

Livermore Valley Joint Unified School District

Course Title:	Theatre Arts 3-8
Grade Level(s):	10 - 12
Length of Course:	One semester or equivalent term
Credit:	5 units
Prerequisite:	Passing grade in Theatre Arts 2 or approval of instructor
Co-requisite:	none

Course Overview:

Students will build upon the skills and knowledge they obtained in *Theatre Arts 1* and *Theatre Arts 2* to produce informal and formal performances that will steadily grow longer and more challenging. Throughout the course, students will explore all aspects of theatre by creating original pieces of theatre, performing scripted original creations and/or devised theatre, as well as responding to a variety of different forms of theatre. Students will work in larger and larger groups until eventually the class culminates with a performance that utilizes all the students working as a single, cohesive unit.

Schools Offering:	Del Valle High School Granada High School Livermore High School Vineyard High School
Meets University of California Entrance Requirements:	Update Approval May 4, 2020 “F”- Visual and Performing Arts
Board Approval:	Update Approved April 21, 2020 Formerly Board Approved as Drama 3-4 on March 2, 2004
Course Materials:	<i>Basic Drama Projects</i> Fran Averett Tanner, Ph.D.; Perfection Learning Corporation, 2004 ISBN-13: 978-0756916404 <i>Theatre: Art in Action</i> Dr. Robert Taylor & Dr. Robert

Strickland; Contemporary Publishing
Group, 1999 ISBN-13:
978-0078616259

Selected Performance Pieces (Royalties and
Rights Acquired

Licensing Agencies: Concord Theatricals, Disney
Theatrical, Dramatic Publishing Company,
Dramatists Play Service, Music Theatre
International—MTI, Pioneer Drama Service,
Stage Rights, Theatrical Rights Worldwide &
TRW Plays.

Music used before or after a performance, or
during intermission, is handled by ASCAP, BMI,
or SESAC. Harry Fox is a licensing agent for
acquiring music rights.

Supplemental Materials:

Film clips from relevant sources
Theater facility and equipment

THEATRE ARTS 3-8

Unit 1: A Deeper Dive into the Mind

Students will gain a deeper understanding of who a character is, in order to create a performance that moves audiences with the sincerity of the acting. This can only be achieved with the actor/actress having a full understanding of who the character is. While this includes the physical aspects (age, build, etc), also as important is understanding the personality. What does the character think, feel, or believe? This is where an actor would ask; “What’s my motivation?” and then answer that question.

Summary of Key Assignments, Labs, and/or Activities

Character Driven Scene - Using a provided script, students will work in small groups to develop characters. Students will be asked to brainstorm a story about their character’s past, and develop this story until it becomes a motivating factor that drives the character forward in this scene. The written story will be shared with the class as a verbal improvised discussion, and will then lead into a performance of the scene.

Unit 2: Non-Standard Performance Spaces

Students will be exposed to numerous non-standard stages and locations. Not every performance takes place on a standard stage - students will be introduced to thrust, in-the-round, environmental, outdoor, and other kinds of staging. In addition, concepts such as public performances in locations such as malls and parks, will be discussed. Each of these theatre types will be discussed in relation to the challenges and unique opportunities they afford an actor.

Summary of Key Assignments, Labs, and/or Activities

Theatre in-the-Round - The classroom will be modified into a temporary ‘theatre in-the-round’ setting. Students in groups of 3 to 5 will rehearse a scene, keeping in mind how the unique setting fundamentally changes stage movement as they have been taught up to this point.

Unit 3: Targeted Performances

Students will examine how the needs of specific audiences will alter how a performance is created. A variety of audience types will be looked at, with students understanding how to modify their performances for the specific audience (for example, how a show would be different if it was known in advance that the audience would be children versus an audience that would be composed of senior citizens).

Summary of Key Assignments, Labs, and/or Activities

Children’s Theatre - As the class progresses, the size of the groups and the length of the performances will increase. In this activity, students in groups of approximately eight will produce a show of 12 minutes in length at minimum, that will be performed for children. This show will be based on a children’s book/story of the group’s choosing. Students will write a script, block the stage movement, rehearse and memorize, and ultimately perform. If possible, collaboration with local elementary schools might provide an actual audience of elementary school children.

Unit 4: Bringing It All Together

Students will utilize all they have learned in their theatre courses up until now by creating, writing, rehearsing, and performing their own show for a live, paying audience. Students will learn by doing as they take on the roles of actors, the director, set designers, costume planners, light board operators, and more. Real life experience will teach students the importance of planning and being organized.

Summary of Key Assignments, Labs, and/or Activities

Sketch Show - As the final project, the entire class will come together to produce a show based on a variety of short, comedic scenes. One student will be selected as the director, who will oversee all aspects of the performance. Given four weeks to pull the show together, the entire class will develop a one-hour long performance, with almost every student performing at least twice as two different, fully-realized characters. The performance will be held after school, and for a live audience.

Unit 5: Research and Historical Context

Students will study the history of theatre through lecture, discussion, reading, research, video clips, and projects. They will be introduced to the characteristics of different time periods of theatre, including, but not limited to: Greek theatre, Renaissance theatre, Modern theatre, and Theatre of the Absurd. Students will use basic research methods to better understand the social and cultural background of a drama/theatre work. Students will explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in drama/theatre works from western or non-western theatre traditions.

Summary of Key Assignments, Labs, and/or Activities

Students will research one aspect of historical theatre to present to the class. Using databases and physical texts, students will explore the aspect of theatre and analyze how it has influenced theatre today.

**California Arts Standards for Public Schools - Prekindergarten Through Grade Twelve
The California Arts Standards - Theatre Arts***Creating*

Acc.TH:Cr1

- b. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.
- c. Understand and apply technical theatre elements to design solutions for a drama/theatre work.

Acc.TH:Cr2

- b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.

Acc.TH:Cr3

- a. Use the rehearsal process to analyze the dramatic concept and design elements of a devised or scripted drama/theatre work.

Performing

Acc.TH:Pr4

- a. Discover how unique choices shape believable and sustainable drama/ theatre work.
- b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.

Acc.TH:Pr5

- a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.

Acc.TH:Pr6

- a. Present a drama/theatre work using creative processes that shape the production for a specific audience.

Responding

Acc.TH:Re7

- a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.

Acc.TH:Re8

- a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.
- b. Apply concepts from a drama/theatre work for personal realization about cultural contexts and understanding.
- c. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.

Acc.TH:Re9

- a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
- b. Justify how a drama/theatre work communicates for a specific purpose and audience.
- c. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of technical theatre elements while respecting others' interpretations

Connecting

Acc.TH:Cn10

- a. Choose and interpret a drama/theatre work to reflect or question personal beliefs.

Acc.TH:Cn11.1

- a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.
- b. Demonstrate the practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design

Acc.TH:Cn11.2

- a. Formulate creative choices for a devised or scripted drama/theatre work based on research about the selected topic.
- b. Investigate how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.

Instructional Methods and/or Strategies

- Individualized instruction
- Small group discussion
- Large group discussion and debate
- Reading, writing, listening, and homework
- Direct Instruction: lecture, reading, in-class research, in-class critical analysis
- Self-directed and collaborative learning projects, to include individual projects and critique. In addition, critiques of other theatre artists in the classroom, the local community, and beyond.
- Leveled instruction: scaffolding, assessing students' prior knowledge to inform instruction
- Developing and applying theatre criticism, reflecting on attendance at live theatre performances
- Writing critiques of students' own and other theatre artists' works
- An analytical presentation on culturally significant artists and their works
- Personal daily journal

Assessment Methods and/or Tools

Authentic assessment is an effective method for assessing understanding, skills, and the ability to engage in the artistic processes. This type of assessment happens in real time, as the student demonstrates knowledge, skill, and is engaged in the process, such as a student improvising a scene, performing in a specific theatre genre or style, interpreting the artistic intent of a theatre performance, or comparing the similarities of two different performances of the same text. Authentic assessment provides students the opportunity to demonstrate their understanding through the genuine application of the knowledge and skills necessary to engage in each of the artistic processes: Creating, Performing, Responding, and Connecting.

Assessment tools can take many forms, such as selected response, open response, portfolios, open-ended, performance, performance criteria, criterion-referenced, performance/authentic assessment, analytical and holistic scoring rubrics. Assessments will be project-based or designed as performance tasks to showcase student originality and creativity.