric (included)
- Remind students that they are evaluated on their performances as actors as well as their behavior and participation in rehearsals.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Begin blocking and working the script in manageable sections (suggested 2-3 pages of text per rehearsal. (Ambitious students and teachers can probably handle more).
- Stage movement basics (refer to *Kids Take the Stage pp 129-132*)
 - Review stage positions, actor's positions, positions of power on stage (e.g., center **[C]** is a strong position, as is down stage right **[DSR]** because of the way we read; movement crossing downstage is powerful, as is moving on a diagonal from up right or left to downstage, etc.)
- Establish and express character relationships (refer to *Kids Take the Stage pp 133-138*) (e.g., Hook has a larger presence than humble Smee, but his presence is larger than the small boys)
- As blocking is happening, stress that **all students** are to record the blocking in their scripts **using pencil only**.
- Non actors should take careful blocking and staging notes so that they can discuss sound and lighting cues, special costume needs, props, etc.
- If double casting, rehearse the blocking with the first cast, immediately followed by the 2nd cast so that everyone gets equal rehearsal time.
- Have the first cast watch the 2nd cast and vice versa.
- ***Note:** This lesson will be repeated until the entire play is blocked.
- ***Option:** Non-actors/technical crew: create lists of cues and props per page of script or per scene.

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Check for understanding: collect and grade scripts at the end of each rehearsal, checking for the appropriate blocking notes, markings in pencil, etc.
- Refer to the **Blocking Checklist and Actor Comments** sheet that can used as a weekly evaluation. (e.g. can be filled out on Friday by the teacher and handed back to the student on Monday for feedback)
- Conduct "speed-through" rehearsals to check that actors are familiar and comfortable with the day's blocking. Speed-through's are a fun way to end a long rehearsal and ensure that all actors have the same understanding. (Refer to speed-through procedure at the end of this lesson).
- Evaluate student's responsibility, focus and work ethic in rehearsal using the Performance Rubric. (included)

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Have actors rehearse all pages of blocking with the dialogue to begin to build flow.
- Have students answer the following questions and record responses in a journal.
 - "What is the role of the director?"
 - "What is the role of the actor?"
 - "What is challenging about doing blocking and dialogue together?"
 - "What is the benefit of rehearsing blocking and dialogue together?"
- Note: Directors/teachers, discuss these questions and responses at the beginning of the next class period.

Sample Script Showing Blocking and Cues

From page 16 in "Peter Pan"

enters USR

CAPTAIN HOOK: Shiver me timbers, Smee! I can't sleep. I can't eat. I won't rest until I find Peter Pan. Just look what he did to me! (Holds up arm with hook.)

X to Smee at DSL
SMEE: A terrible, terrible thing, Captain. Chopping off your arm!

(following Hook)

CAPTAIN HOOK: And feeding it to a crocodile. That slithering reptile likes the taste of me! He follows me wherever I go just hoping to get a nibble!

X to DS - point at audience
SMEE: Terrible, terrible! Thank heaven the beast swallowed a clock!

(stays at DS - staying at "the beast")

CAPTAIN HOOK: That's the only thing that keeps me alive, Smee. Soon it will wind down and you know what that means! (Uses his finger for tick-tock.) Tick. Tock.

X to chair at center
Tick. Tock. Tick... (Finger is stuck.) No tock!

SMEE: Oh, terrible, terrible!

sits.

(runs to Hook at CS chair)

Individual Performance Rubric

Category	4 Advanced	3 Proficient	2 Basic	1 Beginning
Physical Control & Coordination	Excitement, commitment and intensity in performance. Clearly articulates blocking, gestures and postures with attention to detail.	Movement is correctly executed, blocking and gesture are memorized but commitment and attention to detail is lacking.	Lack of focus is evident in blocking, posture and gesture. Student seems to “go through the motions” and lacks attention to detail. May need some coaching.	Student is not focused, demonstrates poor memorization and often needs coaching.
Sequencing & Memorization	Blocking and movement, entrance, exits and lines are executed correctly and in proper sequence. Clear and correct character set relationships. Often takes the lead role and helps others with minimal help from the teacher.	Blocking and movement, entrance, exits and lines are executed correctly most of the time and in proper sequence. Some guidance from peers or teacher may be needed. Some problems with maintaining relationship to characters and sets.	Blocking and movement, entrance, exits and lines are executed with frequent cues provided by peers or teacher.	Student seems lost or demonstrates incorrect blocking and relationships.
Focus, Effort, Expression	Eyes and face are used consistently and appropriately to communicate expression to the audience. Performs with clarity, confidence, excitement and feeling.	Eyes and face are used most of the time. Approaches theatre with a positive attitude. Performs with clarity and assurance.	Eyes and face are used some of the time. Student will participate. Movements are uncommitted, small and close to the body, are tentative and self-conscious.	Eyes and face are involved in the dance. Shows little or no enthusiasm. Movement is very hesitant or not attempted at times.

Participation in Rehearsal Rubric

Category	4 Advanced	3 Proficient	2 Basic	1 Beginning
Listening	Student listens when others talk, incorporates and builds off the ideas of others. Speaks a fair amount.	Student listens when others talk but can sometimes talk too much.	Student does not listen when others talk. Prefers to do most of the talking and sometimes interrupts others.	Student does not listen when others talk, talks a lot and often interrupts others.
Sharing	Often takes the lead role and helps others with minimal help from the teacher. Shares ideas with others in and outside of the group.	Relays some basic information to others in the group and possibly to others outside the group.	Relays very little information to the group and prefers to follow directions.	Does not relay any information to others in the group.
Cooperation, Preparation and Ensemble Work	Discusses or debates with great respect. Is cooperative and anticipates how to solve problems. Upholds their part in the group (performance, attendance, fitness, health, etc.). Completes work, memorizes lines and movement.	Discusses or debates with respect. Is cooperative and contributes to solving problems. Upholds their part in the group (performance, attendance, fitness, health, etc.). Completes work and memorizes lines and movement most of the time.	Discusses or debates with some disregard for differences in opinion. Cooperative behavior is demonstrated most of the time. Upholds their part in the group (performance, attendance, fitness, health, etc.), completes work and memorizes lines and movement some of the time.	Has difficulty expressing ideas with respect. Cooperative behavior is infrequent. Upholds their part in the group (performance, attendance, fitness, health, etc.), completes work and memorization rarely.
Engagement	Student is totally motivated to participate. Always focused on task and encourages others to remain on task. Proactively contributes by offering ideas, asking more questions and offering solutions more than once per rehearsal.	May need to be brought back to task at times. Can stay focused and follows directions fairly well. Student proactively contributes by offering ideas and asking questions at least once per rehearsal.	Frequent reminders are needed to maintain focus on the dance. Student infrequently contributes by offering ideas or asking questions.	Does not focus and follow instruction. Is easily distracted. Student rarely, if ever contributes ideas or asks questions.

DIRECTIONS FOR CONDUCTING A *SPEED-THROUGH*

Students will “race” through the scene (refer to lesson 1, no actor moves faster than a 5- no running).

Actors may paraphrase their lines. The goal of a speed-through is to check for understanding of ***blocking not dialogue***. E.g. actors may skip the middle of a scene if the only blocking is the entrance at the beginning and the exit at the end to keep the speed-through moving along. If actors begin to slow down (and they will) encourage them to “pick up the pace”. Speed-throughs are just that – speedy. There is no need to be perfect.

Blocking Checklist and Actor Comments:

Student Name: _____ Date: _____

Character: _____

Achievement			Comments
Student used pencil for writing cues for own blocking	Yes	No	
Student used pencil for writing cues for all characters' blocking	Yes	No	
Student highlighted their own dialogue and cues	Yes	No	
Participation: Listen, Share, Cooperate, Engagement (see rubric)	Yes	No	
Performance (if applicable): Control, Memorization, Focus (see rubric)	Yes	No	

THEATRE - GRADE 5 TECHNICAL ARTISTRY

The Artistic Team Lesson #8

- *This series of lessons are modeled for the play "Peter Pan". Teachers are not limited to using this play but may choose to use another theatre piece.*
- *These lessons do not teach teachers how to direct. They focus on the student's process in the play. Therefore it is strongly suggested that teachers do supplemental work and/or research prior to taking on this unit. For help, please contact the VAPA office.*

CONTENT STANDARDS

2.3 Collaborate as an actor, director, scriptwriter, or **technical artist** in creating formal or informal theatrical performances.

3.1 Select or create appropriate **props, sets, and costumes** for a cultural celebration or pageant.

5.2 Identify the roles and responsibilities of performing and **technical artists** in **theatre**, film, television, and electronic media.

TOPICAL QUESTIONS

- What jobs are available in theatre besides acting and directing?
- What are the duties of a technical artist?

OBJECTIVES & STUDENT OUTCOMES

- Students will research a theatrical design job and prepare a written and visual presentation.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Rubric for Research Project
 - Student response to inquiry
- **Feedback for Student**
 - Rubric for Research Project
 - Teacher feedback

WORDS TO KNOW

- **technical artist:** an individual designs and creates elements for the stage
- **design:** the creative process of developing and executing aesthetic or functional elements in a production, such as costumes, lighting, sets, and makeup
- **prop** (properties) crew master: the person who manages the small items on the set used by the actors
- **stage manager:** the director's liaison backstage during rehearsal and performance, responsible for the running of each performance
- **producer:** someone who organizes and supervises the making of a play
- **house management:** a team of people who manage ticket sales, program distribution, seating and theatre space maintenance
- **publicity:** a group of people who promote public interest or awareness of a production or play

MATERIALS

- Writing board and pens
- Option: Classroom art supplies for collages (tissue paper, wrapping paper, magazines, newspaper, construction paper, glue, fabrics, buttons and other notions, poster board, scissors)

- Library access (schedule time throughout the week for small groups of students to do research on a theatrical job. via Internet or books).
- DVD player
- Scene from *Peter Pan* (refer to lesson #2)

RESOURCES

- *Theatre Responsibilities* Internet source
<http://facweb.furman.edu/~rbryson/dramadept/Handbook/Production%20responsibilities.htm>
- *Kids Take the Stage*, Peterson, Lenka and O'Connor, Dan, Back Stage Books, 1997, ISBN 0-8230-7742 -X, check out from the VAPA office or order from any bookstore or website.
- *Play Directing in the School*, David Grote, Meriwether Publishing, 1997, (available for checkout from the VAPA office) or purchased from any book store ISBN# 9781566080361
- *Peter Pan Script* (available at the VAPA office) made available with permission from *Children's Theatre Plays* @ <http://childrenstheatre.easystorecreator.com/welcome.htm>
- *How to Help Kids Memorize Lines for a School Play* http://www.ehow.com/how_2157564_help-kids-memorize-lines-school.html

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Show the *Tiger Lily/Marooner's Scene* from lesson #2.
- Ask students to concentrate their attention on things found in the scene other than the actors.
- Students will record observations while watching the scene in their journal.
- Chart observations.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Generate a list of elements seen in the scene. Observations could include:
 - A lagoon
 - Mermaids
 - A boat
 - Swords
 - Costumes
 - Flashing lights
 - Echoing of voices
 - Glitter
 - Flying characters
 - Moving sets
 - Presence of fog
 - Sound effects, etc.
- Begin categorizing observations (e.g., props, set pieces, special effects, sound, costume, etc.).
- Ask the class the following questions:
 - "If I am a **set designer**, what elements of this scene am I responsible for?" Responsibilities could include:
 - Moving the sets
 - Hook's row boat
 - Marooner's Rock with insets for Pan and Wendy (where they get hooked and unhooked for flying)
 - Create the atmosphere of the environment by adding fog machine
 - Rigging the actor's for flying.
- Continue to create a list for each member of the artistic team. (listed in *words to know*)

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Arrange students in teams of three and assign each team a focus area for the *Artistic Team* (*producer, set designer, etc.*).
- Note: This project allows students to teacher each other through research, reports and visual

presentations.

- Each group will research its job in theatre and prepare the following:
 - an oral and visual presentation of the assigned job (e.g., a written paper, collage, sketches, models, pictures, lists, power point, etc.)
 - present 3-5 *facts* about the job (e.g., history, style, period, notable past designers, etc.)
 - 3-5 facts about the *duties and responsibilities* of the job (set design: build a model to scale, submit drawing to the carpenters, etc.)
 - 3-5 *visual examples of the end result* (e.g. a sample of a light plot for a play and example of what that lighting would look like on stage. This could be as simple as a spotlight, the color of light used, the absence of light, etc.)
 - Allow students at least one week to prepare.
- Review presentations.
- Each research group will give its presentation to the class.
- Ask students to keep notes in their journals about each presentation: "What is the theatrical job and what does it entail?"
- The teacher will assess each group after its presentation (reference Research Project Rubric).

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Ask the following questions and have students record responses in their journals:
 - "Were you aware of all of the jobs involved in Theatre?"
 - "What are the challenges of taking on one of these jobs?"
 - "Was the job more involved than you thought it would be?"
 - "In which field do you have the most interest and why?"
 - "Why are these jobs important and necessary to theatre?"
 - "How do these jobs work together to create a product?"
 - "Why do you think it is important for an actor to know about these jobs?"

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Ask the following:
 - "Which of these jobs are you interested in or best suited for and why?"
 - "What kinds of ideas or designs do you have for this production?" Students can draw designs, sets and costumes, etc.
- Provide at least three examples of how you could apply your job choice to the production of *Peter Pan*.

Research Project Rubric

Group Names _____ Theatre Job: _____

Category	Proficient 3	Basic 2	Approaching Basic 1
Content: Facts Duties and responsibilities General Understanding	5 or more facts are presented about the job, duties and responsibilities are thorough and group makes connections to other Artistic jobs and will discuss job outcomes.	3 or 4 facts are presented, duties and responsibilities are adequate but doesn't reflect depth or make connections to other artistic areas in theatre.	1-3 facts are presented, duties are listed and briefly stated.
Visual Examples	More than 3 examples show a variety of work, group can explain in detail their understanding of how design/effects are accomplished.	3 examples give clues about the artistic outcome of the job, group demonstrates understanding of what was produced but may not know how.	2 examples give clues about the artistic outcome of the job. Group does not explain.
Overall presentation	Group displays confidence throughout the presentation, projects clearly, are well prepared, and work is neatly done	Group displays confidence most of the time, are well prepared.	Group displays confidence some of the time, work is moderately prepared which may show haste or sloppiness.

Production (technical crew) Responsibilities (partial list)

Stage Manager: Responsible for:

- assisting the director during the rehearsal process
- recording all the performers' actions recording lighting, properties, sound cues
- scheduling attendance of stage management at all rehearsals (*including the technical rehearsal*)
- presiding at Production Staff meetings, and performances.
- During the performance the Stage Manager is responsible for:
 - calling places for the actors,
 - calling cues for all lighting, scenic, property, and sound changes.
- The Stage Managers are the first members of the company to arrive and leave and are responsible for unlocking and locking the building dressing rooms and props storage.

Assistant Stage Manager(s):

- Assists the Stage Manager with duties specified above; attends all tech rehearsals, the cue-to-cue rehearsal and all dress rehearsals.

Actor: Responsible for:

- performing a role consistent with the director's production concept
- coming to rehearsal on time, warmed-up, rested, and prepared to work with colleagues
- attending costume fitting calls, picture calls, makeup rehearsals, and all rehearsals where request
- signing in upon arrival
- checking all props before the house opens
- entering and exiting by one of the stage doors
- never leaving the theatre with any makeup or costume on
- attending Strike at the end of the show

Property Crew Head: Responsible for:

- making a list of props needed based on the script and the director's requests
- attending several rehearsals and all Production Staff meetings
- acquiring or making the props needed for the show within the budget and completed by a deadline stipulated by the Director
- setting up and managing the different props rooms
- scheduling and supervising the workers
- running the show
- striking (taking the set apart) the props and returning any borrowed props in a timely manner.

Master Electrician: Responsible for:

- striking all lights previously hung
- conducting an orientation session for all new light crew members
- supervising the hanging of all lights according to the light design
- focusing the lights
- attending the technical rehearsal and all Production Staff meetings;

Light Board Operator: Responsible for:

- running the lighting board for all dress and technical rehearsals, performances, and picture calls
- learning to use all lighting equipment and to program the board
- working as a part of the hanging crew

Sound Designer: Responsible for:

- working with the Director to find and/or create the music and sound effects appropriate for the play
- making a master and duplicate copy of all cues used in the show
- training the Sound Operator to achieve the sound design
- attending all Production Staff meetings

Sound Operator: Responsible for:

- learning to use all the sound equipment
- running the sound equipment for all technical and dress rehearsals and performances
- working with the Sound Designer to prepare sound cues
- attending Strike at the end of the show

Wardrobe Crew Head: Responsible for:

- creating a detailed costume inventory a
- assigning crew to specific responsibilities
- assisting actors in dressing before the play, during quick changes, and after the play;
- keeping the costumes clean and in repair
- checking the actors before they go onstage
- attending all dress rehearsals and Production Staff meeting
- striking the costumes
- attending Strike at the end of the show

House Manager: Responsible for:

- handling front-of-house operations including taking tickets, handing out programs, ushering the audience to their seats
- filing a house Manager Report after each performance
- assuring that the theatre is clean before every performance
- supervising clean-up of theatre after each performance
- attending the cue-to-cue rehearsal to work out systems with the Stage Manager
- attending final dress rehearsal and all Production Staff meetings

Box Office Crew Head: Responsible for:

- assisting Box Office Manager with operation of and scheduling box office sales and personnel
- running the box office for all performances
- filing a Box Office Report after each performance
- attending all Production Staff meetings
- attending Strike at the end of the show

Publicity Crew Head: Responsible for:

- developing a publicity plan in cooperation with the faculty member in charge of publicity
- making and hanging banners for the show
- hanging posters on campus and around town
- completing any other publicity projects and attending all Production Staff meetings
- attending the strike at the end of a show

Master Carpenter: Responsible for:

- overseeing the building and assembling of the set
- repairing the set if necessary
- organizing the strike
- attending all production meetings

THEATRE - GRADE 5 PLAY PRODUCTION AND CRITIQUE

Take a Bow – Producing and Performing Lesson #9 A

- *This series of lessons are modeled for the play “Peter Pan”. Teachers are not limited to using this play but may choose to use another theatre piece.*
- *These lessons do not teach teachers how to direct. They focus on the student’s process in the play. Therefore it is strongly suggested that teachers do supplemental work and/or research prior to taking on this unit. For help, please contact the VAPA office.*

Note: Select one of the following for this final lesson:

- Lesson #9A *Producing and Performing* or
- Lesson #9B *Observing and Critiquing*.

CONTENT STANDARDS

- 2.2 Demonstrate the use of **blocking** (stage areas, levels, and **actor’s position**, such as full front, quarter, profile, and full back) in dramatizations.
- 2.3 Collaborate as an **actor, director, scriptwriter, or technical artist** in creating formal or informal theatrical performances.
- 5.2 Identify the roles and responsibilities of performing and technical artists in theatre, film, television, and electronic media.

TOPICAL QUESTIONS

- How do I prepare as an actor or technical crew-member for a live performance?
- How is rehearsal important to performance?
- What are the challenges of performing before a live audience and how do I manage them?
- What are the roles and responsibilities of actors, directors and technical crew members?

OBJECTIVES & STUDENT OUTCOMES.

- Students will perform a play for a live audience.
- Students will evaluate personal and group work.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Performance Rubric for 5th Grade
 - Individual Performance Rubric
 - Student response to inquiry
- **Feedback for Student**
 - Student Rehearsal and Evaluation Checklist
 - Student Performance Rubric
 - Teacher feedback

WORDS TO KNOW

- **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
- **prop** (properties) **crew master:** the person who manages the small items on the set used by the actors
- **stage manager:** the director’s liaison backstage during rehearsal and performance, the stage manager is responsible for the running of each performance
- **producer:** someone who organizes and supervises the making of a play

- **house management:** a team of people who manage ticket sales, program distribution, seating and theatre space maintenance
- **publicity:** a group of people who promote public interest or awareness of a production or play
- **blocking:** the planning and working out of the movements of actors on stage
- **stage directions:** positions of the actors onstage
- **actor:** a person, male or female, who performs a role in a play
- **director:** the person who oversees the entire process of staging a production
- **script:** the written text of a play
- **cue:** a signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen
- **role:** an individual part in a play played by an actor

MATERIALS

- *Kids Take the Stage pp. 148-164 (producing a play)*
- Evaluation Materials Included:
 1. Performance Rubric for 5th Grade
 2. Individual Performance Rubric
 3. Student Rehearsal and Evaluation Checklist
 4. Student Performance Rubric
- Video camera
- Costumes, props, make-up
- Royalty Fees (depends on performance option) In order to perform *Peter Pan* (and most published plays) royalty fees must be paid. For *Children's Theatre Plays* version of *Peter Pan*, the fees are: \$60 for the first performance, \$105 for two performances, and \$150 for 3 performances. Go to <http://childrenstheatre.easystorecreator.com/order.htm#> to pay royalty fees for *Peter Pan*.

RESOURCES

- *Kids Take the Stage*, Peterson, Lenka and O'Connor, Dan, Back Stage Books, 1997, ISBN 0-8230-7742 -X, check out from the VAPA office or order from any bookstore or website.
- *Play Directing in the School*, David Grote, Meriwether Publishing, 1997, (available for checkout from the VAPA office) or purchased from any book store ISBN# 9781566080361
- Children's Theatre Plays at <http://childrenstheatre.easystorecreator.com/order.htm#>
- VAPA Core Learnings

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Decisions to make prior to Producing and Performing (options):
 - Produce and perform one or more scenes from *Peter Pan* (or a play of your choice).
 - Produce and perform only one act from *Peter Pan* (or a play of your choice)
 - Produce and perform *Peter Pan* in its entirety (or a play of your choice)
 - How to go about casting and assigning crew:
 - Option 1: Cast each scene with different students playing the parts of *Pan*, *Wendy*, *Hook*, *Smee*, etc. so that all students have a chance to perform.
 - Option 2: Double cast (see lesson 7 for details).
 - Option 3: Cast the show and assign non-acting members production team jobs (light and sound operators, prop master, ticket sales, makeup and costume, set design and building, etc.
 - Seek assistance from parent volunteers or a teaching artist.
- Read pages 148-164 in *Kids Take the Stage* prior to teaching this lesson.
 - Conduct a final run-through rehearsal for your performance.
 - Run rehearsals without stopping.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

Read Pp 152-160 in *Kids Take the Stage* prior to modeling.

Note: In order to perform *Peter Pan* (and most published plays) royalty fees must be paid. For CTP's version of *Peter Pan*, the fees are: \$60 for the first performance, \$105 for two performances, and \$150 for 3 performances.

- Conduct run through, tech, and *full dress rehearsals* (in costume and make up).
- A dress rehearsal can be treated like a preview performance, possibly for an in-school assembly for lower grade level classes.
- Move through the play without stopping.
- If you have to stop the play action, make it as brief as possible.
- Take notes throughout the rehearsal and conduct a review session at the conclusion of the rehearsal or the following day. (Notes and feedback to actors and crew should be given in a timely manner).
- Review notes with actors and crew giving suggestions for improvements.
- Ask "what if" questions to encourage students to make corrections and solve any problems.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Conduct live performances for other classes, for the entire school, invite the community, family and friends.
- Videotape the performance(s)
- If conducting multiple performances, take notes for the actors and tech crew for review afterwards.

DEBRIEF AND EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?*)

- Watch the videotape of one or more performances (multiple performances will give actors and crew a chance to recognize any changes or improvements from one performance to another.
- Using the provided rubrics, ask actors to evaluate themselves and the performance as a whole.
- Identify improvements that were made from one performance to another.
- **Option:** Conduct a post-show discussion with the audience and actors.
- Encourage audience to ask questions regarding the play and the process.
- For the following 2-3 days, watch the videotaped performance(s) in class.
 - Discuss with students the process and outcome of the play.
 - Refer to the previous lessons and discuss the how the actor prepared for their role and the importance of good preparation and rehearsal.
 - Have students assess their work according to the rubrics from previous lessons.
 - Ask students to write a reflection about thoughts and feelings regarding being in a play. Some questions to ask could include:
 - "What were the challenges?"
 - "What did you like best about being in a play?"
 - "How did you overcome any stage fright or performance anxiety?"
 - "Would you audition for a play again or would you take on another job?" (e.g., technical crew, publicity, prop manager, etc.)
 - "What is the importance of rehearsal to performance?"

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Have pictures taken of the actors in costume and make up.
- Pose students in tableau in selected scenes of interest.
- Take action shots of students in dialogue.
- Take shots of other cast members: prop manager, house ushers, etc.
- Uses such things in your collage as a ticket stub, program, director's notes, pages from a marked script, swatches of fabric from a costume, any sketches of the set, costumes, etc.
- Combine these into a visual representation (collage).

Student Performance Rubric

Category/Criteria	5	4	3	2	1
Voice <i>Volume</i> <i>Projection</i> <i>Diction</i>	Voice is well projected, loud volume but not screaming, all words clearly understood. Well defined and consistent use of voice to portray character.	Voice is well projected, A few words lack articulation and clarity. Uses voice to portray character most of the time.	Voice is somewhat quiet, articulation and clarity are good. Voice sometimes portrays character.	Voice is soft, student lacks articulation and clarity. Voice infrequently portrays character.	Student cannot be heard. Student lacks articulation and clarity. Vocal attempts to portray character are non-existent.
Body Movement <i>Posture</i> <i>Gesture</i> <i>Stage Direction</i>	Confident, appropriate and well-defined movement (gesture and posture) that clearly and consistently portrays character.	Movement is confident and portrays character most of the time.	Movement is somewhat confident, few appropriate gestures showing basic understanding of the character.	Movement is not confident and is limited to one or two gestures showing only minimal understanding of the character.	Body movement is absent. Student does not show character.
Memorization <i>Sequence</i> <i>Correct wording and punctuation</i> <i>Flow with partners</i> <i>dialogue</i>	Student has all lines memorized and may display support or coaching of partner.	Student has lines memorized but does not demonstrate ability to cover or help partner.	Student has most of the lines memorized. Does not support or coach partner.	Student has a few lines memorized.	Student has not memorized lines.
Understanding the character and scene <i>Appropriate expression, feeling/emotion</i>	Student combines voice, body and partner-work effortlessly. Uses appropriate facial expression and emotion for the character/scene. Effort goes beyond requirements.	Student combines voice, body and partner-work, and attempts to use expression and emotion to portray character and scene. Effort is strong.	Student uses voice, body and partner-work showing average character and scene work. Student may show some expression. Effort is acceptable.	Student relies on reciting lines and shows little articulation with partner or expression. Puts forth some effort.	Student has little to no understanding of the character and scene. Puts forth little effort.

Individual Performance Rubric

Category	4 Advanced	3 Proficient	2 Basic	1 Beginning
Physical Control & Coordination	Excitement, commitment and intensity in performance. Clearly articulates blocking, gestures and postures with attention to detail.	Movement is correctly executed, blocking and gesture are memorized but commitment and attention to detail is lacking.	Lack of focus is evident in blocking, posture and gesture. Student seems to “go through the motions” and lacks attention to detail. May need some coaching.	Student is not focused, demonstrates poor memorization and often needs coaching.
Sequencing & Memorization	Blocking and movement, entrance, exits and lines are executed correctly and in proper sequence. Clear and correct character set relationships. Often takes the lead role and helps others with minimal help from the teacher.	Blocking and movement, entrance, exits and lines are executed correctly most of the time and in proper sequence. Some guidance from peers or teacher may be needed. Some problems with maintaining relationship to characters and sets.	Blocking and movement, entrance, exits and lines are executed with frequent cues provided by peers or teacher.	Student seems lost or demonstrates incorrect blocking and relationships.
Focus, Effort, Expression	Eyes and face are used consistently and appropriately to communicate expression to the audience. Performs with clarity, confidence, excitement and feeling.	Eyes and face are used most of the time. Approaches theatre with a positive attitude. Performs with clarity and assurance.	Eyes and face are used some of the time. Student will participate. Movements are uncommitted, small and close to the body, are tentative and self-conscious.	Eyes and face are involved in the dance. Shows little or no enthusiasm. Movement is very hesitant or not attempted at times.

Student Rehearsal and Evaluation Checklist

Student Name _____

Play _____ Character _____

Category/Criteria	Write your notes, comments, successes and challenges here.
Voice <i>Volume</i> <i>Articulation</i> <i>Clarity</i>	
Body Movement <i>Posture</i> <i>Gesture</i> <i>Stage Direction</i>	
Memorization <i>Sequence</i> <i>Correct wording and punctuation</i> <i>Flow with partner's dialogue</i>	
Understanding the character and scene <i>Appropriate expression, feeling/emotion</i>	

Performance Rubric for 5th Grade Theatre:

Dimensions	Proficient	Basic	Approaching Basic
Concentration	The student sustains involvement in playing and consistently focuses on the intent of the group.	With a few exceptions, the student is involved in playing and is focused on the intent of the group.	The student displays sporadic involvement in playing, occasionally withdrawing or distracting other students.
Imagination	The student contributes original ideas, reacts spontaneously, incorporates imaginative detail, and solves problems creatively.	The student contributes some ideas and uses some creative detail.	The student primarily copies other students or withdraws.
Narrative Elements	The student plays the story line in segments and sequences and connects the story line in a logical order.	The student's playing usually supports the story line, and segments are usually connected logically.	The story line is confusing. The playing often lacks logical connections.
Interaction/ Cooperation	The student works with other students collaboratively and contributes to the group effort, listening, sharing, and combining personal ideas with those of others.	The student considers the ideas of others as having value to the group and attempts to incorporate them in the playing, contributing some original ideas.	The student monopolizes, withdraws from the group, or makes clearly inappropriate contributions..
Use of Body and Voice	The student expresses ideas and feelings, using creative, interpretive movement, and dialogue based on sensory and emotional recall.	The student expresses ideas and feelings through movement and dialogue.	The student fails to express ideas and feeling through movement or voice. Dialogue may seem borrowed or artificial.
Technical Elements	Costumes, props, and sets are safe and creative. They communicate intent and support the story line and characterization.	Costumes, props, and sets are safe and generally related to intent. They contribute to characterization and story line.	Costumes, props, and sets are absent or unsafe and are not clearly related to characterization or story line.
Evaluation	The student analyzes individual and group performances, commenting with specific, thoughtful observations. Critiques are constructive and pertinent and reveal clear understanding of the observed performance.	The student analyzes individual and group performances with specific observations. Critiques are usually constructive and pertinent and reveal some understanding of observed performances.	The student analyzes performances using generalities. Critiques may be vague, destructive, or insensitive or reveal little understanding of the observed performance.

http://finearts.esc20.net/theatre/theatre_assessment/thea_as_example.html

THEATRE - GRADE 5 PLAY OBSERVATION AND CRITIQUE

Play Critique Lesson #9 B

- *This unit is modeled for the play "Peter Pan". Teachers are not limited to using this play but may choose to use another theatre piece.*
- *These lessons do not teach teachers how to direct. They focus on the student's process in the play. Therefore it is strongly suggested that teachers do supplemental work and/or research prior to taking on this unit. For help, please contact the VAPA office.*

CONTENT STANDARDS

- 1.1** Use the vocabulary of theatre, such as sense memory, script, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.
- 1.2** Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script or theatrical experience.
- 4.1** Develop and apply appropriate criteria for critiquing the work of actors, directors, writers, and technical artists in theatre, film, and video.

TOPICAL QUESTIONS

- How do I use my theatrical knowledge to evaluate a play?
- How do I identify and analyze play elements?
- What elements do I look for when critiquing a play?
- How do I write a critique of a play?
- How do I support my opinion when writing a theatrical critique?

OBJECTIVES & STUDENT OUTCOMES.

- Students will use general guidelines for critiquing a play in its entirety.
- Students will identify and form opinions that can be expressed using vocabulary of theatre (plot, character development, artistic choices including setting, costumes, lighting, sound, etc.).

WORDS TO KNOW

- **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
- **review:** journalistic article giving an assessment of a book, play or movie
- **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
- **production values:** the critical elements of a production, such as acting, direction, lighting, costuming, sets, and makeup

ASSESSMENT (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for Teacher**
 - Student response to inquiry
 - Evaluation of Live Performance For Students
 - Play Elements Worksheet
- **Feedback for Student**
 - Teacher feedback
 - Evaluation of Live Performance For Students (included)
 - Play Elements Worksheet

MATERIALS

- *Kids Take the Stage* pp. 148-164 (producing a play)
- DVD of the A & E Stage Version of **Peter Pan** by Cathy Rigby
- *Optional:* Theatre Writing Review Interactive <http://www.knowitall.org/artopia/theater/artcritic/review.html>
- Steps to Writing a Theatre Review For Teachers (included)
- Evaluation of Live Performance For Students (included)
- Play Elements Worksheet (included)
- "How To Write a Theatre Review" (included)
- "Example of a Theatre Review" (included)

RESOURCES

- *Kids Take the Stage*, Lenka Peterson and Dan O'Connor, Back Stage Books, 1997
- Theatre writing review template: <http://www.knowitall.org/artopia/theater/artcritic/review.html>
- Five step guide to writing quality theatre reviews: http://www.associatedcontent.com/article/144683/a_five_step_guide_to_writing_quality.html
- Writing a theatre review: <http://www.eciad.ca/wc/theatrereview2.html>
- PBS Great Performances <http://www.pbs.org/wnet/gperf/>

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Review the elements of a play or performance: (refer to Grade 5, Lessons #5, 6 and 7)
 - *Acting* (including voice and body movement)
 - *Staging* and blocking
 - *Design and production values* (costumes, lights, sound, hair/makeup, sets)
 - *Plot* (the 5 W's, beginning, middle and end, crisis and resolution)

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

Note: Students may attend a live theatrical performance (professional or at a local high or middle school, or review the stage version of "Peter Pan" with Cathy Rigby.

- Ask students to take notes.
- Distribute a copy of "How to Write a Theatre Review" to each student.
- Discuss each item on the handout.
- Lead students through a discussion of expectations and criteria for a theatre review: (what to do to before, during and immediately after viewing a play):
 - Make sure each student brings a notebook, paper and pencil to the performance.
 - Immediately after the play, instruct students to write down everything they can remember about the performance using appropriate theatrical terms and knowledge.
 - Reflect on all aspects including the director's interpretation of the play, the acting, costumes, lighting, set, character depiction, technical aspects, music (if any), and special effects

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- View either a live play or the stage version of *Peter Pan* with Cathy Rigby.
- If viewing a high school or middle school production, you might obtain a script from the director beforehand.
 - Some professional organizations offer study guides for the plays students will be viewing.
 - Read through the play and discuss the plot, characters, and cues prior to seeing the play.
- View the performance and take notes on the play elements (refer to the handout).
- Option: Use other videotaped. "live performances" such as those available on PBS's Great Performances <http://www.pbs.org/wnet/gperf/> (e.g. *Joseph and the Amazing Technicolor Dreamcoat*, *Into the Woods*, etc.), or contact your local high school or middle school teacher for recommendations.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

- After the performance, discuss what was seen so that the play elements are clearly identifiable to

students (lights, sound, characters, costumes, movement and blocking, characters, etc.).

- You may want to record the group's observations or students may work in small groups and generate a list of their own observations.
- **Option 1:** Distribute a copy of the *Evaluation of Live Performance* handout.
- Students will answer the questions based upon the discussion.
- **Option 2:** Review with the class how to write a theatre critique. Use the Interactive guide located at <http://www.knowitall.org/artopia/theater/artcritic/review.html> as an aide.
- Create an outline for organizing the critique.
 1. headline or byline
 2. introduction, theme
 3. technical aspects
 4. the acting
 5. the directing
 6. your opinion
- As an extension and to deepen learning and understanding in writing a critique, ask students to:
 1. Support judgments and opinions with references to text, scene, set, props, and character portrayal using theatrical terms and knowledge
 2. Give specific reasons and examples to support opinions (e.g., instead of saying it was spooky use language like "the large dark backdrop, shadowy lighting and dull costumes made the mood feel spooky.")
- Allow class time for students to begin writing their critique.

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.*)

- Encourage students to include a copy of the playbill, create any sketches or artwork to add to their critique.
- Allow ample time to write and turn in the work.
- Option: Prepare an oral presentation and share critiques in class.

Steps to Writing a Theatre Review For Teachers

1. It is a good idea to read the play before you go see it so that you are familiar with the script ahead of time.
2. Takes notes during the play, at intermission, or after the play so that you do not have to rely on memory.
3. The **acting** aspect is probably most important. Make sure you know all of the **characters'** names and the actors who are playing them; a playbill is an ideal place in which to find all this information. Ask yourself if the actors understand what they are saying. How familiar are they with the script? Do they really know what the play is all about? Also look to see if each actor is connecting well with his/her character. How well are they giving and taking focus? Is there any one person who sticks out in your head as "hogging" all the attention? (Make sure that you comment on that.)
4. The **directing** should be considered. How were the actors placed on stage? What were the relationships like between actors and how was this shown? How was the stage used? Where were the sets placed and how did the actors use them? How did the sets and props used by the actors enhance the meaning of the play?
5. Look at is the **technical aspects** of the play. This includes everything from the *lights* and *sound* to the *costumes* and *makeup*. Keep in mind that the lights, sound, makeup, etc. are there to enhance the performance, not to be the main focus. If music is used it should accent the style and format of the play. If they are using microphones, look for the quality of sound coming from that. The costumes should portray the time period and part of each character's personality. The makeup should do the same, but as well, keep a look out for shadows and lines on the face. All these things are very important to the performance of the show.
6. The **audience** is also a major part of your theatre experience. Was the audience big? Were they perceptive and interactive? Remember, you shouldn't make this the main point, but it would be good to comment on it. This entire portion should convey your opinion and feeling of how the show went.

Evaluation of Live Performance For Students

Name: _____

Title of Play _____

1. Write a brief synopsis of the play. Discuss the beginning, the obstacles and problems the characters faced and how they were solved.
2. What were the underlying themes of the play and how were they demonstrated?
3. Who was the **antagonist**? What did the character do to portray this?
4. Who was the **protagonist**? What did the character do to portray this?
5. Evaluate actors individually as to what you liked or did not like about their performance.
 - a. Were the actors convincing in their roles? Did you believe them? Did they move you?
 - b. Specifically what was it about the actor's performance that made you feel this way?
6. What were the costumes, sets and lights like? Did they help or hinder the overall production? How did they relate to the overall vision or message of the production?
7. Was the stage well used by the actors, director, and designers?
8. Describe the audience. What were the age ranges, ethnicities/races, and genders represented? How many people were in the audience? What were their reactions?
9. Did the performance surprise you any anyway? Did something happen on stage that you had never seen before or felt like you were seeing for the first time?

How to Write a Theatre Review

http://www.sarasota.k12.fl.us/bhs/bryan/bryan_therev.html

When writing a theatre review, you must remember three main components: the acting, the technical, and the overall view.

The acting aspect is probably most important. It is a good idea to read the play before you go see it so that you are familiar with the script ahead of time. Make sure you know all of the characters' names and the actors who are playing them; a playbill is an ideal place in which to find all this information. Ask yourself if the actors understand what they are saying. How familiar are they with the script? Do they really know what the play is all about? Also look to see if each actor is connecting well with his/her character. (However, keep in mind that everyone has a very unique style of acting and maybe even comment on that.) How well are they giving and taking focus? Is there any one person who sticks out in your head as "hogging" all the attention? (Make sure that you comment on that.)

The second aspect to look at is the technical. This includes everything from the lights and sound to the costumes and makeup. Someone once said that if the technical aspect of the performance becomes noticeable, then it was not effective. Keep in mind that the lights, sound, makeup, etc. are there to enhance the performance, not to be the main focus. (But as the reviewer, you should be looking for it.) For instance, the lights should be prospective to the time of day, the season and so on. Also, it should not cast any shadows on the actors' faces. The sound is usually just your opinion because everyone likes different kinds of music; however, it should accent the style and format of the play. If they are using microphones, look for the quality of sound coming from that. The costumes should portray the time period and part of each character's personality. The makeup should do the same, but as well, keep a look out for shadows and lines on the face. All these things are very important to the performance of the show.

The overall view of the theater will give the reader a feel of exactly how well you enjoyed your experience at this play. Include ticket prices here and your opinion of the worthiness of that cost. Also, keep in mind the quality of the theater and its facilities. The audience is also a major part of your theatre experience. Was the audience big? Were they perceptive and interactive? Remember, you shouldn't make this the main point, but it would be good to comment on it. This entire portion should convey your opinion and feeling of how the show went.

So in conclusion, remember the acting, the technical, and the overall view, and you'll have written a successful theatre review. Oh, and one more thing: Don't ever lie so as not to hurt someone's feelings. Constructive criticism will only do someone good. Keep all these things in mind when writing your review and it will be great. Have fun!

Example of a Theatre Review

http://www.sarasota.k12.fl.us/bhs/bryan/bryan_therev2.html

Recently I attended the Sarasota Player's Theater performance of "Sweeney Todd." Altogether it was a great show.

What stuck out in my mind the most was how excellent the acting was. Susie Mace played "Charlene" and had a beautiful voice. She expressed each emotion with energy and tact. Many of the other roles really followed her example. Although she took much of the attention, when it was her turn to give, she had no problem. Everyone of the characters understood the meaning and theme of the script, and expressed it well. Alan Barber, playing "Sweeney Todd," didn't have an excellent voice, but definitely made up for it in his acting and character work. He was full of energy and spark. The entire cast played out the spooky and mysterious scene very well.

All I have to say about the lights and sound is wow! Not only did the lights portray the darkness of the foggy London nights, but they actually set the mood for the entire scene. There were awesome sound effects and the orchestra played music to make you jump out of your seat! The makeup was also great. In most performances shadows on the face would be unwanted, but in this play the spooky shadows enhances the spooky, dead-like characters. The costumes weren't outstanding, but fit each character role well and added to the whole mood. Two thumbs up to the technical team.

The Sarasota Players is set downtown, across from the Van Wesel. The theater itself is not a glamorous building, but just right for great community theatre. The cost of the show is \$10 for adults and \$5 for students and seniors.(and well worth it!) The audience needed no extra help getting in the mood, which made it much more fun.

Altogether, this was a very fun experience for me. I would recommend it to anyone in the mood for a good scare!

Page by: Tiffany Garvey

Play Elements Worksheet
(use when viewing a live production)

Name _____ Date _____

Title of the Play _____

Plot	
Characters	
Blocking and Movement	
Costumes and Makeup	
Sets	
Lighting	
Sound (including music)	
Special Effects	
Audience and Reaction	
My Opinion	

**San Diego Unified School District – Visual and Performing Arts Department
California State Content Standards
Core Learnings**

**GRADE FIVE
THEATRE**

1.0 Artistic Perception	
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	<p>Use the vocabulary of theatre, such as sense memory, script, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.</p> <ul style="list-style-type: none"> • Identify how the five senses are used to encode and recall experiences. • Explain how sense memory is used as a tool to develop a character. • Identify movement cues and prompts, entrance/exits, and character description within a script. • Distinguish between monologue (solo) and dialogue (two or more people). • Identify the protagonist (main character or person) and the antagonist (person or situation that opposes the main character) in a play.
1.2	<p>Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script or theatrical experience.</p> <ul style="list-style-type: none"> • Outline the basic structure of a play. • Explain how characters, situations and background information are introduced. • Identify and explain who or what creates the problem, how it gets worse, and how it is finally solved in a script.
2.0 Creative Expression	
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
2.1	<p>Participate in improvisational activities to explore complex ideas and universal themes in literature and life.</p> <ul style="list-style-type: none"> • Express through voice and body the concepts of status (e.g., king, peasant, etc.) relationship (love/hate), belief and commitment, and the effect of environmental forces through the playing of theatre games. • Demonstrate how both real and imaginary character's behaviors are similarly affected by these ideas and themes.
2.2	<p>Demonstrate the use of blocking (stage areas, levels, and actor's position, such as full front, quarter, profile, and full back) in dramatizations.</p> <ul style="list-style-type: none"> • Identify and execute stage direction cues (movement, entrance, exit, etc.) from a script. • Identify the areas of the stage (areas that represent degrees of importance or power) and apply to a scene. • Demonstrate how an actor's position on stage gives clues to the character's personality (e.g., shyness by upstage corners, etc.). • Use movement that shows purpose and relevance in a scene. (e.g., lazy gesture on a hot day, angry/loving postures, etc.)
2.3	Collaborate as an actor, director, scriptwriter, or technical artist in creating formal or

	<p>informal theatrical performances. Make artistic choices as either a cast or crewmember in a theatrical presentation for an audience.</p>
<p>3.0 Historical and Cultural Context Understanding the Historical Contributions and Cultural Dimensions of the Arts</p>	
3.1	<p>Select or create appropriate props, sets, and costumes for a cultural celebration or pageant.</p> <ul style="list-style-type: none"> • Research the historical background, people, or environment of a play or scene. • Create a sketch, construct a model, and/or build a set that represents a cultural celebration or pageant.
3.2	<p>Interpret how theatre and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions.</p> <ul style="list-style-type: none"> • Infer from one or more theatrical or storytelling forms (e.g., puppet theatre, tall tales, dance theatre, pageant, procession and creation stories, etc.) how the story gives clues about a particular culture and/or time period.
3.3	<p>Analyze ways in which theatre, television, and film play a part in our daily lives.</p> <ul style="list-style-type: none"> • Discuss how behavior is influenced by what is seen in theatre, television, or film (e.g., dress, language, hobbies, acceptance consumerism, etc.)
3.4	<p>Identify types of early American theatre, such as melodrama and musical theatre.</p> <ul style="list-style-type: none"> • View, recognize and discuss the following early American theatre styles: vaudeville (utilizes a collection of sketches), Melodrama (utilizes strong emotional appeals and cliff hanging plots), and musical theatre. (utilizes music, dancing, and orchestration) • Compare and contrast how theatre styles varied among the five regions of the United States.
<p>4.0 Aesthetic Value Responding to, Analyzing and Making Judgments About Works of Art</p>	
4.1	<p>Develop and apply appropriate criteria for critiquing the work of actors, directors, writers, and technical artists in theatre, film, and video.</p> <ul style="list-style-type: none"> • Design general guidelines for critiquing a play, television show, or film in its entirety, so that an opinion can be expressed using vocabulary of theatre (e.g., consider the completeness of the plot, character development, artistic choices including setting, costumes, lighting, sound, etc.)
4.2	<p>Describe devices actors use to convey meaning or intent in commercials on television.</p> <ul style="list-style-type: none"> • Discuss how characters manipulate words through exaggerated vocal and facial expression, body language, and gesture to create an impact. (e.g., emotional empathy, distance, desire, repulsion, etc.)
<p>5.0 Connections, Relationships, Applications Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers</p>	
5.1	<p>Use theatrical skills to dramatize events and concepts from other curriculum areas, such as reenacting the signing of the Declaration of Independence in history-social science.</p> <ul style="list-style-type: none"> • Create monologues, short dialogues, improvisations, and/or scenes based on research

	<p>from important events in United States History, literature, math and/or science concepts.</p> <ul style="list-style-type: none">• Discuss the difference between reenacting and knowing.• Analyze, identify, and connect the dramatic structure (listed in 1.1) to structures used or observed in other content areas.
5.2	<p>Identify the roles and responsibilities of performing and technical artists in theatre, film, television, and electronic media.</p> <ul style="list-style-type: none">• Describe what actors do to tell a story to an audience (e.g., know lines, blocking, create believable characters, etc.).• Describe the importance of the director to a theatrical production (e.g., casts and stages actors, makes overall production choices).• Describe the importance and function of the technical crew to create mood and meaning in a theatrical production (e.g., costume, makeup, set, lighting, sound designers).

Theatre Glossary

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.

audience - people who watch, listen and respond to live theatre.

blocking - the planning and working out of the movements of actors on stage.

body positions - see *actor's position*.

center stage - the center of the acting area.

character - the personality or part an actor recreates.

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.

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.

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.

design - the creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup.

denouement - the final resolution of the conflict in a plot.

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.

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).

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.

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.

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.

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

locomotor movement - see *space*

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.

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.

objective - a character's goal or intention.

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.

plot - the structure of a play, including the exposition, inciting incident, rising action, climax, falling action and denouement,

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 identifies 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 performance through repetition.

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.

set - the onstage physical space and its structures in which actors perform.

space - an element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. *General space* refers to actors moving throughout a given area (walking or running from one place to another, also referred to as **blocking**). *Personal or self space* refers to the movement of the actor *in place or within a body bubble*.

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 - the 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.

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.

