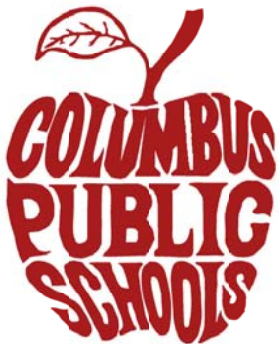


THEATRE SURVEY

CURRICULUM GUIDE

Aligned with the Ohio
Academic Content Standards



Division of
Academic Achievement
Support Services

Autumn 2005 Printing

Columbus Public Schools Theatre Arts Curriculum Guide Grade 9 – Theatre Survey

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Introduction

Written Curriculum Guides

Curriculum guides are documents designed to help teachers create classroom experiences that will lead to high levels of learning for all students. Written curriculum guides, designed and issued by the Columbus Public Schools, represent the officially adopted curriculum of the school system. Each teacher is required to use these documents to focus and connect teaching within and across grade levels, within schools and across schools. This guide is based on the Ohio Academic Standards and is aligned with the Ohio Graduation Test.

The state uses the following definitions for standard, benchmark, and grade-level indicator:

Standard: *An overarching goal or theme. The standard statement describes, in broad terms, what students should know and be able to do as a result of the kindergarten through 12th grade program.*

Benchmark: *A specific statement of what all students should know and be able to do at a specified time in their schooling. Benchmarks are used to measure a student's progress toward meeting the standard. Benchmarks are defined for grade bands K-2, 3-5, 6-8, 9-10, and 11-12.*

Grade-level Indicators: *A specific statement of the knowledge and/or skills that a student is expected to demonstrate at each grade level. These indicators serve as checkpoints that monitor progress toward the benchmarks.*

Student achievement is enhanced when students are taught the content on which they will be tested (content alignment); taught the curriculum in the format that it will be tested (context alignment); and taught the curriculum at the appropriate level of cognition (cognitive alignment). It should be noted here that as the state continues to modify state testing instruments, students are being required to demonstrate their knowledge at higher levels of cognition. While previous state tests focused at the knowledge and comprehension level, information released by the state department indicates that future tests will more heavily require students to demonstrate what they know and can do at the application and analysis level (Bloom's Taxonomy). Another national trend in state accountability assessment is toward multi-step problems with extended timeframes for completion.

Alignment occurs when lessons taught to students include activities/experiences/materials that match or exceed the content, context, and cognitive levels of the state test. This alignment ensures that students will receive "parallel" learning experiences to those contained on the Ohio Graduation Test. The goal is to move students to higher and higher levels of achievement as assessed on the Ohio Graduation Test. This test is used as the primary accountability measure for the district, individual schools, and instructional staff. However, it is recognized that other measures of accountability are also at work within the district.

Curriculum documents are designed to be self-sustaining. They provide the essential information and examples that will allow teachers to create specific lessons to maximize student learning. The strategies contained in the guides are designed to provide guidance to teachers on how to approach key concepts and skills. No curriculum guide can replace good teaching, but they can reinforce and guide teachers to provide all students with the skills, knowledge and experiences they will need to succeed in the Columbus Schools and perform at high levels on the Ohio Graduation Test.

This requires that student's master the skills incorporated in the grade-level indicators for each content area. Student mastery refers to the ability of students to demonstrate the use of skills over time. Student mastery is not the same thing as skill acquisition although skill acquisition is a precursor to mastery. Skill acquisition refers to the ability of students to demonstrate skills after a sequence of instruction. Teachers will need to be diligent in their design of assessments so that they can be assured that students have not only acquired skills but that they can utilize them over time. Teachers are responsible for student mastery of the grade-level indicators included in the curriculum guides.

It should be noted that the development of written curriculum guides represents attention to design alignment (the relationship between the written curriculum guide and the state accountability assessment system). Delivery alignment refers to the degree to which teachers are using the guides to plan instruction and monitor student mastery. To impact improvement in student achievement both design and delivery alignment is required. Currently, principals and other district personnel are using a variety of strategies to monitor the delivery of instruction. The Downey Walk-Through process is one of these strategies. The process not only enables principals to gain information about both design and delivery alignment, it also promotes engaging teachers in reflective conversations about the instructional decisions they make.

The quality of the curriculum guides currently being developed in the district will continue to be monitored to ensure that teachers have the appropriate design documents necessary to impact improved student achievement.

Introduction

Theatre Survey Curriculum Guide

Theatre Survey is a 9th-grade level course. It offers the student an introduction to the theatrical arts through its history, relation to other media, technical elements, acting and improvisation and basic theatrical production. The course is targeted to 9th grade students, but may be taken by those in grades 10, 11, and 12. Through the study of vocabulary, hands-on experiences, individual and group projects, the students will receive a comprehensive introduction to the art of theatre.

The curriculum guide for Theatre Survey is aligned with the Scope and Sequence document published by Columbus Public Schools in 2004. Using this guide, all Ohio Standards, Benchmarks, and Grade Level Indicators are met. This guide will assist the beginning and master teacher. Using the lesson plans, *The Stage and the School* text, appendices, and additional recommended materials and resources, the teacher should have all that is necessary to teach Theatre Survey.

Before teaching each lesson, teachers should check to see if any other resources are needed. Additional resources are listed before the instructional strategies are described. Listed films, videos and plays that are recommended for each lesson can be substituted for other similar works at the teacher's discretion, if the substitution is appropriately aligned with the lesson.

Table of Contents

Columbus Public Schools Mission Statement	6
Curriculum Philosophy	6
Theatre Survey Mission Statement	6
Beliefs	7
Ten Lessons the Arts Teach.....	7
Rationale	8
Components of This Document	8
Effective Theatre Arts Instruction.....	9
Assessment and Evaluation.....	9
Formal Assessment—Ohio Graduation Test	11
Classroom Evidence/Levels of Mastery	12
The Role of Technology	12
Ohio Academic Content Standards, Benchmarks, and Grade Level Indicators.....	13
Pacing.....	16
Course Scope and Sequence; Integration with Reading, Writing and Social Studies.....	17
Comment Form	18
 Core Instruction First Grading Period: History of Theatre	
Setting the Scene.....	23
Ancient Rome and the Italian Renaissance.....	32
The Middle Ages	40
Elizabethan Era/Shakespeare	48
Multicultural Studies/Asian Theatre	56
Theatre Media and Other Art Forms.....	64

Core Instruction Second Grading Period: Technical Aspects of Theatre

Theatre Lighting Fixtures	73
Lighting Design	81
Sound Design	88
Costume Design	94
Stage Painting Techniques	100
Set Design and Construction	106
Core Instruction Third Grading Period: Acting and Interpretation	
Structure of Drama	116
Varieties of Drama	124
Introduction to Improvisation	131
Pantomime and Movement	139
Voice and Diction	148
Introduction to Acting	155
Core Instruction Fourth Grading Period: Producing Drama	
Theatre as a Collaborative Art	163
Duties of the Producer and Director	169
Pre-Production	175
Produce the Show	182
Post-Production	188
Appendix	A-1

Mission Statement

Columbus Public Schools will provide the quality education that all students need for successful living in the Twenty-first Century.

Curriculum Philosophy

The purpose of education is primarily the development of basic skills, knowledge, processes, and attitudes necessary for the student to successfully function as a productive citizen in an ever-changing world. Education also recognizes the characteristics unique to each individual and provides a process for the development and expression of each student's innate abilities and talents. In order to assure that graduates of the Columbus Public Schools district possess the skills and knowledge to have successful experiences in higher education, technical schools, or in the workplace, a curriculum and instruction model with measurable results for student learning will be designed and implemented throughout the system. As a standards-based model, the focus is on the results that each student achieves in meeting and exceeding state standards as well as the approved district standards and benchmarks. Meeting these high performance standards will be accomplished by:

- Recognizing and believing that all students are capable of achieving excellence in learning the essentials of formal schooling.
- Allowing the instructional process to be adapted and modified to improve learning when appropriate.
- Accepting the fact that schools can maximize the learning conditions for all students through a written and aligned curriculum, clearly-stated achievement indicators, quality teaching, high expectations for all students to achieve, and pre/post assessments that are aligned to the district curriculum and state standards for the purpose of improving student learning, and,
- Involving parents and the community as partners with the district to provide a safe, orderly learning environment, challenging curriculum, quality educational programs, and successful learning experiences for each student.

Theatre Survey Mission Statement

The theatre art form embodies the deepest expression of our humanity and has been an integral part and record of all civilizations throughout history. Theatre education helps students develop self-awareness and an understanding of the human experience. Columbus Public Schools will provide a quality theatre education to all students, enabling them to develop the knowledge, understanding and skills they need:

- To develop basic skills in both process drama and performance/production
- To critically respond to and interpret drama/theatre
- To study the role of theatre through history and across cultures
- To develop an understanding of the personal role theatre may hold as a medium of enjoyment, education and personal creativity.

In collaboration with the community, Columbus Public Schools will provide a challenging student-centered curriculum and effective instructional strategies in a safe, stimulating learning environment.

Beliefs

- Curriculum development is a participatory process involving teams that include various stakeholders, including teachers, administrators, students, parents, and community
- A well-designed curriculum is written, aligned vertically and horizontally, delivered and assessed.
- Curriculum is based on a set of non-negotiable, relevant, and challenging student objectives designed for the purpose of guiding decisions about teaching and learning.
- Curriculum and its delivery are the primary work of the school and as such are supported by all stakeholders.

Ten Lessons the Arts Teach

- The arts teach students to make good judgments about qualitative relationships. *Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.*
- The arts teach students that problems can have more than one solution, *and that questions can have more than one answer.*
- The arts celebrate multiple perspectives. *One of their large lessons is that there are many ways to see and interpret the world.*
- The arts teach students that in complex forms of problem solving *purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.*
- The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. *The limits of our language do not define the limits of our cognition.*
- The arts teach students that small differences can have large effects. *The arts traffic in subtleties.*
- The arts teach students to think through and within a material. *All art forms employ some means through which images become real.*
- The arts help students learn to say what cannot be said. *When students are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.*
- The arts enable us to have experience we can have from no other source, *and through such experiences to discover the range and variety of what we are capable of feeling.*
- The arts' position in the school curriculum symbolizes to the young what adults believe is important.

Elliot Eisner. Academic Content Standards, K-12, Fine Arts, Ohio Department of Education, 2004.

Rationale

Effective Theatre Arts instruction combines a carefully implemented variety of reading, writing, speaking, listening and viewing activities. At the heart of such instruction is the integration of performance. Research indicates that students who take arts classes perform better overall in school. The purpose of the Theatre Survey Curriculum Guide is to assist teachers to plan quality instruction. It consists of model lessons designed to guide teachers in providing activities appropriate to the needs of their students. Teachers will need to a wide range of resources in order to provide theatre arts instruction which fully integrates reading, writing, performing, speaking and listening. Quality theatre instruction must also provide opportunities to practice strategies in test-like situations and help prepare students to succeed on the Ohio Graduation Test.

Components of This Document

This document is designed to provide clear assistance to the teacher in planning theatre art instruction for students at specific grade levels. It is aligned with the *Academic Content Standards, K-12, Fine Arts*, published in 2004 by the Ohio Department of Education. Ohio's standards are made up of several component parts:

- **STATE ACADEMIC CONTENT STANDARDS**
 - Statements indicating what all students should know and be able to do
 - Overarching goals and themes
- **BENCHMARKS**
 - Key checkpoints that monitor progress toward academic content standards
 - Clusters/bands that are identified by grade level
 - Grade-level bands that vary across content areas and align with achievement tests where applicable
- **GRADE-LEVEL INDICATORS**
 - Statements indicating what all students should know and be able to do at each grade level
 - Checkpoints that monitor progress toward the benchmarks

This curriculum guide has been developed to complement the text *The Stage and the School* (Glencoe-McGraw Hill). The guide begins with a general explanation of *Best Practices* in Theatre Arts instruction, applicable to students at the 9th grade level. The greater part of the document consists of instructional sequences identified as **Core Instruction**. These lessons are offered for the following purposes:

- Each unit is a series of lessons designed to improve students' grasp of reading skills and strategies.
- At the survey level, both fiction and non-fiction selections have been included. Each sequence includes lessons which address specific grade level indicators in theatre survey. These indicators are identified at the beginning of each unit. Each lesson focuses on a theatrical work which serves as a vehicle for instruction.
- The lessons are designed to access students' prior knowledge, to allow teacher modeling, and to offer guided and independent practice. Each lesson incorporates textbooks, ancillary materials, projects, and testing preparation and assessment.

Effective Theatre Arts Instruction

Students must be involved in a variety of reading, writing, performing, speaking and listening activities. The activities must appeal to all students' learning styles.

Provide Many Opportunities for Reading to Occur in Class

- Set the stage for reading by showing a love of plays/theatre and enthusiasm for reading
- Read daily to and with students
- Provide students with various books, plays and scenes to promote interest in a particular playwright, topic or genre
- Have students respond to daily reading by discussing what has been read
- Provide daily opportunities for students to explore plays independently
- Provide an inviting "reading/library" area with a good selection of plays and theatre magazines appealing displayed and available to students to read both at school and at home
- Offer students many opportunities to access the school library learning center

To ensure a successful reading experience, it is important to engage students in pre-reading and post-reading activities. These activities will vary and depend on the text being read, the comprehension strategies being taught, and the reading level of the students.

Pre-Reading Activities

- Build and assess prior knowledge and build background knowledge
- Make connections to personal experiences
- Activate background knowledge through the use of discussing, writing, music, film clips, guest speakers, illustrations, graphic aids, artifacts, models and/or props
- Set purposes for reading by previewing the text
- Ask students to make predictions
- Motivate and build interest in text
- Introduce new vocabulary
- Model and identify good reader strategies
- Use study guides to provide a framework for content-area reading
- Allow many opportunities for reading strictly for pleasure

Post-Reading Activities

- Encourage reflection on what has been learned and provide time for students to talk and/or write about their understanding of the text
- Have students retell the text, concentrating on major events or concepts
- Encourage re-reading text to support answers to questions
- Ask students to construct and/or use graphic organizers to increase comprehension
- Promote personal responses and connections to ideas, themes and issues encountered in the reading
- Extend comprehension by requiring students to apply their learning to everyday experiences
- Provide students with opportunities to write in journals to promote interest in a given selection.
- Engage students in story telling, drama, presentations, book talks, and in listening to presentations or selections read aloud, acted out or told
- Have students read, write, discuss, conference, etc., in small groups and pairs
- Engage students in work that is meaningful to them and that requires them to summarize, organize, synthesize, compare, analyze, create and present
- Have students share with each other their writing and responses to reading

Provide Many Opportunities to Integrate Reading and Writing.

- Set the stage for writing by showing a love of writing and enthusiasm for writing
- Explicitly model reading and writing strategies daily
- Share your own reading and writing with students
- Have students read and write nonfiction, fiction and poetry
- Support daily writing
- Have students write to reflect upon and demonstrate their learning
- Set varying purposes for writing
- Encourage writing for a variety of audiences
- Provide cooperative writing experiences
- Involve students in conferencing situations
- Encourage “gem sharing” (favorite excerpts from students’ reading and writing)
- Promote use of the writing process: prewriting, drafting, revising, editing and publishing
- Use a reading selection as a model during the revision stage of writing to analyze “from an author’s point of view”
- Help facilitate reading and writing instruction across the curriculum.

Provide Many Opportunities to Use Technology

- Use video and audio selections (e.g., pre-recorded text selections, books on tape) to support, not replace reading
- Teach students to choose and use appropriate reference materials (e.g., dictionary, thesaurus, atlas, specialized encyclopedia) in both print and technological formats
- Introduce new computer skills, in context, as needed
- Use the computer for all stages of the writing process
- Teach students the critical reading skills needed to evaluate web pages
- Use the Internet and CD-ROMs for research
- Offer frequent practice in making graphs, charts and tables to represent information
- Integrate the use of e-mail into class projects
- Have students develop multimedia presentations that demonstrate an understanding of a topic, enhance student writing and/or reflect cross-curricular learning

Assessment and Evaluation

Although the terms *assessment* and *evaluation* are often used interchangeably within the field of education, they represent different aspects of related processes.

Assessment is the process of gathering information or data. *Evaluation* is the process of judging that information to determine how well individuals are achieving or have achieved what they or someone else expects them to achieve. For example, having a student retell a story is an assessment. Judging the quality of the retelling and, perhaps, giving it a score or grade is evaluation. Assessment and evaluation must go together; there is little value to one without the other.

Assessment and evaluation procedures are needed in all classrooms for a variety of reasons. First, all teachers need ways to determine student progress. The assessment information provides the basis for teachers making decisions and planning instructional activities and experiences and for distinguishing effective from ineffective instruction. Second, good assessments help students take ownership of their learning, seeing and planning ways to foster their own growth. Finally, it is important to have good

assessment and evaluation procedures to prove to our communities that we are doing an effective job of helping students learn to communicate effectively through both visual and linguistic forms.

J. David Cooper cites eight principles that educators should consider when planning assessments.

- Assessment should be a continuous, ongoing process.
- Effective assessment is an integral part of instruction.
- Assessment must be authentic, reflecting “real” reading and writing.
- Assessment should be a collaborative, reflective process.
- Effective assessment is multidimensional.
- Assessment should be developmentally and culturally appropriate.
- Effective assessment identifies student strengths.
- Assessment must be based upon what we know about how students learn to read and write.

(J. David Cooper, *LITERACY Helping Children Construct Meaning*, Houghton Mifflin Co., 1993)

Simply gathering information is only a part of the evaluation process. What is of greater interest to teachers, students and parents is what the information means. What does it tell about the learning that is taking place?

The key to interpreting information about individual students or a class is to have a rich source of data or information from which to work. For the teacher, information is often provided by day-to-day interaction with students and by placing a selection of these experiences and/or information into student data profiles. Initial judgments of these experiences are hypotheses that will need to be confirmed or rejected. On a day-to-day basis, teachers have a set of intuitions about the students in their classes. Formulating a judgment, however, involves more than simply recording these intuitions. Judgments must be data-driven.

The general process for forming an interpretation of information is the following:

- Gather discrete findings (e.g., reading logs, student work projects or samples, tests).
- Cluster the findings into related sets or patterns (e.g., vocabulary, comprehension).
- Describe the general character of these sets or patterns (e.g., can figure out unknown words in the text, uses a variety of comprehension strategies to get meaning).
- Review students’ work for collaborative evidence.

Finally, it must be remembered that judgments about students are always tentative because students change with great regularity.

Formal Assessment – Ohio Graduation Test

Resources for the OGT are also included in this curriculum guide. At the beginning of each lesson, assessment questions are listed which are content specific and relate to the Grade Level Indicators addressed in that particular lesson. The questions are written in the format of the OGT. The questions have been placed at the beginning so the teacher will have an overview of what will be assessed at the end of the lesson.

Practice tests, answer documents, answer keys, and many other OGT resources can be found on the Ohio Department of Education website (www.ode.state.oh.us). The teacher should check the website regularly for updates on the practice tests, and other resources.

Classroom Evidence/Levels of Mastery

Each lesson in the curriculum guide has a pull out section titled *Classroom Evidence/Levels of Mastery*, which is an overview of the Grade Level Indicators taught in the lesson and evidence of achievement. This section will serve as a checkpoint for the classroom teacher and the principal.

The Role of Technology

Students in the arts use technology in ways similar to those used by students in other disciplines. Fine arts students use technology as a tool to assist in compositions and research. Students can use technology, including the internet and word processors, to research and write essays about plays and playwrights. The use of technology in the visual arts should go much further.

Specialized equipment and technology is used to create, enhance and modify theatrical productions. Dramatic performances often use technology to enhance the lighting, sound and other effects. Often, technology is essential for creating and maintaining student portfolios. Much communication today is made in multimedia formats. Many of today's student artists are training for careers in which they will operate in the realm of technological media.

Ohio's theatre arts academic content standards incorporate technology in both creating and learning. It is up to educators, however, to determine specifically how to integrate technology effectively in their buildings and classrooms. Access to technology varies. The importance is not to specify what technologies are used but how available technologies are used to facilitate student learning and creativity. Student achievement in the arts is not dependent on how well students can use a specific technology, but is based on how well students can use what they have available to them to meet their artistic goals.

(Academic Content Standards, K-12, Fine Arts, Ohio Department of Education. 2004)

Glencoe-McGraw Hill, the publisher of the adopted Theatre Arts Survey text, *The Stage and the School*, provides additional educational resources on their website www.glencoe.com. Students and teachers will find this site rich with background and cross-curricular information. Key words to guide the Internet search are provided throughout the text.

In Columbus Public Schools, students and parents or guardians are required to sign an acceptable use policy before they access any online computer resources. Teachers must be sure to obtain such confirmation from students as well as to comply with any other policies specific to their schools.

Ohio Academic Content Standards Theatre Arts – Grade 9

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.
 - A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.
 - B. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

GRADE LEVEL INDICATORS

- | | |
|-------|---|
| T91A1 | Explain why one style of performance is more appropriate to a given story or message than another style. |
| T91A2 | Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods. |
| T91A3 | Describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time. |
| T91B4 | Explain how live theatre, film/video and broadcast media reflect the artistic and social values and |
| T91B5 | Compare and contrast two playwrights and/or screenwriters of two distinct theatre time periods. |

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.
 - A. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.
 - B. Effectively use technology and/or resources to mount a performance.
 - C. Create an imaginative and complex script using historical, cultural and/or symbolic information and refine it so that story and meaning are conveyed to an audience.

GRADE LEVEL INDICATORS

- | | |
|-------|--|
| T92A1 | Distinguish between the voice used in life situations and the voice used in performance situations. |
| T92A2 | Manipulate vocal qualities, posture, movement and language to express a variety of characters. |
| T92A3 | Develop and effectively use audition skills. |
| T92B4 | Determine costumes and makeup needed to create a character. |
| T92B5 | Use technical elements safely to focus attention, establish mood, locale and time, and support plot. |
| T92B6 | Apply the principles of composition to create an effective stage. |
| T92B7 | Summarize the costs (e.g., for props, scenery, costumes, royalties) of mounting a |

	dramatic/theatrical production.
T92B8	Preblock and direct peers in a scene.
T92C9	Write a dramatic or tragic scene incorporating elements of drama.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

- A. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.
- B. Indicate the artistic techniques used in planning and performing drama/theatre work.
- C. Evaluate dramatic/theatrical works using appropriate criteria.

GRADE LEVEL INDICATORS

- T93A1 Use accurate terminology in dramatic/theatrical activities.
- T93B2 Determine how a theatrical device can be used to communicate an author's or playwright's intent.
- T93B3 Explain how a theatrical artist's (e.g., actors, directors, playwrights) use of symbols helps create meaning in a dramatic/theatrical work.
- T93C4 Explain the changes that occur as a result of self-evaluation as an artist or audience member.
- T93C5 Compare and contrast a traditional interpretation of a dramatic/theatrical work with nontraditional interpretation.
- T93C6 Evaluate variations of universal themes across different time periods and cultures.

OHIO STANDARD and BENCHMARK

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.

- A. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.
- B. Respect diverse opinions regarding drama/theatre preferences.

GRADE LEVEL INDICATORS

- T94A1 Explain the role of drama/theatre in their lives.
- T94B2 Identify culturally diverse opinions about a drama/theatre event.

OHIO STANDARD and BENCHMARKS

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

- A. Synthesize knowledge of the arts through participation in the creation of a dramatic/theatrical work or experience.
- B. Synthesize the relationship between concepts and skills used in drama/theatre with other curricular subjects.
- C. Explain how the arts are an index to social values and accomplishments of a civilization.
- D. Engage in activities that lead to continued involvement in theatre.

GRADE LEVEL INDICATORS

- | | |
|-------|---|
| T95A1 | Demonstrate the integration of several arts media in a presentation. |
| T95B2 | Apply dramatic/theatrical skills in other academic content areas. |
| T95C3 | Describe ways in which drama/theatre can reveal universal concepts with references to specific works. |
| T95D4 | Identify the purposes of a portfolio and resume. |
| T95D5 | Describe the established standards of the theatre profession. |

Pacing

Teachers should note that each lesson indicates a time range for teaching the lesson, as well as the indicators addressed in each lesson. The nature of teaching and learning requires that all grade-level indicators must be taught and re-taught throughout the grading period to ensure students' success on the Ohio Graduation Test. For this purpose grade level indicators are repeated throughout the year

The curriculum guide has be designed so that there is allotted time for Standardized Testing (preparation and/or administration), re-teaching of skills, and writing lessons.

Scope & Sequence

Integration with Reading, Writing and Social Studies

Theatre Arts Survey First Semester

Theatre Codes	Grading Period 1 History of Theatre	Reading Codes	Writing Codes	Social Studies Codes
T91A2 T92B8 T95B2	Setting the Scene <ul style="list-style-type: none"> • Origin of Drama • Ancient Greece & Rome • Greek playwrights • Classics of Western Dramatic Literature 	R92C5 R93A1 R952 R957	W91A1 W91A5 W92A-C	SS97B
T92B8 T92C9 T93B2	Theatre in the Renaissance <ul style="list-style-type: none"> • Commedia D'ell Arte • Spain and England • Elizabethan Theatre • Drama elsewhere 	R92B4 R943 R951 R956 R9511	W91A1 W91A3 W91B6 W92	SS93A SS95B
T91B5 T93C5	Drama in Europe, England, U.S.A. <ul style="list-style-type: none"> • Middle Ages to present • Modern Drama in U.S. 1770 to present. 	R945 R953 R958	W91A1 W926	SS91F SS92B2 SS91D7
T91A3 T92B4 T92B8 T93C5 T94B2	Multicultural studies <i>(Including but not limited to)</i> <ul style="list-style-type: none"> • African • African-American • Hispanic • Irish • Asian 	R93B3 R93C4 R954	W91A1 W926 W91B10	SS91E12 SS92A1
T91A4 T93C6 T95A1 T95B2	Theatre and other media <ul style="list-style-type: none"> • Stage to film • Stage to TV • Film to TV • Dramatic Structure and the Screen • Film Acting 	R92A1 R941 R946 R955	W91A1 W91A2 W91A4 W91B9	SS96A3 SS91B3
T91A1 T93A1 T94A1 T95C3	Theatre and other Art forms <ul style="list-style-type: none"> • How are Art forms affected by society and history? • Music, Art and Dance • Art connections that communicate Theme, Mood, Action and Character 	R93A2 R93C5 R948 R9510	W91B11 W91B12 W91B16	SS91E11 SS92C3

Theatre Arts Survey First Semester

Theatre Codes	Grading Period 2 Technical Aspects of Theatre	Reading Codes	Writing Codes	Social Studies Codes
T92B7 T93A1 T95B2	Theatre Light Fixtures <ul style="list-style-type: none"> • Ellipsoidals • Fresnels • Striplights, Scoop • Parcans • Electricity and dimmers. 	R92D6 R943	W91A1 W91A5 W922 W926	SS91B3
T92B5 T93B4 T95D5	Light Design <ul style="list-style-type: none"> • Acting areas • Lighting an area • Hanging Plot • Special situations 	R93A2 R943	W91A1 W91A5 W922 W926	
T92B8 T93A1	Sound <ul style="list-style-type: none"> • How the Human Ear works • Sound Systems/Microphones • Equalizers • Speakers 	R92D6 R942 R943	W91A1 W91A5 W922 W926	
T91A2 T91A3	Costumes <ul style="list-style-type: none"> • Historical Accuracy • Production Styles • Evolution of Costumes on Stage 	R93C5 R943	W91A1 W91A5 W916 W9110 W922 W926	SS91F
T93A1 T94B2	Stage Painting Techniques and Design <ul style="list-style-type: none"> • Hue, Texture, Patterns, • Mood, Reinforcement of Play • Application techniques 	R92C5 R942 R943	W91A1 W91A5 W916 W9110 W926	SS96A3
T92B6 T93B3 T95D5 T95C3	Set Design and Construction <ul style="list-style-type: none"> • Flat assembly, Windows, Walls, Archways, • Moving flats • Furniture, Baseboards, Crown Molding, Platforms 	R92C5 R943	W91A1 W91A5-B6 W922 W926	SS93B4

Theatre Arts Survey Second Semester

Theatre Codes	Grading Period 3 Acting and Interpretation	Reading Codes	Writing Codes	Social Studies Codes
T91A1 T93A1 T95C3	Structure of Drama <ul style="list-style-type: none"> Aristotle's elements, Plot Structure Modern and traditional Drama Theme, Moral, Mood Atmosphere 	R92A1 R943 R953	W91A1 W91A5 W91B6 W9122 W9126	SS97A3
T92B8 T92B9 T93B2	Varieties of Drama <ul style="list-style-type: none"> Genres Playwright devices Theatrical conventions Dramatic styles 	R92C5 R944 R956 R959	W91A1 W91A5 W91B6 W9122 W9126	
T93B4 T95B2	Introduction to improvisation <ul style="list-style-type: none"> Rules of improvisation Character or Situational centered approaches Motivated sequence Solos duos and groups 	R92B3 R946 R952	W91B6-16 R952	
T94B2 T95D5	Introduction to Pantomime <ul style="list-style-type: none"> Principles of Pantomime, Movement Weight, Size, Shape Individual pantomime/group scenes. 	R93C5 R946 R947	W91C17	
T92A1 T92A2 T95D5	Voice and Diction in Acting <ul style="list-style-type: none"> Development and usage of voice Using voice effectively Diction, dialects, volume, rate pitch 	R92B4 R92D6 R95A1	W921 W922 W924 W925 W926	
T94B2 T95A1	Acting <ul style="list-style-type: none"> Characterization, Character bios and analysis Objectives/Intentions/Goals, obstacles and tactics 	R92B2 R93A1 R93B3 R955	W91A SS97A3	SS96A3 SS97A3
T92A3 T95D4	Monologue and Scene Presentation Introduction to auditioning <ul style="list-style-type: none"> Resume Portfolio 	R93A2 R9510	W91B16	

Theatre Arts Survey Second Semester

Theatre Codes	Grading Period 4 Producing the Drama	Reading Codes	Writing Codes	Social Studies Codes
T91A3 T91A4 T93A1 T93D6 T95C3	Theatre as a Collaborative Art <ul style="list-style-type: none"> • Collaboration for theatre artists • Meetings with artistic team • Responsibilities of individuals 	R92A1 R944 R954 R956 R958 R959 R9510	W94	SS96A3 SS96B SS92A1
T91B5 T92B7 T93B2 T93B3 T93C5	Producer/Director responsibilities <i>Production</i> <ul style="list-style-type: none"> • Money acquisition, • dates and schedules <i>Direction</i> <ul style="list-style-type: none"> • Overarching interpretation • Rehearsal schedule • Direct actors 	R92B2 R92B3 R93B4 R941 R946 R947 R953	W91A1 W91A3 W91B6 W91C17 W92	
T91A1 T91A2 T92B4 T92B6 T95B2	Pre - Production - Artistic meetings <ul style="list-style-type: none"> • Director • Producer • Designers • Set Designer • Stage Manager 	R92D6 R93A1 R943 R955	W91A1 W91A2 W91A4 W91B9 W91B11	SS1B4
T92A1 T92B5 T95A1 T95D5	Produce the show <ul style="list-style-type: none"> • Rehearsals • Meetings • Promotions • Preparation 	R93A2 R951 R952 R9511	W93A W93B W93C1 W93C2 W93C4 W93C6	
T93B4 T94A1 T94B2 T95D4	Post - Production <ul style="list-style-type: none"> • Strike • Goals assessment • Self/group evaluations 	R93C R957	W93A W93B W91A1 W91A1	

Comment Form – Theatre Arts Survey

Copy this form to comment on any of the lessons or appendix materials contained in this Guide.

The lessons and ancillary materials included in this Guide are intended to offer suggested *best practices* for Theatre Survey instruction in Columbus Public Schools. As you complete each lesson or unit, please take a moment to note problems, successes, omissions, or errors you encounter. Be as specific as possible, noting technical content, authenticity, bias, alignment to the Ohio Graduation Test and subject content. Be sure to include the lesson/unit name, page numbers, and your comments or concerns. If you have questions or comments about included Appendix materials, or other suggestions for inclusion in the Appendix, please note those also. Your comments will be integrated into future editions and revisions. You are not required to complete each box below, they are provided to assist you.

LESSON OR UNIT
STANDARDS, BENCHMARKS, GRADE LEVEL INDICATORS
CLASSROOM EVIDENCE/LEVELS OF MASTERY
PRE-ASSESSMENT ITEMS
LESSON PACING/SUGGESTED ACTIVITIES
MATERIALS/RESOURCES
RETEACH/EXTENSIONS
INTERDISCIPLINARY CONNECTIONS
APPENDIX MATERIALS
OTHER

Your name and school _____

Return completed form to: **Theatre Arts Coordinator
Northgate Center**

Core Instruction



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT	LESSON	TIME RANGE	GRADING PERIOD
9	Ancient Greek Theatre	Chapter 7 - 1	7-10 days	2

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.
 - A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture, and theatre heritage.
 - B. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

GRADE LEVEL INDICATORS

- T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods.

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.
 - A. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.
 - B. Effectively use technology and/or resources to mount a performance.
 - C. Create an imaginative and complex script using historical, cultural and/or symbolic information and refine it so that story and meaning are conveyed to an audience.

GRADE LEVEL INDICATORS

- T92C9 Write a dramatic or tragic scene incorporating elements of drama.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.
- A. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.
 - B. Indicate the artistic techniques used in planning and performing drama/theatre work.
 - C. Evaluate dramatic/theatrical works using appropriate criteria.

GRADE LEVEL INDICATORS

- T93B2 Determine how a theatrical device can be used to communicate an author's or playwright's intent.
- T93C6 Evaluate variations of universal themes across different time periods and cultures.

OHIO STANDARD and BENCHMARKS

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.
- A. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.
 - B. Respect diverse opinions regarding drama/theatre preferences.

GRADE LEVEL INDICATORS

- T94A1 Explain the role of drama/theatre in their lives.
- T94B2 Identify culturally diverse opinions about a drama/theatre event.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.
- A. Synthesize knowledge of the arts through participation in the creation of a dramatic/theatrical work or experience.

GRADE LEVEL INDICATORS

- T95A1 Demonstrate the integration of several arts media in a presentation.

PRE-ASSESSMENT ITEMS

Multiple Choice

GLI:T93B2

1. Which ancient Greek playwright was more interested in people's lives than in the religious views of his day?
- A. Aeschylus
 - B. Sophocles
 - C. Euripides
 - D. Aristophanes

Answer: C

Short Answer Essay

GLI:T91A2

2. Describe the layout of the Ancient Greek stage.

Answer: The seating area was a semicircle with wooden seats placed stadium style into a hillside. The acting area where the chorus danced was called the *orchestra* and a small building called the *skene* was located behind this area. The *skene* was used for costume changes and as scenery. The roof of the *skene* was used as an acting area for the gods.

2 Point Rubric

- 2 The response thoroughly describes the layout using terms: *orchestra* and *skene*.
- 1 The response vaguely describes the layout using one of the terms.
- 0 The response shows no understanding of the question

Multiple Choice

GLI:T94A1

3. The Tragedy and Comedy masks we use today are the product of what theatre tradition
- A. Ancient Rome
 - B. Renaissance Italy
 - C. Ancient Greece

Answer: C

Short Answer Essay

GLI: T95A1

4. Using the information from class on Ancient Greek masks, explain why you constructed your character's mask as you did.

Scoring Rubric:

- 2 Student included information on what the mask looked like and that it had to be constructed that way to be seen in the back of the amphitheatre
- 1 Student either included information on what the mask looked like or stated that it had to be constructed that way to be seen in the back of the amphitheatre
- 0 Student shows no understanding of the question

Extended Response

GLI:T92C9

5. After reading Euripides' *Medea*, the student can formulate a modern version of the play incorporating the elements of drama. The time period is present, the setting is a fictional city neighborhood in Columbus. The names must and the plot may remain the same.

Scoring Rubric:

- 4 The student contributed 80-100% effort toward the group's writing.

3	The student contributed 79-60% effort toward the group's writing
2	The student contributed 59-30% effort toward the group's writing
1	The student contributed 29-10% effort toward the group's writing
0	The student did not contribute effort toward the group's writing

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T91A2: Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods

Proficient: The student can determine the authenticity and effectiveness of a dramatic work in terms of style, time period, culture, and theatre heritage.

- After reading Euripides' *Medea* and writing their own version of *Medea*, the student can see some similarities and differences within characters and plot between the Ancient Greek writing and the modern writing.

Emerging: With peer assistance and teacher assistance, the student can determine the authenticity and effectiveness of a dramatic work in terms of style, time period, culture, and theatre heritage.

- With peer assistant and teacher explanation/discussion on the authenticity and effectiveness of a dramatic work in terms of style, time period, culture and theatre heritage, the student will be able to compare and contrast both works of *Medea*.

Advanced: Independently, the student can determine the authenticity and effectiveness in both versions of *Medea*, in regard to style, time period, culture and theatre heritage

- The student can independently explain the all similarities and differences between both versions of *Medea*.

GLI T92C9 Write a dramatic or tragic scene incorporating elements of drama

Proficient: Student will write a tragic scene incorporating elements of drama

- After reading Euripides' *Medea*, the student can write a modern version of the play incorporating the elements of drama.

Emerging: With peer assistance and teacher assistance, student is able to write a tragic scene incorporating elements of drama.

- After reading Euripides' *Medea*, student can write a modern version of the play incorporating the elements of drama with peer assistance and teacher assistance.

Advanced: Independently, the student can write a modern version of the play incorporating the elements of drama.

- After reading Euripides' *Medea*, the student can independently write a modern version of the play.

GLI T93C6 Evaluate variations of universal themes across different time periods and cultures.

Proficient: Student can evaluate variations of universal themes across different time periods and cultures.

- Student can analyze variations of universal themes in Greek drama and modern-day drama.

Emerging: With peer assistance and teacher assistance, student can evaluate variations of universal themes across different time periods and cultures.

- With peer assistance and teacher assistance, student can analyze universal themes in Greek

<p>drama and modern day drama.</p> <p>Advanced: Independently, student can evaluate variations of universal themes across different time periods and cultures.</p> <ul style="list-style-type: none"> Independently, student can analyze variations of universal themes in Greek drama and modern day drama.
<p>GLI 94B2 Identify culturally diverse opinions about a drama/theatre event</p> <p>Proficient: Student can identify culturally diverse opinions about a drama/theatre event.</p> <ul style="list-style-type: none"> Student can identify culturally diverse opinions about Euripides’ <i>Medea</i> within his/her working group. <p>Emerging: With peer assistance and teacher assistance, the student can identify culturally diverse opinions about a drama/theatre event.</p> <ul style="list-style-type: none"> With peer assistance and teacher assistance, the student can identify culturally diverse opinions about Euripides’ <i>Medea</i> within his/her working group. <p>Advanced: Independently, the student can identify culturally diverse opinions about a drama/theatre event.</p> <ul style="list-style-type: none"> Independently, the student can identify culturally diverse opinions about Euripides’ <i>Medea</i> within his/her working group.
<p>GLI T94A1 Demonstrate the integration of several arts media in a presentation</p> <p>Proficient: Student can demonstrate the integration of several arts media in a presentation.</p> <ul style="list-style-type: none"> Student can demonstrate the integration of visual art through the construction of a mask. <p>Emerging: With peer assistance and teacher assistance, the student can demonstrate the integration of several arts media in a presentation.</p> <ul style="list-style-type: none"> With peer assistance and teacher assistance, the student can demonstrate the integration of visual art through the construction of a mask. <p>Advanced: Independently, the student can demonstrate the integration of several arts media in a presentation.</p> <ul style="list-style-type: none"> Independently, the student can demonstrate the integration of visual art through the construction of a mask.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: analyze, compare/contrast, demonstrate, describe, evaluate, explain, identify

Content Vocabulary:

From text-

Amphitheatre

Dionysus

Tragos

Thespiis

Thespians

Trilogy

Satre Play

Tragos

Skene

Orchestra

Machina

Aeschylus

Sophocles

Euripides

Pathos

Before the Lesson:

- For homework the night before, students will have read the Greek Drama section in Chapter 7 *History of Theatre*, pages 298-301 and have filled out the accompanying vocabulary sheet. (Appendix, p. A-2)
- Teacher will introduce the lesson: the teacher will tell the story of what it was like to attend an Ancient Greek Festival back in the 5th century BC.
- Teacher may choose to dress in a toga for special effect...

*“Picture yourself outside in a huge **amphitheatre** (refer to picture on page 299 in Stage and School). (Sorry, ladies, you would be home cooking, cleaning and taking care of the kids.) Thousands of men packed the theatre four times a year for festivals to honor the Greek god, Dionysus-the god of wine and fertility. The festival would start early in the morning and take up the majority of the day. Your day would be spent watching several plays. Competing playwrights would write four plays; three plays with the same theme and one satyr play, which was an irreverent play ridiculing gods and heroes. You would only see men on the stage, they had to play the female roles too. When the festivals originated, there would only have been a chorus of about 24 masked young Greek men dancing and singing **tragos** or goat songs around a sacrificed goat to honor the gods. Their dancing took place in the area called the **orchestra**. (show diagram of Greek Theatre Appendix, p. A-3) Later, a chorus member, **Thespiis**, stepped out of the chorus and engaged in a dialog with the other chorus members. Eventually, playwright, **Aeschylus**, wrote in two actors, then **Sophocles** added three. However, there would never be more than three actors taking turns playing all the acting roles. They would use the **skene** to change their masks. The top of the skene would be used for the **machina** to bring the gods from Olympus to the mortals. Costumes were very minimal if at all. The men wore plain tunics with decorative trim on the sleeves and elevated shoes. The actors and chorus would appear in the orchestra area wearing large facially exaggerated, helmet style masks (show pictures of the Greek masks, Appendix, p. A-4) These masks were said to have amplification, but this fact has not been proven, mainly because the masks did not*

survive over the centuries. They were made of linen or wood. Now if you were in the 50th row, you may have had a hard time hearing, but the masks, high platform shoes and exaggerated gestures would have been enough for you to follow. So, there you would sit, drinking wine and carrying on, hanging with the guys watching tragedy after tragedy for 7-8 hours... The contest would come to a close with an award, a coveted laurel wreath...(an example of a laurel wreath would be effective) given to the best playwright. And you would return home to your loved ones anxiously awaiting to hear about the day.”

*“Now we are going to read a play that you may have watched at such a festival. It is a tragedy by **Euripides** called **Medea**.*

*Euripides (484/BC) wrote about 90 plays, but we only have 18 of them. He was the master of **pathos**, he mixed of human sorrow and compassion. Euripides was more interested in people’s lives than religious themes. He was very interested in the psychology of women, as you will see in **Medea**. His plays became more popular after his death.”*

During the Lesson:

- Students will get a copy of Euripides’ *Medea*, (Appendix, p. A-5) and the teacher will introduce the characters, writing the names on the board, or overhead showing the relationships) and the plot.

“ Medea is about a woman whose husband Jason (Jason and the Argonauts) plans to leave her to marry another woman, Glauce, the daughter of Creon, ruler of Corinth. Creon banishes Medea and she seeks refuge in Athens. After Aegeus, the ruler of Athens, assures her of refuge, she seeks revenge on Jason. First, Medea poisons Jason’s betrothed by having her two sons give Glauce gifts which contain the poison. Then she proceeds to take the lives of their two young boys. She takes their bodies with her to Hera’s province leaving Jason totally alone.”

- Teacher will assign parts to read the play aloud. The rest of the class will serve as the chorus. Using the **Plot Structure Worksheet** (*The Stage and the School*, Teacher’s Resource Binder), the teacher will stop frequently during the reading to summarize, highlight and point out the dramatic elements while students fill in the worksheet as they go along.
- After reading the play, the teacher will facilitate a discussion on the characters. Using the section, “Developing a Character Sketch” on page 107 in the text, the students will describe each character’s physical, emotional, and psychological traits. A student will write these traits on the board, overhead, or flip chart paper.
- Teacher will assign each group a section of the script and they will rewrite a modern version of that section of *Medea*. The time is the present, and the place is a fictional city neighborhood. They can not change the characters’ names or the plot, just the details.
- Teacher will make copies of each group’s section, assign parts, and the class will read the script aloud.
- Teacher will demonstrate how to construct a mask to be used in their performance. Materials needed are pattern (Appendix, p. A-29), tablet of oak tag paper, scissors, markers or paint with brushes, materials for hair. (Masks can be made of any materials).
- Students will rehearse the modern version of *Medea* to perform while the teacher tapes the performance.

After the Lesson:

- Students will discuss the production process of their play. A spokesperson from the group will explain how they came upon their ideas, what problems they had, why they wrote the script as they did.
- Teacher will facilitate a discussion comparing and contrasting Euripides' *Medea* and their *Medea*
- Students will write a short essay comparing and contrasting Euripides' *Medea* and the class version of *Medea*.

Scoring Rubric:

- | | |
|---|--|
| 4 | Student thoroughly compares and contrasts both versions giving 2-3 examples of comparison and contrasting. |
| 3 | Student compares and contrasts both versions giving 2-1 example of comparison and contrasting |
| 2 | Student compares and contrasts both versions giving 1 example of comparison and contrasting |
| 1 | Student compares and contrasts both versions giving 1 example of either comparison or contrast. |
| 0 | Student shows no understanding of the task |

Reteach



For students having difficulty following the progression of Greek Drama, give them the Greek/Rome Comparison Worksheet (Appendix, p. A-31) and have them write the facts gone over in class in their respective sections. This worksheet should be used during the study of Ancient Rome.

EXTENSIONS**Drama is a reflection of the lives and times of cultures.**

- Student will research Greek history and write an essay describing how this statement applies to that era.

INTERDISCIPLINARY CONNECTIONS

Throughout the unit, the students will be reading and writing to augment practicing for the OGT.

	Columbus Public Schools Theatre Arts Curriculum Guide Theatre Survey	
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GRADE	UNIT	LESSON	TIME RANGE	GRADING PERIOD
9	Ancient Rome and The Italian Renaissance	Chapter 7-2	3 days	PERIOD 2

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.
 - A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.
 - B. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

GRADE LEVEL INDICATORS

- T91A1 Explain why one style of performance is more appropriate to a given story or message than another style.
- T91A3 Describe how dramatic/theatrical literature and production film/video and broadcast Media reflect the concerns of their time.

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.
 - A. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.
 - B. Effectively use technology and/or resources to mount a performance.
 - C. Create an imaginative and complex script using historical, cultural and/or symbolic information and refine it so that story and meaning are conveyed to an audience.

GRADE LEVEL INDICATORS

- T92A2 Manipulate vocal qualities, posture, movement and language to express a variety of characters.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.
- A. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.
 - B. Indicate the artistic techniques used in planning and performing drama/theatre work.
 - C. Evaluate dramatic/theatrical works using appropriate criteria.

GRADE LEVEL INDICATORS

T93C6 Evaluate variations of universal themes across different time periods and Cultures.

OHIO STANDARD and BENCHMARKS

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.
- A. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.
 - B. Respect diverse opinions regarding drama/theatre preferences.

GRADE LEVEL INDICATORS

T94A1 Explain the role of drama/theatre in their lives.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.
- A. Synthesize knowledge of the arts through participation in the creation of a dramatic/theatrical work or experience.
 - B. Synthesize the relationship between concepts and skills used in drama/theatre with other curricular subjects.
 - C. Explain how the arts are an index to social values and accomplishments of a civilization.
 - D. Engage in activities that lead to continued involvement in theatre.

GRADE LEVEL INDICATORS

T95C3 Describe ways in which drama/theatre can reveal universal concepts with references to specific works.

PRE-ASSESSMENT ITEMS

Multiple Choice

GLI T95C3

1. Which playwrights took the comedy plots of Plautus and wrote similar versions?
- A. Moliere and Terrence
 - B. Shakespeare and Moliere
 - C. Ben Jonson and Shakespeare

Answer: B

Short Answer

GLI T91A3

2. Why were Plautus' plays so popular?

Scoring Rubric:

- 1 Student explains either that he had to compete with gladiators, sea battles, chariot races, and that Romans enjoyed making fun of Greeks.
- 2 Student explains that he had to compete with gladiators, sea battles, chariot races and or that Romans enjoyed making fun of Greeks.
- 3 Student does not understand the question

Extended Response

GLI T95C3

3. After reading Brother's *Menaechmus*, list 5 of the 7 causes of laughter and referring back to the play, give an example of each cause you listed.

Scoring Rubric:

- 5 Student lists 5 causes and gives an example for each from the play
- 4 Student lists 4 causes and gives an example for each from the play
- 3 Student lists 3 causes and gives an example for each from the play
- 2 Student lists 2 causes and gives an example for each from the play
- 1 Student lists 1 cause and gives an example for that cause from the play
- 0 Student does not understand the question

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T91A1 Explain why one style of performance is more appropriate to a given story or message than another style.

Proficient: Student explains why one style of performance is more appropriate to a given story or message than another style.

- After identifying physical comedy today and that of Ancient Rome, the student can explain the appropriateness of both styles to their time.

Emerging: With peer assistance and teacher assistance, the student can explain why one style of performance is more appropriate to a given story or message than another style.

- After identifying physical comedy today and that of Ancient Rome, the student explains with peer and teacher assistance, why one style of performance is more appropriate to a given story or message than another style.

Advanced: Independently, student can explain why one style of performance is more appropriate to a given story or message than another style.

- After identifying physical comedy today and that of Ancient Rome, the student independently explains why one style of performance is more appropriate to a given story or message than another style.

GLIT93C6 Evaluate variations of universal themes across different time periods and cultures.

Proficient: Student can evaluate variations of universal themes across different time periods and cultures.

- After watching modern physical comedy, reading Plautus' *Brothers Menaechmus*, and improvising Commedia dell'arte, student can evaluate variations of universal themes across different time periods and cultures.

Emerging: With peer assistance and teacher assistance, student can evaluate variations of universal themes across different time periods and cultures.

- After watching modern physical comedy, reading Plautus' *Brothers Menaechmus*, and improvising Commedia dell'arte, student can with peer and teacher assistance evaluate variations of universal themes across different time periods and cultures

Advanced: Independently, the student can evaluate variations of universal themes across different time periods and cultures.

- After watching modern physical comedy, reading Plautus' *Brothers Menaechmus*, and improvising Commedia dell'arte, student can independently evaluate variations of universal themes across different time periods and cultures.

GLI T92A2 Manipulate vocal qualities, posture, movement and language to express a variety of characters.

Proficient: Student can manipulate vocal qualities, posture, movement and language to express a variety of characters.

- Ancient Roman comedy incorporated physical comedy and the student applies this type of comedy into a performance.

Emerging: With peer assistance and teacher assistance, student can manipulate vocal qualities, posture, movement and language to express a variety of characters.

- Ancient Roman comedy incorporated physical comedy and with peer and teacher assistance, the student applies this type of comedy into a performance.

Advanced: Independently, student can manipulate vocal qualities, posture, movement and language to express a variety of characters.

- Ancient Roman comedy incorporated physical comedy and the student independently applies this type of comedy into a performance.

GLI T94A1 Explain the role of drama/theatre in their lives.

Proficient: Student can explain the role of drama/theatre in their lives.

- Through improv performance, student can relate to everyday improvisation.

Emerging: With peer assistance and teacher assistance, student can explain the role of drama/theatre in their lives.

- Through improv performance, student can relate, with peer and teacher assistance, to everyday improvisation.

Advanced: Independently, student can explain the role of drama/theatre in their lives.

- Through improv performance, student can relate, independently, to everyday improvisation.

GLI T95C3 Describe ways in which drama/theatre can reveal universal concepts with references to specific works.

Proficient: Student can describe ways in which drama/theatre can reveal universal concepts with references to specific works.

- After reading *Brothers Menaechmus* and Commedia dell'arte, student can appreciate the progression of physical comedy and improv.

Emerging: With peer and teacher assistance, student can describe ways in which drama/theatre can reveal universal concepts with references to specific works.

- After reading *Brothers Menaechmus* and Commedia dell'arte, student can appreciate, with peer and teacher assistance, the progression of physical comedy and improv.

Advanced: Independently, student can describe ways in which drama/theatre can reveal universal concepts with references to specific works.

- After reading *Brothers Menaechmus* and Commedia dell'arte, student can appreciate, independently, the progression of physical comedy and improv.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: analyze, apply, compare/contrast, demonstrate, describe, explain, identify

Content Vocabulary:

From text-

Plautus

Terence

Seneca

Closet Dramas

Commedia dell'arte

Scenarios

lazzi

Before the Lesson: Part I

- Students will have read *Roman Drama*, page 302 in their text, filling out the vocabulary worksheet as they read (Appendix, p. A-30).
- Teacher will show a video clip from older physical comedies like Marx Brothers, Three Stooges, Laurel and Hardy, then a clip from modern physical comedies like a Wayans brothers' movie, MAD TV or SNL—something with physical comedy included in the sketch.
- Teacher will facilitate a discussion on what the differences between the two are and why they were or were not funny.
- Teacher will explain that the physical comedy and improvisation we know today came from the Ancient Rome and Italian Renaissance eras.

During the Lesson:

- Teacher will explain Plautus and his play *Brothers Menaechmus* which the students will read aloud.

Titus Maccius Plautus (Titus the Clown Flatfoot) was a popular playwright in Ancient Rome. He started out as an actor, but found his niche as a clown. Unlike Terence who used refinement and good taste, or Seneca who wrote his closet drama dramas to be read and not performed, at age 40, Plautus found a way to bring humor to the Romans by making fun of Greeks. He had to compete with the gladiators, animal fights, sea battles, chariot races, etc. so he wrote comedy that included a lot of physical comedy and exaggerated plots. Some of his plots have been copied by great playwrights as Shakespeare and Moliere. We are going to read a translation of his play, Brothers Menaechmus. This particular translation was written by some students and faculty members of Furman University.

In this play, the main characters are two identical twin brothers from Syracuse, (Greece). Their names were Sosicles and Menaechmus. The father takes one of the twins, Menaechmus, on a boat trip and the child gets lost and the father never returns. Mourning the loss, their grandfather renames Sosicles, "Menaechmus". We'll refer to him as Menaechmus II. When Menaechmus II grows up, he decides to set out to find his lost brother. He ends up in Epidamnus where coincidentally Menaechmus I has been living since the time he was lost. So here you have in the same city, two identical men, with identical names and neither knows of the other's presence. Major mistaken identity develops.

Teacher will hand out copy of translated version of *Brothers Menaechmus*; (Appendix, p. A-31). Assign roles to read aloud, stopping during the reading to go over dramatic structure and point out important information.

After the Lesson:

- The teacher will facilitate a discussion on what were the humorous parts of this play and what made them humorous. Referring to the seven most common causes of laughter in chapter 6, pages 276-279, and students will write an extended essay relating these causes to *The Brothers Menaechmus*, backing up the causes with examples from the play.

Before the Lesson: Part II

- Students will have read The Renaissance in Italy, pages 305-308 in their text, continuing the vocabulary worksheet (Appendix, p. A-30) as they read.
- Teacher will review improvisation rules from Chapter 1, page 16 in the text
- Teacher will show excerpt from “Whose Line Is It Anyway” and point out improv rules that the performers followed in their sketches.
- Teacher will explain the improve we know today come during the Italian Renaissance with the **Commedia dell’arte**.

During the lesson:

- Teacher will explain what the **Commedia dell’arte** was.
During the Italian Renaissance, 16th century, an improvisational group called the Commedia dell’arte was born. The group had stock characters portraying two social classes: the rich and the servants. Turn to page 307 in the text for a description of these stock characters.
- Teacher will go over the character description and show pictures of the masks and traditional costumes they wore (Appendix, p. A-73).
- Teacher will ask class if they can think of any sitcom characters that could fit these descriptions.
*Before the performance, a scenario or detailed plot outline would be posted. The **Lazzi**, special humorous bits of stage business, was also posted. There were also set speeches on love, hate, madness, stock jokes, songs etc. that were memorized, however the plot dialog was improvised. We are going to perform Commedia dell’arte.*
- Teacher will split the class into pair or groups. Scenarios with lazzi and some dialog will be passed out (Appendix, p. A-74). Students will be given a little prep time then perform their scenario for the class.
Teacher will remind the students to stay in character, remember the improvisation rules, and try to incorporate some of the bits they saw in the video clips.

After the lesson:



- Students will write a reflection on how the performance felt to them. Was it hard to keep dialog going? Was it hard to stay in character? Afterwards, did they think of lines they *could* have said?
- Teacher will ask if any students want to share their reflection.

Reteach:

Student will continue filling out the comparison chart started during the study of Greek Theatre.

INTERDISCIPLINARY CONNECTIONS

Throughout the unit, the students will be reading and writing to augment practicing for the OGT.

	Columbus Public Schools Theatre Arts Curriculum Guide Theatre Survey	
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GRADE 9	UNIT Middle Ages	LESSON Chapter 7-3	TIME RANGE 3 days	GRADING PERIOD 2
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OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.
 - C. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.
 - D. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

GRADE LEVEL INDICATORS

- T91A3 Describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.
- T91B4 Explain how live theatre, film/video and broadcast media reflect the artistic and social values and accomplishments of civilization.

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.
 - D. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.
 - E. Effectively use technology and/or resources to mount a performance.
 - F. Create an imaginative and complex script using historical, cultural and/or symbolic information and refine it so that story and meaning are conveyed to an audience.

GRADE LEVEL INDICATORS

- T92B4 Determine costumes and makeup needed to create a character.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.
- D. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.
- E. Indicate the artistic techniques used in planning and performing drama/theatre work.
- F. Evaluate dramatic/theatrical works using appropriate criteria.

GRADE LEVEL INDICATORS

- T93B3 Explain how a theatrical artist's (e.g., actors, directors, playwrights) use of symbols helps create meaning in a dramatic/theatrical work..

OHIO STANDARD and BENCHMARKS

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.
- C. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.
- D. Respect diverse opinions regarding drama/theatre preferences.

GRADE LEVEL INDICATORS

- T94A1 Explain the role of drama/theatre in their lives.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.
- E. Synthesize knowledge of the arts through participation in the creation of a dramatic/theatrical work or experience.
- F. Synthesize the relationship between concepts and skills used in drama/theatre with other curricular subjects.
- G. Explain how the arts are an index to social values and accomplishments of a civilization.
- H. Engage in activities that lead to continued involvement in theatre.

GRADE LEVEL INDICATORS

- T95A1 Demonstrate the integration of several arts media in a presentation.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. Who took over the presentation of Saint and Mystery plays in the fourteenth century?
 - A. Church
 - B. Trade Guilds
 - C. Actors

Answer: B.

Short Answer

2. What were pageant wagons?

Answer: *The Saint and Mystery plays were staged on platforms and presented inside the churches. Later they were put on wheels and taken outside to the town square.*

Scoring Rubric:

- 2 Answer includes physical description and location inside the churches
- 1 Answer includes physical description or location inside the churches
- 0 Student doesn't understand question

Extended Response

3. What role did the church play in bringing theatre back during Medieval Times?

Answer: *During Christmas and Easter, a question and answer song was performed by monks. Church drama became popular with **Saint (Miracle) plays, Mystery plays, Passion plays, folk dramas and Morality plays.** The plays were moved on to platforms called **mansions** which were later put on wheels, called **pageant wagons** and moved outside the church to perform in the town square.*

Scoring Rubric:

- 5 Answer includes the four types of plays and mentions how their popularity grew and they were performed outside the church.
- 4 Answer includes three types of plays and mentions how their popularity grew and they were performed outside the church.
- 3 Answer includes two types of plays and mentions how their popularity grew and they were performed outside the church
- 2 Answer includes one type of play and mentions how their popularity grew and they were performed outside the church.
- 1 Answer includes either one type of play or mentions how their popularity grew and they were performed outside the church.
- 0 Student does not understand question

CLASSROOM EVIDENCE/LEVELS OF MASTERY

- GLI T91A3** Describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.
- T91B4** Explain how live theatre, film/video and broadcast media reflect the artistic and social values and accomplishments of civilization.

Proficient:

Student can describe how dramatic/theatrical literature reflect the concerns of their time and explain how live theatre reflects the artistic and social values and accomplishments of civilization.

- After examining the history of theatre in the Middle Ages and reading *Everyman*, student can describe how dramatic/theatrical literature reflect the concerns of their time and explain how live theatre reflects the artistic and social values and accomplishments of civilization

Emerging:

With peer assistance and teacher assistance, student can describe how dramatic/theatrical literature reflect the concerns of their time and explain how live theatre reflects the artistic and social values and accomplishments of civilization.

- After examining the history of theatre in the Middle Ages and reading *Everyman*, student can describe how dramatic/theatrical literature reflect the concerns of their time and explain how live theatre reflects the artistic and social values and accomplishments of civilization, with peer and teacher assistance.

Advanced:

Independently, student can describe how dramatic/theatrical literature reflect the concerns of their time and explain how live theatre reflects the artistic and social values and accomplishments of civilization

- After examining the history of theatre in the Middle Ages and reading *Everyman*, student can describe how dramatic/theatrical literature reflect the concerns of their time and explain how live theatre reflects the artistic and social values and accomplishments of civilization, independently.

- GLI T92B4** Determine costumes and makeup needed to create a character.

Proficient:

Student can determine costumes and makeup needed to create a character.

- After reading *Everyman* and formulating appropriate costumes for assigned characters, student can determine costumes and makeup needed to create a character.

Emerging:

With peer assistance and teacher assistance, student can determine costumes and makeup needed to create a character.

- After reading *Everyman* and formulating appropriate costumes for assigned characters, student can determine costumes and makeup needed to create a character with peer assistance and teacher assistance.

Advanced:

Independently, student can determine costumes and makeup needed to create a character.

- After reading *Everyman* and formulating appropriate costumes for assigned characters, student can independently determine costumes and makeup needed to create a character.

GLI T93B3 Explain how a theatrical artist's (e.g., actors, directors, playwrights) use of symbols helps create meaning in a dramatic/theatrical work.

Proficient:

Student can explain how a theatrical artist's use of symbols helps create meaning in a dramatic/theatrical work.

- Through designing costumes to represent morality elements, student can explain how a theatrical artist's use of symbols helps create meaning in a dramatic/theatrical work.

Emerging:

With peer assistance and teacher assistance, student can explain how a theatrical artist's use of symbols helps create meaning in a dramatic/theatrical work.

- Through designing costumes to represent morality elements, student can explain how a theatrical artist's use of symbols helps create meaning in a dramatic/theatrical work.

Advanced:

Independently, student can explain how a theatrical artist's use of symbols helps create meaning in a dramatic/theatrical work.

- Through designing costumes to represent morality elements, student can explain how a theatrical artist's use of symbols helps create meaning in a dramatic/theatrical work.

GLI T94A1 Explain the role of drama/theatre in their lives.

Proficient:

Student can explain the role of drama/ theatre in their lives.

- After reading and studying the **morality play**, *Everyman*, student can explain the role of drama/theatre in their lives.

Emerging:

With peer assistance and teacher assistance, student can explain the role of drama/theatre in their lives.

- After reading and studying the **morality play**, *Everyman*, student can explain the role of drama/theatre in their lives, with peer assistance and teacher assistance.

Advanced:

Independently, student can explain the role of drama/theatre in their lives.

- After reading and studying the **morality play**, *Everyman*, student can independently explain the role of drama/theatre in their lives.

GLI T95A1 Demonstrate the integration of several arts media in a presentation.

Proficient:

Student can demonstrate the integration of several arts media in a presentation.

- After designing costumes for designated characters in *Everyman*, student can demonstrate the integration of several arts media in a presentation.

Emerging:

With peer assistance and teacher assistance, student can demonstrate the integration of several arts media in a presentation.

- After designing costumes for designated characters in *Everyman*, student can demonstrate the integration of several arts media in a presentation with peer assistance and teacher assistance.

Advanced:

Independently, student can demonstrate the integration of several arts media in a presentation.

- After designing costumes for designated characters in *Everyman*, student can independently demonstrate the integration of several arts media in a presentation.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: analyze, compare/contrast, demonstrate, describe, explain

Content Vocabulary:

From text-

Saint Plays (Miracle Plays)

Mystery Plays

Passion Play

Mansions

Pageant wagons

Morality plays

Before the Lesson:

- Students will have read, *Medieval Drama* pages 302-304 and have filled in the vocabulary sheet (Appendix, p. A-96).
- Teacher gives a brief summary of Frank Capra's *It's a Wonderful Life*. Stressing how his good deeds made his whole life worth living, because if he didn't exist people would have died and faced a miserable existence with Potter dictating their lives.

We are going to read a translation of the Morality play called, Everyman. In this play Everyman is told he is going to die and he has a little time to save himself and make himself worthy of heaven. Everyman goes to fellowship, kindred, goods, knowledge, confession, beauty, strength, good deeds, etc. and they say they will help him to get to heaven. When the time comes they all abandon him except for one.

During the Lesson:

- Teacher will hand out copies of *Everyman* (Appendix, p. A-97) and assign parts.
- Students will read the play aloud on the stage.
- After the reading and a brief discussion on the dramatic structure of the play, teacher will split class into small groups and assign each group one character. The group will have to design an abstract costume for that particular character.
Ex. For the character strength, costume may have weights attached to it, or he may have World Wrestling belt on and carry around some barbells.
- Teacher will pass out drawing paper, markers, magazines, scissors, glue and the students will draw a picture of the costume of their character; then present their drawing to the class with an explanation of why they chose what they did.

After the Lesson:

- Students will present their costume designs to the class explaining why they chose to dress the character the way they did.

Reteach:

- Student will write an explanation of why *Everyman* is a morality play; what did the play teach people?

EXTENSIONS

Students will keep an ongoing journal containing a list of the plays and traditions gone over in class with a personal review of what they liked and disliked about the play.

TO DATE:

Medea

Brothers Menaechmus

Commedia del

Everyman

Greek

Roman

Italian Renaissance

Middle Ages

Euripides

Plautus

(Improvisation)

Anonymous

INTERDISCIPLINARY CONNECTIONS

Throughout the unit, the students will be reading and writing to augment practicing for the OGT.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT	LESSON	TIME RANGE	GRADING PERIOD
9	Elizabethan Era and Shakespeare	Chapter 7-4	7 days	2

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.
 - A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.
 - B. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

GRADE LEVEL INDICATORS

- T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods.
- T91B5 Compare and contrast two playwrights and /or screenwriters of two distinct theatre time periods.

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.
 - A. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.

GRADE LEVEL INDICATORS

- T92A2 Manipulate vocal qualities, posture, movement and language to express a variety of characters.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

- C. Evaluate dramatic/theatrical works using appropriate criteria.

GRADE LEVEL INDICATORS

T93C6 Evaluate variations of universal themes across different time periods and cultures.

OHIO STANDARD and BENCHMARKS

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.
- A. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.

GRADE LEVEL INDICATORS

T94A1 Explain opinions the role of drama/theatre in their lives.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.
- D. Engage in activities that lead to continued involvement in theatre.

GRADE LEVEL INDICATORS

T95D5 Describe the established standards of the theatre profession.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. Which Elizabethan playwright was influenced by the works of Plautus? **GLI T91A1**
 - A. Ben Jonson
 - B. Christopher Marlowe
 - C. William Shakespeare

Answer: C. William Shakespeare

Short Answer

2. Explain the seating criteria in The Globe Theatre. **GLI T93A1**

2-Point Rubric

- 2 Student distinguishes seating between the social classes: groundlings standing around the stage and elite seated in the tier levels.
- 1 Student distinguishes seating between the social classes but only mentions groundlings standing around the stage or elite seated in the tie levels
- 0 Student does not understand the question

Extended Response

3. Students will write an extended essay comparing the versions *Brothers Menaechmus* by Plautus and *Comedy of Errors* by Shakespeare addressing if the time period changed the perception of the plot in any way. If it were performed in modern times, would the plot still be appropriate? Why/Why not? **GLI T91B5**

4-point Rubric:

- 4 Student compares and contrasts the two plays and thoroughly answers the questions regarding time periods.
- 3 Student compares and contrast the two plays and minimally answers the questions regarding time periods
- 2 Student compares and contrasts the two plays, leaving out the questions regarding time periods.
- 1 Student either compares and contrasts the two plays or comments on the questions regarding 1 time period
- 0 Student does not understand the question

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods.

GLI T91B5 Compare and contrast two playwrights and /or screenwriters of two distinct theatre time periods.

Proficient: Student can compare and contrast principles and elements of drama from various time periods as well as two playwrights of two distinct theatre time periods

- Student can compare and contrast principles, and elements of Plautus' *Brothers Menaechmus* and Shakespeare's *Comedy of Errors*

Emerging: With peer assistance and teacher assistance student can compare and contrast principles and elements of drama from various time periods as well as two playwrights of two distinct theatre time periods.

- With peer assistance and teacher assistance, student can compare and contrast principles, and elements of Plautus' *Brothers Menaechmus* and Shakespeare's *Comedy of Errors*.

Advanced: Independently, student can compare and contrast principles and elements of drama from various time periods as well as two playwrights of two distinct theatre time periods. * Independently, student can compare and contrast principles and elements of Plautus' *Brothers Menaechmus* and Shakespeare's *Comedy of Errors*.

GLI .T92A2 Manipulate vocal qualities, posture, movement and language to express a variety of characters.

Proficient: Student can manipulate vocal qualities, posture, movement and language to express a variety of characters.

- Performing *Hello, Shakespeare* by Joseph P. Kochiss, student can manipulate vocal qualities, posture, movement and language to express a variety of characters.

Emerging: With peer assistance and teacher assistance, the student can manipulate vocal qualities, posture, movement and language to express a variety of characters.

- Performing *Hello, Shakespeare* by Joseph P. Kochiss, student can manipulate vocal qualities, posture, movement and language to express a variety of characters with peer and teacher assistance.

Advanced: Independently, student can manipulate vocal qualities, posture, movement and language to express a variety of characters.

- Performing *Hello Shakespeare* by Joseph P. Kochiss, student can independently manipulate vocal qualities, posture, movement and language to express a variety of characters with peer and teacher assistance.

GLI T93C6 Evaluate variations of universal themes across different time periods and cultures.

Proficient: Student can evaluate variations of universal themes across different time periods and cultures.

- After studying comedy from Ancient Rome, Renaissance Italy and Elizabethan Times, student can evaluate variations of universal themes across different time periods and cultures.

Emerging: With peer assistance and teacher assistance, student can evaluate variations of universal themes across different time periods and cultures.

- After studying comedy from Ancient Rome, Renaissance Italy and Elizabethan Times, student can evaluate variations of universal themes across different time periods and cultures with peer assistance and teacher assistance.

Advanced: Independently, student can evaluate variations of universal themes across different time periods and cultures.

- After studying comedy from Ancient Rome, Renaissance Italy and Elizabethan Times, student can independently evaluate variations of universal themes across different time periods and cultures.

GLI T94A1 Explain the role of drama/theatre in their lives.

Proficient: Student can explain the role of drama/theatre in their lives.

- Through class discussion of what was appropriate theatre during Shakespeare's time, student can explain the role of drama/theatre in their lives.

Emerging: With peer assistance and teacher assistance, student can explain the role of drama/theatre in their lives.

- Through class discussion of what was appropriate theatre during Shakespeare's time, student can explain the role of drama/theatre in their lives with the assistance of peers and teacher.

Advanced: Independently, student can explain the role of drama/theatre in their lives.

- Through class discussion of what was appropriate theatre during Shakespeare's time, student can independently explain the role of drama/theatre in their lives with the assistance of peers and teacher.

GLI T95D5 Describe the established standards of the theatre profession..

Proficient: Student can describe the established standards of the theatre profession.

- Through continuous journal entrees evaluating plays read, student can describe the established standards of the theatre profession.

Emerging: With peer assistance and teacher assistance, student can describe the established standards of the theatre profession.

- Through continuous journal entrees evaluating plays read,, student can describe the established standards of the theatre profession with the peer assistance and teacher assistance.

Advanced: Independently, student can describe the established standards of the theatre profession.

- Through continuous journal entrees evaluating plays read, student can describe the established standards of the theatre.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: analyze, apply, compare/contrast, demonstrate, describe, evaluate, explain, formulate, identify, infer, predict, summarize

Content Vocabulary:

From text-

Ralph Roister Doister by Nicholas Udall
Queen Elizabeth
Christopher Marlowe
Ben Jonson
William Shakespeare
The Globe Theatre
Tiring House
The Heavens
Tarras
Groundlings
Playbill
Box Office

Before the Lesson

Students will have read pp.309-314 in the text and filled in the vocabulary words (Appendix A-105)
Dressing in Elizabethan costume and talking with a British accent are optional.)

- Teacher will go over Elizabethan Era, Shakespeare, and The Globe Theatre showing pictures, slides, model, whatever is available.
- *The Elizabethan Era started at **Queen Elizabeth's** reign in 1558. During her 45 years reign, she brought England cultural achievement due to her love of music, drama and poetry. Playwrights such as **Christopher Marlowe, Ben Jonson and William Shakespeare** thrived with her backing. The audiences they wrote for were very diverse and they had the freedom to be creative and appeal to them all. Marlowe is remembered for his *Doctor Faustus* and Jonson was a master of English comedy, and of course, William Shakespeare is the renowned playwright that is studied today.*
- *We do not have an exact date of Shakespeare's birth, but we do have a baptismal date of April 26, 1564, and since children were baptized three days after their birth, we assume he was born April 23, 1564. Oddly, he died on that same date in 1616. We do not have much information on his early years as a student, or even as a husband and father. He wed Anne Hathaway when he was 18, and they had their first child, Susanna, six months later... They also had twins, Hamnet and Judith. He moved to London, alone, because that was where the theatres were.*
- *Even though there was an appreciation for drama, theatres were disreputable and banned in London, so theatres were built across the Thames Rive outside of town. Because the area was filled with questionable characters, women were not permitted to participate in theatre leaving the men and young boys to play the female parts as well as male parts. Although Shakespeare acted, wrote, and directed, he became wealthy by investing in the theatre. The cost of admission varied according to where your seat was. If your seat were in the tier section, you paid more and those that were poor stood around the stage. They were called **groundlings**. The seating was around 3,000. There was a box in the lobby of the theatre where everyone*

placed their ticket money, groundlings paid a penny and the tier seats were much more. (This is where the term **Box Office** originated)

- (Refer to a model, slides or picture (Appendix A-106). In 1599, Richard and Cuthbert Burbage along with Shakespeare had **The Globe Theatre** built. It is uncertain what the theatre actually looked like but the theatres during that time were circular; had three tiers (where the wealthier patrons sat); a thrust stage (which the groundlings stood around); **the tiring house** which was a room behind the stage where the actors changed or waited for cues; a balcony called the **tarras** ; and roof area was called **The Heavens**. Scenery was sparse. The plays had no intermission nor did they stop for set changes. There was also the issue of lighting; candles were the only source of lighting, so plays were performed during the day.
- To advertise the plays, **Playbills** were posted throughout the towns giving information about the play and when it would be performed. (This is where the term **Playbill** originated) Also, the use of a flag above The Globe would let patrons know what kind of play would be performed. A white flag was for comedy, a black flag for tragedy and a red flag for historical plays. Also, a trumpeter would sound the start of the play.
- In 1613, during a production of Henry VIII, the thatched roof of The Globe caught fire when a cannon went off. Within an hour The Globe was burned to the ground. They rebuilt it, however, in 1644, the Puritans had it torn down and theatre was banned.
- In 1989, a part of The Globe framework was discovered during an excavation. And in 1997 a new Globe theatre was built not far from the original site.

During the Lesson

- Teacher will give the class copies of the short one act *Hello, Shakespeare!* (Appendix A-107). This play is an entertaining introduction to Shakespeare with 32 roles to play.
- Teacher will facilitate a discussion reviewing the play by Plautus, *Brothers Menaechmus*.
- Students will watch a version of *Comedy of Errors*. Students will observe characterization which will be discussed later.

After the Lesson

- Teacher will facilitate a discussion on the similarities and differences, specifically the characters, in Plautus' *The Brothers Menaechmus* and Shakespeare's *Comedy of Errors*. Discussion will also focus on what was appropriate theatre during Shakespeare's time and why it still remains so popular despite the language in the play.
- Students will write an extended essay comparing the versions by Plautus and Shakespeare, also addressing if the time period changed the perception of the plot in any way. If it were performed in modern times, would the plot still be appropriate? Why/Why not?

4-point rubric

- 4 Student compares and contrasts the two plays and thoroughly answers the questions regarding time periods.
- 3 Student compares and contrast the two plays and minimally answers the questions regarding time periods.
- 2 Student compares and contrasts the two plays, leaving out the questions regarding time periods.
- 1 Student either compares or contrasts the two plays or comments on the questions regarding time periods.
- 0 Student does not understand the question.

RETEACH

- Teacher will break the class up into pairs.
- Students will be instructed to go to a WEBQUEST on the computer:
<http://www.loudoun.k12.va.us/schools/lchs/english/lewis/elizabethan/>
- This WEBQUEST will have the students explore information on Elizabethan Times as various characters of that time period.
- When students have completed the research, they will present their findings as the character indicated on their portion of the WEBQUEST.
-

EXTENSIONS

Students will keep an ongoing journal containing a list of the plays and traditions gone over in class with a personal review of what they liked and disliked about the play.

TO DATE:

Medea

Brothers Menaechmus

Commedia del Arte

Everyman

Comedy of Errors

Greek

Roman

Italian Renaissance

Middle Ages

Elizabethan

Euripides

Plautus

(Improvisation)

Anonymous

William Shakespeare

INTERDISCIPLINARY CONNECTIONS

Throughout the unit, the students will be reading and writing to augment practicing for the OGT.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT	LESSON	TIME RANGE	GRADING PERIOD
9	Asian Theatre	Chapter 7-4	4-5 days	2

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.
 - E. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.
 - F. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

GRADE LEVEL INDICATORS

T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.
 - A. Analyze the physical, social and psychological dimensions of a character and create believable multidimensional portrayal of that character.
 - B. Effectively use technology and/or resources to mount a performance.
 - C. Create an imaginative and complex script using historical, cultural and/or symbolic information and refine it so that story and meaning are conveyed to an audience.

GRADE LEVEL INDICATORS

T92C9 Write a dramatic or tragic scene incorporating elements of drama.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

- A. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.
- B. Indicate the artistic techniques used in planning and performing drama/theatre work.
- C. Evaluate dramatic/theatrical works using appropriate criteria.

GRADE LEVEL INDICATORS

T93C6 Evaluate variations of universal themes across different time periods and cultures.

OHIO STANDARD and BENCHMARKS

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.
- A. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.
 - B. Respect diverse opinions regarding drama/theatre preferences.

GRADE LEVEL INDICATORS

T94B2 Identify culturally diverse opinions about a drama/theatre event.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.
- A. Synthesize knowledge of the arts through participation in the creation of a dramatic/theatrical work or experience.
 - B. Synthesize the relationship between concepts and skills used in drama/theatre with other curricular subjects.
 - C. Explain how the arts are an index to social values and accomplishments of a civilization.
 - D. Engage in activities that lead to continued involvement in theatre.

GRADE LEVEL INDICATORS

T95A1 Demonstrate the integration of several arts media in a presentation.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. What is the common element in Noh Theatre, Kabuki Theatre, and Bunraku Theatre?
 - A. music
 - B. puppets
 - C. only male performers

Answer: C. only male performers

Short Answer

2. Which of the three Asian theatre forms, Noh, Kabuki, or Bunraku are similar to a theatre production? And why?

Scoring rubric:

- 2- Answer would include Kabuki because it contains characteristic makeup, costuming, vocal displays and stage sets.
- 1- Answer would include Kabuki
- 0- Student does not understand the question

Extended Response

3. Why does it take three puppeteers to manipulate the puppets of Bunraku?

Scoring rubric:

- 4- Answer would include One person for head and right hand, one person for left hand and one person for feet.
- 3 - Answer would include one person for head or right hand, one person for left hand and one person for feet
- 2 - Answer would include one person for hands and one person for feet
- 1 - Answer would include one person for hands, or feet, or head
- 0 - Student does not understand the question

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods.

Proficient: Student can compare and contrast the principles and elements of a dramatic/theatrical work from various time periods.

- After studying and watching the Beijing Opera, Noh Theatre, Kabuki Theatre, and Bunraku Theatre, students will write in their journals the differences and similarities between the traditions.

Emerging: With peer assistance and teacher assistance the student can compare and contrast the principles and elements of a dramatic/theatrical work from various time periods.

- After studying and watching the Beijing Opera, Noh Theatre, Kabuki Theatre and Bunraku Theatre, students will write in their journals the differences and similarities between the traditions with the assistance of their peers and teacher.

Advanced: Independently the student can compare and contrast the principles and elements for a dramatic/theatrical work from various time periods.

- After studying and watching the Beijing Opera, Noh Theatre, Kabuki Theatre, and Bunraku Theatre, student will write in their journals the differences and similarities between the traditions independently.

GLI T92C9 Write a dramatic or tragic scene incorporating elements of drama.

Proficient: Students can write a dramatic or tragic scene incorporating elements of drama.

- In the tradition of Bunraku, student can write a puppet skit including a moral and a song

Emerging: With peer assistance and teacher assistance, the student can write a dramatic or tragic scene incorporating elements of drama.

- With peer assistance and teacher assistance, the student can write a puppet skit including a moral and a song.

Advanced: Independently, the student can write a dramatic or tragic scene incorporating elements of drama.

- Independently, the student can write a puppet skit including a moral and a song.

GLI T93C6 Evaluate variations of universal themes across different time periods and cultures.

Proficient: Student can evaluate variations of universal themes across different time periods and cultures.

- Throughout our study of plays in different time periods, student can evaluate variations of universal themes across different time periods and cultures.

Emerging: With peer assistance and teacher assistance, student can evaluate variations of universal themes across different time periods and cultures.

- Throughout our study of plays in different time periods, student can evaluate variations of universal themes across different time periods and cultures with peer assistance and teacher assistance.

Advanced: Independently, student can evaluate variations of universal themes across different time periods and cultures.

- Throughout our study of plays in different time periods, student can evaluate variations of universal themes across different time periods and cultures with peer assistance and teacher assistance.

GLI T94B2 Identify culturally diverse opinions about a drama/theatre event.

Proficient: Student can identify culturally diverse opinions about a drama/theatre event.

- Through studying the Asian form of theatre with its unconventional music and dance the student can identify culturally diverse opinions about a drama/theatre event.

Emerging: With peer assistance and teacher assistance, student can identify culturally diverse opinions about a drama/theatre event.

- Through studying the Asian form of theatre with its unconventional music and dance the student can identify culturally diverse opinions about drama/theatre event with peer assistance and teacher assistance.

Advanced: Independently, student can identify culturally diverse opinions about a drama/theatre event.

- Through studying the Asian form of theatre with its unconventional music and dance the student can identify culturally divers opinions about drama/theatre event independently.

GLI T95A1 Demonstrate the integration of several arts media in a presentation

Proficient: Student can demonstrate the integration of several arts media in a presentation.

- Through constructing the puppet and performing a puppet show, student can demonstrate the integration of several arts media in a presentation.

Emerging: With peer assistance and teacher's assistance, student can demonstrate the integration of several arts media in a presentation.

- Through constructing the puppet and performing a puppet show, student can demonstrate the integration of several arts media in a presentation with peer assistance and teacher assistance.

Advanced: Independently, student can demonstrate the integration of several arts media in a presentation.

- Through constructing the puppet and performing a puppet show, student can independently demonstrate the integration of several arts media in a presentation.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: apply, compare/contrast, demonstrate, describe, evaluate, explain, identify

Content Vocabulary:

From text-

Peking Opera

Noh Theatre

Kabuki

Bunraku

samisen

Before the Lesson:

- Student will have read “Drama in Asia,” pages 319-321 and filled out vocabulary sheet (Appendix, p. A-137)
- Teacher will perform a short puppet scene for the students using different voices for characters
- Teacher will ask *What is it about puppets that are so appealing? Why do people love the muppets?*

During the Lesson:

While going over the Asian Theatre, student can fill in Venn Diagram comparing and contrasting different theatre forms.

- Teacher will go over Asian Theatre history before concentrating on the Bunraku Theatre
Peking Opera
Dance, music and ritual played an important part in Chinese life and were considered necessary for harmony.

China - Beijing Opera

Wasn't until the Mongols conquered China that drama flourished.

*The **Beijing Opera** consisted of civil and military plays. They were performed on an open platform covered by a roof, two doors, and a large embroidered backdrop for scenery, costumes were lavishly ornate and after the late 18th century only men performed, makeup was white with red eye shadow.*

- Teacher could play video of Beijing Opera; or opera scene from movie, *Farewell My Concubine*.

Japan - Noh Theatre

*Emerging in the late 14th century. Plays of the **Noh Theatre** praised the gods, were about warriors, demons, women mourning a child all through dance movement, words, and music. The drama usually starts with a story about a god and progresses to a warrior play, then a love story and closes with a dance by a god or demon.. Costumes were colorful with elaborate embroidery. Only men participate in the drama. The stage was a square area connected to a bridge used for entrances*

- Teacher could play video of Noh Theatre, or show pictures of Noh Theatre.

Kabuki Theatre

17th century. **Kabuki Theatre** started out as an improvisational dance drama then advanced to fully developed plays which in the beginning lasted 12 hours. The program included a historical play for the samurai, a dance, a domestic drama, and a humorous dance drama. Later was reduced to 8 hours and eventually the length of a full length play. Dance is the basis for the performances. Masks are not worn but elaborate red and black patterned makeup over a white base. Costumes were traditional based upon historical apparel. The stage was similar to the Noh stage with a wider bridge. Scenery was functional and decorative.

- Teacher could play video of Kabuki Theatre or show pictures of the Kabuki.

Bunraku Theatre

17th century. **Bunraku** is puppet theatre. In the beginning the puppets only had heads later adding legs and arms. The puppets also increased in size to 3-4 feet. The drama begins with an announcer wearing a black hooded garment, which is worn by all stage handlers. Background music is provided by the **samisen** which is a three stringed instrument that is essential to the performance. The puppets required three puppeteers, one for the head and the left hand, one for the right hand and one for the feet. The skill to operate the puppets takes years to learn the exact technique.

- Teacher could show a video of Bunraku Theatre or show pictures of Bunraku.
- In line with the Bunraku, we are going to perform a puppet show.
- Teacher will split students into groups.
- The students will write a short puppet show concentrating on a moral that they want to teach through their skit. Their skit must also have a song included. Song can be a familiar tunes with lyrics the students wrote. A narrator part must also be included and the narrator sits off to the side just as in Bunraku.
- Teacher can give examples of Sesame Street and Barney, etc. teaching children how to share, how to accept differences, etc.
- Students will make puppets (Puppets can be made out of brown bags, socks, whatever is available as well as yarn, paint, scissors, glue, etc. to make the puppets).

Reteach:

Student can view the videos analyzing the differences and similarities between the different forms of Asian Theatre.

EXTENSIONS



Students will keep an ongoing journal containing a list of the plays and traditions gone over in class with a personal review of what they liked and disliked about the play.

TO DATE:

<i>Medea</i>	Greek	Euripides
<i>Brothers Menaechmus</i>	Roman	Plautus
<i>Commedia dell'arte</i>	Italian Renaissance	(Improvisation)
<i>Comedy of Errors</i>	Elizabethan	William Shakespeare
<i>Harold and the Boys</i>	African	Athol Fugard
<i>Juno and the Paycock</i>	Irish	Sean O'Casey
<i>FOB</i>	Asian	David Henry Hwang
Beijing Opera	Asian	
Noh Theatre	Asian	
Kabuki Theatre	Asian	
Bunraku Theatre	Asian	

INTERDISCIPLINARY CONNECTIONS

Throughout the unit, the students will be reading and writing to augment practicing for the OGT.

	Columbus Public Schools Theatre Arts Curriculum Guide Theatre Survey	
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GRADE	UNIT	LESSON	TIME RANGE	GRADING PERIOD
9	Theatre Media and Other Art Forms	Chapters 14 & 15	10 days	2

OHIO STANDARD and BENCHMARKS

6. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.

G. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.

H. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

GRADE LEVEL INDICATORS

- T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods
- T91A3 Describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.

OHIO STANDARD and BENCHMARKS

7. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.

G. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.

H. Effectively use technology and/or resources to mount a performance.

I. Create an imaginative and complex script using historical, cultural and/or symbolic information and refine it so that story and meaning are conveyed to an audience.

GRADE LEVEL INDICATORS

- T92B5 Use technical elements safely to focus attention, establish mood, locate and time, and support plot.

OHIO STANDARD and BENCHMARKS

8. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

- G. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.
- H. Indicate the artistic techniques used in planning and performing drama/theatre work.
- I. Evaluate dramatic/theatrical works using appropriate criteria.

T93C5 Compare and contrast a traditional interpretation of a dramatic/theatrical work with nontraditional interpretation.

OHIO STANDARD and BENCHMARKS

9. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.

- E. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.
- F. Respect diverse opinions regarding drama/theatre preferences.

GRADE LEVEL INDICATORS

T94A1 Explain the role of drama/theatre in their lives.

OHIO STANDARD and BENCHMARK

10. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

- I. Synthesize knowledge of the arts through participation in the creation of a dramatic/theatrical work or experience.
- J. Synthesize the relationship between concepts and skills used in drama/theatre with other curricular subjects.
- K. Explain how the arts are an index to social values and accomplishments of a civilization.
- L. Engage in activities that lead to continued involvement in theatre.

GRADE LEVEL INDICATORS

T95A1 Demonstrate the integration of several arts media in a presentation.

PRE-ASSESSMENT ITEMS

Short Answer

1. What is the job of the Art Director in film?

Scoring Rubric

- 2 Answer should include suggest a variety of moods by creatively using lines and space.
- 1 Answer should include suggest a variety of moods
- 0 Student doesn't understand the question.

Extended Response

2. Compare and Contrast the two versions of *Carmen* shown in class

Scoring Rubric

- 4 Answer should include comparison and contrasting of lyrics, costumes, setting and music
- 3 Answer should include comparison and contrasting three of lyrics, costumes, setting, and music
- 2 Answer should include comparison and contrasting two of lyrics, costumes, setting, and music
- 1 Answer should include comparison and contrasting of either lyrics, costumes, setting, or music
- 0 Student does not understand the question

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T91A Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods

GLI T91A3 Describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.

Proficient: Student can describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.

- After viewing the two opera versions of *Carmen*, Student can compare and contrast the principles and elements of a dramatic/theatrical work from various time periods
- Student can describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.

Emerging: Student can describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time with peer assistance and teacher assistance.

- After viewing the two opera versions of *Carmen*, Student can compare and contrast the principles and elements of a dramatic/theatrical work from various time periods with peer assistance and teacher assistance.
- Student can describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time with peer assistance and teacher assistance.

Advanced: Independently, Student can describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.

- After viewing the two opera versions of *Carmen*, Student can independently compare and contrast the principles and elements of a dramatic/theatrical work from various time periods.
- Student can independently describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.

GLI T93C5 Compare and contrast a traditional interpretation of a dramatic/theatrical work with nontraditional interpretation.

Proficient: Student can compare and contrast a traditional interpretation of a dramatic/theatrical work with nontraditional interpretation.

- After viewing *West Side Story* and *Romeo and Juliet*, student can compare and contrast a traditional interpretation of a dramatic/theatrical work with nontraditional interpretation

Emerging: With peer assistance and teacher assistance, student can compare and contrast a traditional interpretation of a dramatic/theatrical work with nontraditional interpretation

- After viewing *West Side Story* and *Romeo and Juliet*, student can compare and contrast a traditional interpretation of a dramatic/theatrical work with nontraditional interpretation with peer assistance and teacher assistance.

Advanced: Independently, student can compare and contrast a traditional interpretation of a dramatic/theatrical work with nontraditional interpretation.

- After viewing *West Side Story* and *Romeo and Juliet*, student can independently, compare and contrast a traditional interpretation of a dramatic/theatrical work with nontraditional interpretation.

GLI T94A1 Explain the role of drama/theatre in their lives.

Proficient: Student can explain the role of drama/theatre in their lives.

- After analyzing a current song, student can explain the role of drama/theatre in their lives.

Emerging: With peer assistance and teacher assistance, student can explain the role of drama/theatre in their lives.

- After analyzing a current song, student can explain the role of drama/theatre in their lives with peer and teacher assistance.

Advanced: Independently, student can explain the role of drama/theatre in their lives.

- After analyzing a current song, student can independently explain the role of drama/theatre in their lives.

GLI T95A1 Demonstrate the integration of several arts media in a presentation.

Proficient: Student can demonstrate the integration of several arts media in a presentation.

- After viewing famous art work, student can demonstrate the integration of several arts media in a presentation.

Emerging: With peer assistance and teacher assistance, student can demonstrate the integration of several arts media in a presentation.

- After viewing famous art work, student can demonstrate the integration of several arts media in presentation with peer assistance and teacher assistance.

Advanced: Independently, student can demonstrate the integration of several arts media in a presentation.

- After viewing famous art work, student can independently demonstrate the integration of several arts media in a presentation.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: analyze, compare/contrast, demonstrate, describe, evaluate, explain

Content Vocabulary:

From text- Chapter 14

Animation
Live-action film
Close-up
Zoom
Dissolve
Crosscut shot
Story idea
The treatment
Storyboard
Film editing
Three-camera system
Criticism
Review
Analysis
Receipts
rating

Chapter 15

Composer
Melody
Lyrics
Troubadours
Choreographer
Ballet
Modern dance
Tap dance
Synthesis
Performance art
Broadway Musical
Art Director
Opera-Buffera

PART I

Before the Lesson:

Teacher will divide class into five or six groups of four. Assign a leader, recorder, facilitator, and director. Briefly describe each role: Director has the final say and organizes votes; facilitator keeps things moving and on task; recorder takes notes; and the leader presents to the class. Divide the vocabulary list into five groups and write them on five large index cards. Divide the class into five groups and give each group their own vocabulary list to look up. The whole group is responsible for finding definitions. The students will have a time limit to look up vocabulary words. Keep pace moving. When time is up, leader comes to the front of the class and shares findings. Offer point incentive to the group who defines the most terms in the limited time.

During the Lesson:

- Teacher explains the **storyboard** on page 548. Using the sample storyboard from page 548 in the text, select an intense scene from a contemporary film of your choice (ex: *Jurassic Park*, *Star Wars*, *Space Jam*, etc.) Have students create a sound, light and costume plot for that particular sequence.
- Student will read Dramatic Structure and the Screen, pages 546-550 in the text.
- Student will read Differences Between Stage and Film Acting, page 551-554.
- Teacher will model a *Venn Diagram* on board or overhead. Students will complete the chart during whole class discussion. Think of actions and or events that can occur on film that would be impossible to do on a stage.
- Teacher can choose and memorize any monologue from the text to perform or show a tape of a live performance. Following the presentation, show a film clip of that same monolog. Revisit and revise and/or edit as needed the Venn Diagram.
- To Assess: Exit Pass- Students will answer on a half sheet or in theatre notebooks, an open ended question about the day's activities pertaining to materials covered in class.
- Criticism and Review, page 559. adapt activity application 1 to suit needs.
- Teacher will bring in newspaper reviews of films to share with class.
- Students will research different viewpoints of the same film on line. Have students write their own film review of any film using terms from chapter, ex. Close-up, film editing, ratings, story idea, etc. and using "Wrap Up" (Appendix, p. A-138).
- Criteria – no R rated films will be accepted.

After the Lesson:

Test over Chapter 14 vocabulary (*The Stage and the School Teacher's Resource Binder*).

PART II Theatre and Other Art Forms**Before the Lesson***Ballet*

Teacher will show clip from George Balanchine's *The Nutcracker*, 1993 with Macaulay Culkin with partial vocabulary list on board or overhead: composer, melody, lyrics, ballet, choreographer, performance art, and art director. Student will answer the following question in their theatre notebooks, What part do music, art and dance play in drama? Discuss as a class.

If possible, show slides of ancient art, paintings that tie into theatre. Ex: Sunday in the Park with George, picture of French Revolution (Les Miserable), cave drawings, etc. Covering the artist's use of the basic elements of art-color, line, texture, shape, form and space. Student will analyze and interpret how these elements contribute to the dramatic and theatrical elements of the work

Music

Student will complete sheet for song analysis: mood, plot, theme, character, conflict, obstacles, and setting. In complete sentences, have students analyze an appropriate song of their choice. Criteria: no profanity, no violence, appropriate lyrics.

Have student share their findings.

Student will write original song lyrics. With partner, revise, edit, type and share. Showcase these original works.

Synthesis of Art Forms in Theatre

Opera

Teacher will show clips from the **opera** *Carmen* and clips from the hip hop version of *Carmen* with Beyonce. Students will compare and contrast both versions and a discussion will follow.

Dance

Teacher will show clips from *West Side Story* and *Romeo and Juliet*. Student will compare and contrast the two different approaches to the same storyline using a Venn Diagram.

Fine Art

Teacher will show slides, pictures, or scans of famous art work that movies or plays were based on ex: Georges Seurat's *Sunday In the Park With George* – Steven Sondheim's *Sunday In the Park With George*; Edvard Munch's *The Scream* – Henrik Ibsen's play *Ghosts*.

Teacher can show class a particular painting. Break the class up into groups and have the group write a storyboard for the painting. The stories will be shared with the class to compare the different interpretations of the painting.

After the Lesson

Teacher will show clips of various film genres: ex. *The Lion King*, *Guys and Dolls*, *The Wiz*, *Jekyll and Hyde*, etc. Student will discuss the set, lighting, plot, approach of the different genres, what they liked and disliked.

EXTENSIONS

Students will keep an ongoing journal containing a list of the plays and traditions gone over in class with a personal review of what they liked and disliked about the play.

TO DATE:

<i>Medea</i>	Greek	Euripides
<i>Brothers Menaechmus</i>	Roman	Plautus
<i>Commedia dell'arte</i>	Italian Renaissance	(Improvisation)
<i>Comedy of Errors</i>	Elizabethan	William Shakespeare
<i>Harold and the Boys</i>	African	Athol Fugard
<i>Juno and the Paycock</i>	Irish	Sean O'Casey
<i>FOB</i>	Asian	David Henry Hwang
Beijing Opera	Asian	
Noh Theatre	Asian	
Kabuki Theatre	Asian	
Bunraku Theatre	Asian	
<i>The Children's Hour</i>	American	Lillian Hellman
<i>No Place to be Somebody</i>	American	Charles Gordone
<i>Fences</i>	American	August Wilson
<i>Heidi Chronicles</i>	American	Wendy Wasserstein
<i>For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf</i>	American	
<i>Buried Child</i>	American	Ntozake Shange
		Sam Shepard

INTERDISCIPLINARY CONNECTIONS

Activity on page 583 in text: Create a timeline that illustrates a limited time period. Investigate that time period, including the period's important artistic movements. Report the effects these movements had on literature, philosophy, theatre, fine art, music and dance. On your time line, list several of the influential writers, composers, choreographers, and artists of the movement and their popular works. To make your time line more interesting, you might want to include pictures of the authors of their works.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 2	LESSON	TIME RANGE	GRADING PERIOD 2
9	Theatre Lighting Fixtures	Modern Stage Lights	3-5 days	

OHIO STANDARD and BENCHMARKS

2. *Creative Expression and Communication.* Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.

B. Effectively use technology and/or resources to mount a performance.

GRADE LEVEL INDICATORS

T92B7 Summarize the costs (e.g., for props, scenery, costumes, royalties) of mounting a dramatic/theatrical production.

OHIO STANDARD and BENCHMARKS

3. *Analyzing and Responding.* Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

A. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.

GRADE LEVEL INDICATORS

T93A1 Use accurate terminology in dramatic/theatrical activities.

OHIO STANDARD and BENCHMARKS

5. *Connections, Relationships and Applications.* Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

B. Synthesize the relationship between concepts and skills used in drama/theatre with other curricular subjects.

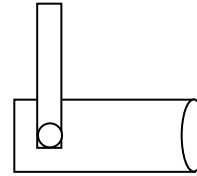
GRADE LEVEL INDICATORS

T95B2 Apply dramatic/theatrical skills in other academic content areas.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. The diagram to the right is a basic drawing of which type of lighting instrument? **(GLI T93A1)**
 - A. Ellipsoidal
 - B. Parcan
 - C. Spotlight
 - D. Fresnel



Answer: **D. Fresnel**

Extended Response

2. You have to light a stage for a one woman show. Describe in a one page essay which types of light instruments you would use and their cost to purchase or rent. **(GLI T92B7)**

Three point Rubric

- 3 The response shows a comprehensive view of the costs (purchase, rental, gels, cable etc.). It is well-organized and easy to read and use. It neither over nor under estimates.
 - 2 The response shows a good understanding of the costs. Its organization is sufficient. It is in the ballpark of the right dollar amount.
 - 1 The response shows a deficient perspective or is incomplete. It is difficult to follow and not professional. The dollar amount may be severely misconceived
 - 0 Either no attempt was made or the attempt was dramatically deficient.
3. You are in charge of planning the theatre lighting instrument purchase for a new school in a shared space. This room is used for lunch, large meetings, and theatrical productions. Using your sharpest math skills and keeping in mind both the needs of the space and the desire to keep down the costs of the project, create a plan for which lights to buy. **(GLI T95B2)**

4 point Rubric

- 4 The response shows an excellent understanding of both the costs and the multiple needs of the space. It is well organized and easy to read and use. It neither over nor under estimates.
- 3 The response shows a good understanding of both the costs and the multiple needs of the space. Its organization is sufficient and easy to read and use. Its estimate is close.
- 2 The response shows a fair understanding of the costs, but may favor either the cost or the needs. Its organization is sufficient. It is in the ballpark of the right dollar amount.
- 1 The response shows a deficient perspective or is incomplete. Its focus on either the needs or costs makes it not very plausible. It is difficult to follow and not professional. The dollar amount may be severely mistaken.
- 0 Either no attempt was made or the attempt was “last minute” or deficient.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T92B7 Summarize the costs (e.g., for props, scenery, costumes, royalties) of mounting a dramatic/theatrical production.

Proficient: Student can accurately predict lighting costs for a show.

- Student can give a basic price range for all basic theatre lighting needs on a chart or spreadsheet.

Emerging: With teacher and peer assistance, student can accurately predict lighting costs for a show.

- With some assistance, student identifies the price range for a full set of lighting instruments and some of the other needed materials for a given theatrical light plot.

Advanced: Student independently creates a comprehensive document giving the range of possible costs for a production. Student takes into account details such as shipping, extra materials, new lamp burn out cost and other expenses in addition to the basic light instrument needs.

- Independently, student estimates total cost for lights, other lighting supplies, and lamps for a theatrical production.

GLI T93A1 Use accurate terminology in dramatic/theatrical activities.

Proficient: Student demonstrates functional knowledge of all the basic light instruments and their technical names.

- Student shows a thorough understanding of theatrical lighting instrument names.

Emerging: With peer and teacher assistance, student demonstrates functional knowledge of all the basic light instruments and their technical names.

- Student develops memory devices (such as mnemonics or rhymes) to aid another student in learning the names of theatrical lighting instruments.

Advanced: Student demonstrates functional knowledge of all the basic light instruments and their technical names. Student aids others in learning the names and functions through creative devices.

- Student predicts the future evolution of theatrical lighting instruments.
- Student develops memory devices (such as mnemonics or rhymes) to aid another student in learning the names of theatrical lighting instruments.

GLI T95B2 Apply dramatic/theatrical skills in other academic content areas.

Proficient: Student uses math and business skills to arrive at an accurate measure of the cost of lighting the stage for a performance.

- Student finds and lists the costs of lighting the stage for a performance.

Emerging: With peer and teacher assistance, students use other subject area skills to accurately predict costs for lighting a show.

- With peer and teacher assistance, student uses math and business skills to arrive at an accurate measure of the cost of lighting the stage for a performance.

Advanced: Student independently uses math and business skills to arrive at an accurate measure of the cost of lighting the stage for a performance.

- Student independently experiments with a plan for revamping of current lighting system for school.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: analyze, apply, compare/contrast, demonstrate, describe, evaluate, explain, formulate, identify, infer, predict, summarize, rubric

Content Vocabulary:

From text- Ellipsoidal, Fresnel, Follow Spot, Flood light, Strip lights, Par-can, Roundel, Gelatin (gel)

Resources needed: *The Stage and School* text book, examples of as many lighting instruments as you have access to (In the case you have no lighting instruments, you may use the photos on page 451 of *The Stage and the School* text book.), any gels, roundels, cables, connectors and other lighting equipment on hand, and technical theatre trade magazines and theatre magazines.

Before the Lesson:

- Introduce the unit with the following explanation of the history of stage lighting:

In the most ancient plays, there were no lights at all and the actors had to perform during the daytime because there were no lights strong enough to allow the audience to see what was happening in the show. In Shakespeare's time, they also did most of the acting outdoors in the daytime. But they did do some performing during the dark hours of the day, and sometimes indoors, and so what do you think they used? (candles) – wait for a response and if the students do not give the correct, answer then just move on). They used candles. But candles were dangerous. That is why we do not have any photographs of those old theatres. Eventually more and more performances were moved indoors and at night. With this change in time and place for performances came a new way to light them. They used gas lamps for many years. However, they found that using the gas lamps still had one big drawback. They still caused fires! Theatre buildings burned down and sometimes people even died inside. So, finally around one hundred years ago they started to use... What do we use now? (electricity). So, we will be learning for the next few days about theatre lighting instruments. Those are the lights we use in the theatre."

- Next say, "The first thing we are going to learn is the different names and uses for the lighting instruments." Have the students each get *Stage and the School* books and turn to page 450-451. Have students take turns reading about each type of lighting instrument. Next, have the students read the paragraph about the Par Can (Appendix, p. A-139). Then turn the page to 452 and continue to read about the "Color Media" (roundels and Gelatins or "Gels").
- Next, have students research with trade magazines (if available), magazines, and the internet to find the cost price range for each of the common types of theatre lighting instruments.

During the Lesson:

- Students will get into groups of 4-6. Then assign each group a particular light instrument or color media. Each group will study the light or color media in detail and give a detailed report back to the group. Examples of information they would be asked to report on could include: cost for a few different types of their light instrument (there are dozens of different kinds of ellipsoidals, for example), distance from the stage that the light will typically be hung, area of the theatre facility you might find their light hanging, how the color media works with this light, if at all, what kind of lamp (light bulb) their light uses, how hot it might typically get, voltage of electricity which must be used with their light, etc. Stress the importance of a presentation being similar to a performance and how the information as well as the actual "performance" of the presentation should be appealing and engaging for the audience. Share

that each group member should take on a fair amount of work with no one taking on an inordinate task in comparison to the others.

- Student groups can be given time in class to work on this project, or it can become homework. and they may have to access the internet depending on which questions are chosen to be included.
- Groups of students who have studied their particular lighting instrument or color media take turns presenting to the entire class. Multimedia presentations, overheads, video clips, posters, collages, and other presentation ameliorations are encouraged.

After the Lesson:

- Feedback from other students in class will be solicited on a handout. The following questions can aid a student in gaining valuable insight into their project and the process of development they went through.
1. What was the most engaging thing the group did as a whole? What were some individual contributions that seemed to keep the audience involved?
 2. What was the normal light instrument distance from the stage for this group's light?
 3. Name a part of the presentation that could have been more informative.
 4. Was the project presentation of an appropriate time length, not too long or short?
 5. How many volts does their instrument use?
 6. What else did you learn from their presentation?
- Quiz over all of the names of lighting instruments and color media. List the terms and the students need to fill in the basic definitions.

Reteach

To help students that are having difficulty memorizing the terms have them get on the internet and find different pictures of the instruments. Have them team up to make a group of flashcards to help each other learn the names of the instruments.

EXTENSIONS

- If available students could be given the opportunity to plug in different lights and get an actual feel for the lights. They could learn about important aspects of using the lights such as aperture, heat output, hanging and focusing, the 45 degree standard of hanging lights, use of gels, top hats and other 'hands on' light instrument experiences. Note that 'hands on' lighting experiments and projects should only be attempted by those individuals with proper training. Death by electrocution is a possible outcome of a non-trained individual using lighting instruments.
- If the internet is available for each student, there are many web sites that could be used for a myriad of projects. One example is "Special light needs project." Say a professional musical group is coming to your area and would like to use your theatre for their next big concert (or if you don't have a theatre, your football field). Let's also assume you have a light budget of \$4000. How would you go about figuring out which lights to rent or purchase? What about extension cables? How would the lights probably differ from the lights you might use in a theatrical production? Find the lights and other equipment you would like to use on the internet and make a list (or spreadsheet) of your plan.

INTERDISCIPLINARY CONNECTIONS

- Have the students use online glossaries or dictionaries to find the definition, pronunciation, and function of lighting equipment. eg. <http://www.theatre crafts.com/glossary/glossary.shtml> and <http://www.lutron.com/onespec/applications/theatrical/images/parcan1.jpg>
- Have the students create charts or diagrams of varying lighting instruments and their features. Make a table in Microsoft Word™.

(Partial example below)

Instrument name	price range	distance from stage	beam description	other info.
Parcan	\$ 100-150	30+ ft	Broad and indiscriminate	Cheap, fast, strong
Fresnel	\$ 100-200	10-20 ft	Smaller and more specific	Usually directly over stage floor.
Ellipsoidal	\$ 150-300	20-60 ft.	High control of beam, shapeable	Hung over the audience. Expensive but worth it.
and so forth...				



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 2	LESSON	TIME RANGE	GRADING PERIOD 2
9	Light Design	Acting areas, Light plot, design elements	6-8 days	

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.

B. Effectively use technology and/or resources to mount a performance.

GRADE LEVEL INDICATORS

T92B5 Use technical elements safely to focus attention, establish mood, location and time, and support plot.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

B. Indicate the artistic techniques used in planning and performing drama/theatre work.

GRADE LEVEL INDICATORS

T93B3 Explain how a theatrical artist's (e.g., actors, directors, playwrights) use of symbols helps create meaning in a dramatic/theatrical work.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

D. Engage in activities that lead to continued involvement in theatre.

GRADE LEVEL INDICATORS

T95D5 Describe the established standards of the theatre profession.

PRE-ASSESSMENT ITEMS

Multiple Choice (GLI T95D5)

1. Standard vertical angle for hanging a “key light” is:
 - A. 90 degrees
 - B. degrees
 - C. 45 degrees
 - D. 60 degrees

Answer - C

Short Answer (GLI T93B3)

2. Explain in a few sentences the mood created by a wash of the following colors on stage.
 - Red
 - Blue
 - Amber

Answers will vary according to each person’s personal interpretations of color and meaning.

2-point rubric

- 2 Student shows a clear understanding of the meaning they make of each color.
- 1 Student shows an emerging understanding of the meaning of each color. They have a difficult time explaining their ideas on paper.
- 0 Student does not attempt or is completely unclear about their ideas.

Extended Response (GLI T92B5)

3. Write a verbal description of the process that one would go through to create a light plot for a given show. You should keep your ideas in a logical chronological order, start to finish. Be sure not to just make a list, but rather use your language skills to give the reader a clear idea of how to accomplish each step.

4-point rubric

- 4 The student shows a comprehensive view of designing and preparing the lights for a show. The description is long enough to be clear and not convoluted or wordy.
- 3 The student shows a near comprehensive view of designing and preparing the lights for a show. The description is long enough but not as clear as it could be may be slightly convoluted or wordy.
- 2 The student shows a sufficient understanding of what is necessary to get the lights prepared. They leave out a few steps or they could be clearer about their explanation.
- 1 The student shows a misunderstanding or deficient viewpoint on what should happen to prepare the lights for the show. They leave out major important elements. The writing does not lead the reader to an understanding of the necessary steps.
- 0 The student does not complete or is wholly at odds with the process of preparing the lights for a production.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T92B5 Use technical elements safely to focus attention, establish mood, location and time, and support plot.

Proficient: Students are able to safely use lights to focus attention, establish mood, location and time, and support plot.

- The students can design the light plot and hang the lights in an artistic and practical way so as to focus attention, establish mood, location and time, and support plot.

Emerging: With peer assistance and teacher assistance, students are able to design the light plot and hang the lights in a practical way so as to focus attention, establish mood, location and time, and support plot.

- With peer assistance and teacher assistance, students design and hang the lights for an upcoming show.

Advanced: Independently, the student can design the light plot and hang the lights in an artistic and innovative way so as to focus attention, establish mood, location and time, and support plot.

- Independently, the student prepares for an upcoming show by designing the light plot and hanging the lights in an artistic and innovative way so as to focus attention, establish mood, location and time, and support plot.

GLI T93B3 Explain how a theatrical artist's (e.g., actors, directors, playwrights) use of symbols helps create meaning in a dramatic/theatrical work.

Proficient: Students are able to describe how a lighting design artist can use elements of light design to create symbols which in turn create meaning for an audience.

- Students are able to write about their own reactions to the symbols created in a production.

Emerging: With peer assistance and teacher assistance, students are able to communicate how a lighting design artist uses lights to help tell the story of the show.

- With peer assistance and teacher assistance, students can take part in a discussion about how a show's lights add to the storyline and create meaning.

Advanced: Independently, students can develop theories about the possible meaning a lighting artist was attempting to create in a given show or scene.

- Independently, the student can study the meaning an artist was attempting to create in a given show. The student can discuss how well the artist was able to get to his or her artist's goals in that production.

GLI T95D5 Describe the established standards of the theatre profession.

Proficient: Students are able to describe the basic tenets of light design and light related work for the theatre.

- Students are able compile lists of details that should be confronted when creating a light plot for a show.

Emerging: With peer assistance and teacher assistance, students are able to discuss the major tenets of light design or implementation.

- With peer assistance and teacher assistance, students are able to relate the important aspects of either light design or design implementation.

Advanced: Independently, the student can discuss the major tenets of light design or implementation.

- Independently, the student can take a given show and design the lights or go about implementing the design in the theatre.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: analyze, apply, compare/contrast, demonstrate, describe, evaluate, explain, formulate, identify, infer, predict, summarize, explicit, decode

Content Vocabulary:

From text- Lighting Plot, Dimmers, Scrim, Side light, Fill light, Key light, Backlight, Lighting Cue Sheet, Cross fade,

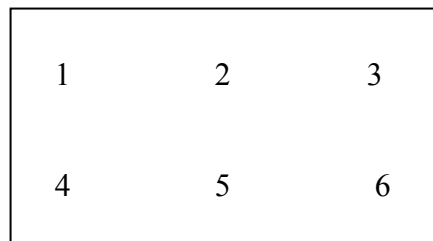
Resources needed: large paper (11”X17”), straight-edges, basic light plan drawing of the theatre space at the school (or use the drawing in the Appendix, p. A-140), a current count the number of lights in the theatre, and two flashlights.

Before the Lesson:

- If you have a theatre space at the school, have the students take a guess at how many theatre lighting instruments are hanging in the theatre. Lead a discussion about the need for lights coming from many different angles due to the lack of ambient light in a theatre.
- Next, students take out their text book and turn to page 448-449 in *The Stage and the School* and assign students to read aloud the section from “Stage lighting Effects” and stopping at “Lighting Equipment.”

During the Lesson:

- Next, tell the students that the lights in the classroom are similar to the lights in the theatre in at least a few ways: They give off light, they are used for a specific purpose, and they also have a device that controls whether they are on or off (turn off the lights for just a second). This device in most rooms is called a what? -Wait for a response- (light switch). In the theatre, the lights are much more complicated and so you need a network of switches that control more than just on or off. This complicated device is called a “Dimmer.” The Dimmer controls the light intensity, the speed that the lights turn on, which lights turn on and when they turn on.
- Next, have the students take out their text books *The Stage and the School*. Turn to page 454 and have the students try to figure out if your theatre has each of those light capacities. (For example, some theatres don’t have a place for the “wash” lights.)
- Next, say “Acting areas are small areas onstage where light technicians can focus the lights knowing that the actors will be able to ‘find’ their light and avoid being in the dark. They are generally used by both the director and lighting people to keep the actors in places that they will be seen by the audience. Many high schools and smaller theatres use a 6 acting areas plan. Let’s do an example of what I mean here in the classroom.”
- Next, divide the class into groups according to birthdays. Jan-Feb are group one, Mar-Apr are group 2, May-June are group 3 and so on through the whole calendar year. Then split the groups according to their group number and arrange them around the room (or on the stage) in the following (or your own) configuration.



1. Next call out different group names and have them respond with some sort of vocalization. Go on to explain that organizing the stage into acting areas makes the light designer's job much easier by giving him a set place to focus the lights. The capability to focus in on set areas makes the job of the light designer manageable.
2. Next say "If it weren't for acting areas designers would have to use so many lights and so many different cues that it would be near impossible for most theatres to have good lighting."
 - Next, have the students look to page 455. This is a diagram of "fill" and "wash" lights for both downstage and upstage acting areas on the stage.
 - Next, ask for two volunteers. Ask them to the front of the room. They will be your 'actors' or in other words, they will act as actor examples to illustrate the need for Key and Fill lights on stage. A third volunteer (a trusted student) will act as light switch operator for the presentation. The volunteer student stands in front of the class and faces the other students in the class. The volunteers are given emotions (without letting the rest of the class hear) that they are supposed to show when the flashlight is shown on their face. Then the lights are turned out and the flashlight is shown on just one side of the face of one volunteer and they express their emotion. The other volunteer is given an opportunity to express their emotion also with the flashlight only on one side of their face. Then the classroom lights are turned back on. Thank and excuse the volunteers.
 - Next ask if the students could figure out with the limited light that was available during the experiment which emotions each of the two volunteers were portraying. Lead a short discussion about the need in a dark space with almost no ambient light for multiple lighting sources.
 - Then repeat the flashlight lighting experiment with both flashlights this time (one from the right and one from the left at about a 90 degree angle from each other – like the drawing on page 455, but only having one focal point or acting area rather than three). At the end of the experiment, discuss with the class whether it was easier to identify the emotions and just to see the 'actors' this time in comparison with the first time with only one flashlight. Suggest to the class that there are similar elements at work on stage. Fewer lights can be better in certain situations, but usually the biggest concern in non-professional theatre is to see and hear the performers.
 - Next, introduce that each student will do an individual project as their assessment for this unit. They will develop a "Light Plot" for any show they choose.
 - Their "Light Plot" project is to take the drawing on the "Lighting Plot Worksheet" (Appendix, p. A-144) and identify the six acting areas by circling the approximate area covered by the lights for that area. Then they will finish the drawing by establishing the approximate place where each lighting instrument will hang and the angle at which it will hang. They may use the drawings on page 455 as an example of how to start. (If they have already done the Lighting instruments unit they should be able to determine which lighting instruments should be used in the different areas above the stage).

After the Lesson:

- The students present their work on poster board or on a power point showing an understanding of the basic principles of laying out a light plot. They will critique each other's work using a form that asks such basic questions as: Did the plot seem to make sense? Were there enough light instruments? Did they have both Key and Fill lights? (meaning lights from both right and left angles) Did they circle their acting areas to give an idea of the dimensions or parameters of the area to be lit? Was the plot well organized and seemingly useable?

RETEACH

To help students who have difficulty with planning their light plot, first use the drawings on pages 455 and 461 of *The Stage and the School*. Then walk through the process with them.

1. Arrange and outline acting areas (there are 6 and they are basically outlined on page 461).
2. Figure out which kinds of lights should be used where (go to the Lighting instrument unit if necessary).
3. Figure out how many lights should be used – two lights minimum for each acting area, plus back and side lighting if desired.
4. Arrange the lights on the correct places and facing toward the stage at 90 degree angles.
5. Check for accuracy and edit as necessary.

EXTENSIONS

For advanced groups or students, a lighting plan (found on page 460) can be a useful form to help organize the lights for a production. The Lighting Plan is a natural extension of the plot considering it has most of the same information in a different format.

The following artist has a number of good photographs of her lighting designs online:

<http://www.soniapasqual.net/> Students could do perspective drawings (preferably in color) in the style of those photos as another type of design for theatre lights. This is more of an artistic rendering than an actual plan for the light instruments. There are also many other artists with portfolios online.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 3	LESSON	TIME RANGE	GRADING PERIOD 2
9	Sound Design	Basic sound elements	4-6 days	

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.

B. Effectively use technology and/or resources to mount a performance.

GRADE LEVEL INDICATORS

T92B8 Pre-block and direct peers in a scene.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

B. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.

GRADE LEVEL INDICATORS

T93A1 Use accurate terminology in dramatic/theatrical activities.

PRE-ASSESSMENT ITEMS

Multiple Choice (GLI T93A1)

1. Which is not a type of stage microphone?

- A. Rifle
- B. Lavalier
- C. Cardioid
- D. Shark

Answer : **D. Shark**

Short Answer (GLI T93A1)

2. Write a short story (1 page) based on challenging events happening to a sound technician the night before a show. (e.g. the PA system breaks down and the CD player causes skips in all the CDs...) Include at least 10 terms from the sound unit.

3 point rubric

- 3 The student uses 10 or more terms in a one page story.
- 2 The student uses 6 or more terms in a nearly one page story.
- 1 The student uses 3 or more terms in a paragraph or two.
- 0 The student uses less than three terms in a paragraph or less.

Extended Response (GLI T92B8)

3. In a five paragraph one page essay, discuss what you believe are the three best things a director can do to enable his or her actors to be heard by the audience. The essay should be well organized with clearly stated main points and supporting evidence or argumentation. It should be engaging and one page typed, single spaced, and in Times New Roman font.

Answers may include, but are not limited to: Director should focus on good blocking (positioning of actors), projection of voice (or volume of actor's voice), director may choose to make use of microphones, director should try to cast actors who show good volume and projection in auditions, director should use warm-ups and rehearsal time to teach actors about diaphragm breathing and projection, and director should stress the importance of the audience's need to hear the dialogue of the show.

4 point Rubric

- 4 Essay is a one page well organized, well organized and thought out argument for points that are logical and persuasive.
- 3 Essay is most of a page. Its organization and argumentation are sufficient, but not as engaging or persuasive as it could be.
- 2 Essay isn't quite a page. It has some major flaws of organization and argument. It does, however, follow the major tenets of the organization outlined in the assignment.
- 1 Essay is half page or so. The arguments are not developed. It is unclear and hard to read. It is typed.
- 0 Essay is incomplete, sloppy and not convincing.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T92B8 Pre-block and direct peers in a scene.

Proficient: Students are able to compare and contrast costumes and costume plots from and representing different time periods.

- Students are able to direct each other in a short scene.

Emerging: With peer assistance and teacher assistance, students are able to give suggestions and aid each other in blocking a scene.

- With peer assistance and teacher assistance, students communicate to each other about good blocking in a scene.

Advanced: Independently, the student can direct actors toward better blocking and scene work.

- Independently, the student can direct actors toward better blocking and scene work in a scene from a modern show.

GLI T93A1 Use accurate terminology in dramatic/theatrical activities.

Proficient: Students are able to list important parts of the human ear and of a public address system.

- Students construct a list of important parts of the human ear and a public address system from memory.

Emerging: With peer assistance and teacher assistance, students are able to list some important parts of the human ear and of a public address system.

- With peer assistance and teacher assistance, students are able to list some important parts of the human ear and of a public address system.

Advanced: Independently, the student can list and identify the function of all important parts of the human ear and of a public address system.

- Independently, the student can list and identify the function of all important parts of the human ear and of a public address system.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: analyze, apply, compare/contrast, demonstrate, describe, evaluate, explain, formulate, identify, infer, predict, and summarize

Content Vocabulary:

From text- *Acoustics, amplifier, amplification, compact disc, microphones (mic), mixer, rifle microphone, cardioid microphone, sSound system, general amplification system, speaker, feedback, tweeters, live sound effects, midrange, woofers, outputs, inputs, intercom system, sound board, sound cue sheet, and sound plot*

Other sources- *public address system (PA), lavalier mic, wireless mic, ambient noise, digital, and analog*

Before the Lesson:

- First tell the students that after all is said and done, the most important part of sound is that the audience hears the words and sounds of the show. If the audience can't hear jokes, they won't laugh. If they can't hear the meaningfulness of the dialogue, they won't cry with the actors and if they don't understand, there is no way they will like the show.
- Next, tell them that they are going to study the human ear and hearing to gain some perspective on how the sound gets to the audience's mind where it is understood and processed.
- Explain that: The ear has three major parts inner, outer, and middle. When something makes a noise, it creates sound waves that travel the speed of sound and when those waves reach your eardrum, they cause pressure against your ear drum. This pressure is passed through the components of your ear and becomes an electronic impulse which is transmitted to your brain. Your brain then takes those little impulses and turns them into information which you further process into sound meaning. This process can break down at one of three major points
 1. The place where the sound is made. Whatever starts the sound waves may not be strong enough to get to you.
 2. In the air. The waves may be too weak or too far from where the noise was made.
 3. Somewhere in your head. You may be deaf, hard of hearing or maybe your ear is full of wax.

During the Lesson:

- Have the students write down three social situations on a sheet of paper, like mini-scenes. They could be in any appropriate setting. For example, they could be at work, home, a friend's house, school, or the park. They need to include two to three people or so. They must also have some sort of dialogue. For example, three friends are sitting around gossiping about another friend who is on a date, or two co-workers are standing around during a slow boring period at the mall talking about their favorite clothes.
- Then tell the students that although we are not studying acting right now, we need to talk for a minute about an acting and directing principle. One way to make sure the audience hears the play is to have the right kind of blocking (Blocking is defined as when and where each actor is on the stage and how they move. For example, "Hamlet enters stage left" is a blocking direction. "Hamlet turns his back to the King and starts to walk away," is another stage blocking direction).
- Students are broken into groups of three to four. They are taken to the stage (or another large open space). They are going to be working in teams to help direct each other on stage in a little scene. Scene "directors" are chosen and each group is going to practice at the same time in

different areas of the theatre or other improvised space.

- Next, the group looks over the different scenarios or mini-scenes provided by the group members and chooses one to act out.
- Next, the students spend some time as a group getting on their feet and deciding as a group (with the director as the main leader) how to block their scene.

Make clear to them that their objective is to work as a group to get the best blocking they can. The following are some basic blocking guidelines.

1. You must have some movement (They can't just sit or stand in one place the whole time).
2. You should rarely have your back to the audience (They came to see your front side, not your backside).
3. You should try your best to "cheat out" to the audience. This means to face the audience even when it seems 'unnatural' to do so. For example, in real life most people face directly towards the person with whom they are in conversation – it is polite and normal to do so. However, on stage sometimes you have to face a little more towards the audience so they can see and hear you. Even though it is not 'realistic,' it is necessary and the audience lets you get away with it so they can hear.
4. Rarely do you have anyone moving while an important speech is happening on another part of the stage.
5. People tend to face the person who is speaking.
6. People don't cross in front of the person who is speaking.
7. Too much movement distracts.
8. Don't pace without a good reason.

When the students are ready, they can perform their scenes for each other. After each scene, the following questions could be used to ascertain how well the group did: Could you hear them? Did they follow the general blocking guidelines we outlined? Were there a lot of distractions visually or aurally (hearing related).

- Next, tell the students they are going to learn about the parts and function of the public address or sound system. This is typically the type of system used in theatres to share announcements, to send out pre-recorded sounds, to play pre-recorded music and for microphone usage.
- Then tell the students they are going to have to take some notes. Explain that there are four basic parts to a sound system. They are fairly similar to a nice stereo system at home. We'll study the parts to this "public address" system in terms of the need to get the sound to the audiences' ears.

Input We have to get the sound from where it starts. There are two basic ways of doing that. One is to use a microphone. The other is to get the sound from a pre-recorded media such as a CD, cassette tape, or MP3.

Amplification Now that we have a sound, we need to get it strong enough to push out there to the audience when it is ready. We strengthen the signal from the input with an amplifier.

Mixer / Mixer Board We have a sound and it is strong enough. Now we just have to sculpt or change it to make it sound right. There are many devices and ways of measuring the "Bass" and the "Treble" but the best one is your ears. If it sounds good, then it is good.

Speakers or Output

We've got the sound just the way we want it, but it won't do any good until the audience hears it. The output replicates the sound waves in the space.

- Next, have the students make a drawing of each of the components as well as they understand it. They should focus their drawing more on their understanding of the principles than making an artistic rendering.

After the Lesson:

- Administer the test over the "Parts of the Ear and the 'PA' or General Address System" (Appendix, p. A-141).

RETEACH

To help students who have difficulty with either the parts of the ear, the PA system, or other aspects of sound, have them write a journal entry or short story about a real or imagined experience where all parts of the PA system breakdown. Emphasize that they should use as much detail as possible.

EXTENSIONS

Have the students take short group scenes and either work with mics or with natural voices and have them do scenes on the stage with some of the students listening from different parts of the stage.

Get an old compact disc (it will be broken during the lesson), print out the explanation of how CDs work from <http://electronics.howstuffworks.com/cd.htm> (or find another basic explanation of how CDs work). Read the explanation together or they can read it as homework. Tie into the way CDs work and how their use has simplified the practice of recorded sound for use in live productions. It has streamlined the process from a few hours to a few minutes for an average show. This streamlining has given directors the ability to stretch their repertoire of sound abilities and save money/energy at the same time. It has also given sound technicians new challenges such as using sound cues without a pause. Before the lesson is over, show the students the inside of the CD by breaking it open and you can show them just how thin the aluminum is upon which the music is recorded.

INTERDISCIPLINARY CONNECTIONS

Have students make an advertisement for the community asking for new, updated PA or theatre sound related hardware. They can use creative writing skills as they make a good case for the school's needs. They will also use math skills to tabulate the cost of equipment and estimated work hours for the installation.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 2	LESSON	TIME RANGE	GRADING PERIOD 2
9	Costume Design	Integrating costumes into production	3-5 days	

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.
 - A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture, and theatre heritage.
 - B. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

GRADE LEVEL INDICATORS

- T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods
- T91A3 Describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.
- T91B5 Compare and contrast two playwrights and or screenwriters of two distinct theatre time periods.

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.
 - B. Effectively use technology and/or resources to mount a performance.

GRADE LEVEL INDICATORS

- T92B4 Determine costumes and makeup needed to create a character.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. Which is the least important consideration when designing or choosing a costume for a character?
(GLI T92B4)
 - A. Author's intention
 - B. Dresser's opinion
 - C. Director's vision or concept
 - D. Setting of the play (time and place)
 - E. The other costumes in the production
 - F. The lights, set, and makeup for the production

Answer: **B. Dresser's Opinion**

Short Answer

2. Discuss, in a paragraph or two the changes in costuming between Shakespeare's time and our own. Include such details as a description of the types of costumes, where the costumes were found or made, the relative cost of the costumes, and compare them to the average outfit worn on the street during the time. (GLI T91A3)

2 point rubric

- 2 Student's answer shows a excellent understanding of the basic differences between the two time periods' costumes. The answer is engaging and not just a list of the ways the costumes are different. The student also takes into account the larger picture of historical context.
- 1 Student shows an adequate understanding of the costuming differences between the two different time periods. The answer is not necessarily engaging or interesting, just a list. Historical context is left out or mentioned scarcely.
- 0 Response shows a misunderstanding or is largely incomplete.

Extended Response

3. Imagine you were going to costume two different shows, *Hamlet* and *Death of a Salesman*. How would the costumes differ? How might they be similar? Discuss how you would learn about the details of each play and how you would collaborate with the director. Begin by researching the shows enough to understand the context and the general storyline, then make a schedule or road map of what you plan to do and how you would do it. (GLI T91B5 / T91A2)

2 point rubric

- 2 The student gives a thoughtful response taking into account such things as time period, style choices, color coding, collaboration with director, and concern for author's intent and mood.
- 1 The student gives a response which indicates little thought or concern for detail. he or she may mention the same topics such as time period, style choices, color coding, collaboration with director, and concern for author's intent and mood, but will not include explanations or road maps to successful completion
- 0 Student gives perfunctory or incomplete response. No thoughtfulness is shown.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods.

Proficient: Students are able to compare and contrast costumes and costume plots from and representing different time periods.

- The students demonstrate an ability to identify the similarities and differences between costumes from different time periods

Emerging: With peer assistance and teacher assistance, students are able to compare and contrast costumes from different time periods.

- With peer assistance and teacher assistance, the student is able to differentiate between a costume from the Renaissance and Commedia' D'el Arte.

Advanced: Independently, the student can compare and contrast costumes and costume plots from and representing different time periods.

- Independently, the student compiles a portfolio or list of the similarities and differences in costuming from different time periods.

T91A3 Describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.

Proficient: Students are able to define how different media influence costuming.

- Student gives examples of how a specific article of clothing can persuade an audience to think of a character in a certain way.

Emerging: With peer assistance and teacher assistance, students are able to recognize how media influences audience perception.

- With peer assistance and teacher assistance, student chooses appropriate costuming to create a given mood.

Advanced: Independently, the student can theorize how different media (dramatic literature, film and broadcast media) might have influenced a given work.

- Independently, the student will create a paper or portfolio presentation on the many outside influences on a specified work of theatre literature.

T91B5 Compare and contrast two playwrights and or screenwriters of two distinct theatre time periods.

Proficient: Students are able to compare and contrast two different playwrights and their work.

- Student illustrates knowledge of two different playwrights by comparing and contrasting two of their works

Emerging: With peer assistance and teacher assistance, students are able to show differences and similarities between two different playwrights.

- With peer assistance and teacher assistance, student classifies the work of two different playwrights.

Advanced: Independently, the student can discuss in detail the works of two separate playwrights.

- Independently, the student criticizes or defends the work of two different playwrights in relation to each other.

T92B4 Determine costumes and makeup needed to create a character.

Proficient: Students are able to create costumes that support and reinforce the character created by the actor and playwright.

- Student compiles a list of the important qualities of a character and devises ways in which a costume could help to reinforce those qualities.

Emerging: With peer assistance and teacher assistance, students are able to explain their ideas for a costume that would reinforce the character.

- With peer assistance and teacher assistance, students make illustrations of their ideas for a character's costume using whatever media is available.

Advanced: Independently, students can design an original costume plot for a given show.

- Independently, the student can make up original costume designs for the major characters of a given show (if they are not good visual artists then verbal descriptions suffice).

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: analyze, apply, compare/contrast, demonstrate, describe, evaluate, explain, formulate, identify, infer, predict, summarize, characterization, explicit,

Content Vocabulary:

From text- Building, Color coding, Costume Parade, Costume Silhouette, Wardrobe manager, Swatch, Costume Plot, Dressers

Resources needed: At least 2 video copies of *Hamlet* (Mel Gibson [1990], Kevin Kline [1990], Zeffirelli, Ambrose video and BBC-TV, Laurence Olivier,). At least two video copies of *Death of a Salesman* (CBS version from 1966, Dustin Hoffman [1985], Lee Cobb [1951]).

Before the Lesson:

- Assignment from the day/week before: “Bring a list of the individuals who worked on a professional play/movie you like. Make sure the list is as complete as possible with just the people’s names and their responsibility. Include at least the following: actors, director(s), writer(s), music, producer, costumer, and any assistants.
- Next, when they bring the assignments to class, have them count the number of people on the list.
- Next, ask “How do all these people know what to do? How do they not somehow make decisions that are in direct conflict with each other? They have a script. That helps. They have contracts. That helps too. But the big thing that keeps them all going in the same direction to make the same movie is the director and his vision. But, why are we talking about director stuff when we are studying costumes? Because a costume designer needs to know where he or she should look for direction and answers when it comes to getting the job done. So, when making decisions who should you ask for direction? - wait for a response - (the director).

During the Lesson:

- “What if the director just wants to do the show as the author seems to have intended? Then you need to make sure of three things: 1. That you know what the author intended! 2. That you communicate your ideas and plans to everyone involved. 3. That you can figure out what kinds of costumes should be used for the setting of the play.
- Next explain that in these two versions of *Hamlet* the costumes are different. How are they different? Are they going for a literal interpretation of the costumes from the actual setting of the setting of the play or is this more of an artistic interpretation?
- Next, show the two versions of *Hamlet* (Only show a few minutes of group scene. The players or the finale scenes would show off many costumes).
- Next show clips from two versions of Arthur Miller’s *Death of a Salesman*.
- Next break the class into groups and assign them either *Hamlet* or *Death of a Salesman*.
- Have students do the following project:

Your project is to imagine you are hired to design the costumes for your show (*Hamlet* or *Death of a Salesman*) and you must set your production in 1968 in Miami, Florida. You will need to turn in a design sheet with a drawing or a photograph of a costume for each of the 6 main characters for your show. You must work as a group. You must record at least four costume pieces for each character in the show you have been given. (It might be possible to have the group assign each person in the group a specific character from the show).

After the Lesson:

- Next have the students present their projects to the rest of the group.
- Finally, lead a group discussion about how each group arrived at a different idea of how each of the characters should look.
- Have the students work in pairs to do the “Costume Design Activity” found in *The Stage and the School Teacher’s Resource Binder*.

RETEACH

To help students who have difficulty with designing a costume for a character, have the students research examples of costume design portfolios on the internet.

EXTENSIONS

Have students bring costumes from home (maybe from their parents closets) and discuss how clothes reflect the time period in which they were made.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 5	LESSON	TIME RANGE	GRADING PERIOD 2
9	Stage Painting Techniques	Basic Elements and Application Techniques	4-8 days	

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.
- C. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.

GRADE LEVEL INDICATORS

T93A1 Use accurate terminology in dramatic/theatrical activities.

OHIO STANDARD and BENCHMARKS

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.
- A. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.

GRADE LEVEL INDICATORS

T94A1 Explain the role of drama/theatre in their lives.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.
- D. Engage in activities that lead to continued involvement in theatre.

GRADE LEVEL INDICATORS

T95D4 Identify the purposes of a portfolio and resume.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. Which of the following is not an application technique for stage paint? **(GLI T93A1)**

- A. Stippling
- B. Ragging
- C. Acid Wash
- D. Dry Brushing

Answer: **C. Acid Wash**

Short Answer

2. In a half page essay, outline the reasons a theatre painting professional would have a portfolio. **(GLI T95D4)**

2 point rubric

- 2 Student show clear understanding of marketability of individual with a portfolio over those who do not. The essay is easily understood and also has a depth and breadth that make it worth reading.
- 1 Student shows some understanding of reasons to have a resume. The essay makes sense, but may not have the depth it could.
- 0 Student did not stay on task or was confusing. The paper shows little or no understanding of portfolios and their usage.

Extended Response

3. The visual aspect of theatre affects each person differently. Write a journal entry about the most beautiful scenic view you have ever experienced in real life (not in the theatre). Make sure to use plenty of description so the reader can know just what it was like. Make up a scene if you have to. Describe the view in such a way that a scenic painter could take your journal entry and make a beautiful backdrop for a play or musical. **(GLI T94A1)**

4 point Rubric

- 4 The student used imagination and ingenuity in describing a scene that an artist could paint. He or she used excellent images to create an experience for the reader and a good roadmap for the painter.
- 3 The student used good language in describing a scene that an artist could paint. He or she used some figurative images to create an experience for the reader and a roadmap for the painter.
- 2 The student used language to describe a scene that a great artist could paint. He or she did an acceptable job getting the point across for the reader and a left the painter to his imagination.
- 1 The student misunderstood in large part and wrote a short paragraph about a pretty thing they saw once. Or he or she missed the mark and did something similar to the assignment, but not the actual assignment.
- 0 The student missed the assignment completely or did not attempt to fulfill it.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T93A1 Use accurate terminology in dramatic/theatrical activities.

Proficient: Student demonstrates functional knowledge of all the basic parts of paint and the different techniques used to apply it to in the theatre.

- Student shows a thorough understanding of paint and its theatrical application techniques.

Emerging: With peer and teacher assistance, student demonstrates functional knowledge of most of the basic parts of paint and of the basic theatrical application techniques.

- With peer and teacher assistance, student explains the basic types of paint application for the theatre.

Advanced: Student demonstrates advanced knowledge of all the basic parts of paint and the different techniques used to apply it to in the theatre.

- With peer and teacher assistance, student explains what would happen if one of the basic parts of paint were not present in a batch of paint.

GLI T94A1 Explain the role of drama/theatre in their lives.

Proficient: Students are able to explain how important the visual aspect of theatre is to the audience.

- Students are able to discuss the integral role of the visual aspect of theatre.

Emerging: With peer assistance and teacher assistance, students are able to notice and comment on the difference between a mediocre and an excellent set painting job.

- With peer assistance and teacher assistance, students distinguish between a mediocre and an excellent painting job.

Advanced: Independently, the student demonstrates they can design a set painting design for a given show. The student is able to give valid arguments for why the design would be challenging and rewarding.

- Independently, the student designs a paint plot with examples of all the paint colors and textures.

GLI T95D4 Identify the purposes of a portfolio and resume.

Proficient: Students are able to examine the reasoning behind portfolio's and their use in the theatre profession.

- Students identify reasons for which a theatre painter would use a portfolio.

Emerging: With peer assistance and teacher assistance, students are able to list a few of the reasons an artist might use a portfolio.

- After seeing an artist's portfolio and with peer assistance and teacher assistance, students list a handful of reasons to use a portfolio.

Advanced: Independently, the student can elaborate on reasons for an artist to use a portfolio. Student can also apply this understanding to other technical theatre art forms.

- Independently, the student elaborates on reasons for an artist to use a portfolio. Student applies this understanding to light and costume design artists.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: analyze, apply, compare/contrast, demonstrate, describe, evaluate, explain, formulate, identify, infer, predict, summarize, rubric

Content Vocabulary:

From text- Spattering, Stippling, Feather dusting, Rag Rolling, Dry Brushing,

From other resources- Binder, Pigment, Vehicle - these terms are found at

<http://www.spectrapaint.com/architectural/glossary.html>

Resources needed: old magazines, scissors, internet, large sheets of paper (at least 11X17), glue or tape.

Resources which may be utilized if available: paint, rags (for rag rolling), rollers and roller covers, sponges, sea sponges, and wide brushes (3”).

Before the Lesson:

- Start out with a question, “Who here has ever painted something?” If anyone has, ask them to share what they painted. Hopefully, several have some experience with painting.
- Then follow up on the first discussion question with “Who knows what they put on that wall or project that they painted, or in other words what is paint?” Allow for a few guesses. Then add to the discussion, “It starts as a liquid and turns to a solid for good, doesn’t it?” and add “Well, what is it?”
- Then say, “I will tell you, but you need to take out some paper to take some notes.”
- After waiting for the note takers to prepare, explain that there are three major components to Paint:
 1. Pigment
 2. Binder
 3. Vehicle
- Next say “Now that you know what the three components are now you can find out what they do for the paint and the painter. Because if they are there they must be there for a reason.
- Then divide the class into three groups. Assign each group a term and instruct them that they are to race to the definition. The first group to find their definition could get some positive feedback incentive.

The following are basic definitions of the terms (the definitions they find may be worded differently, but these definitions are the right idea):

Binder Solid ingredients in a coating that hold the pigment particles in suspension and attach them to the substrate.

Pigment Insoluble, finely ground materials that give paint its properties of color and hide.

Vehicle Portion of a coating that includes all liquids and the binder. The vehicle and the pigment are the two basic components of paint.

During the Lesson:

- Then instruct the students that next you will learn about application techniques that are used in order to create the illusions or texture, shape and form.
- Then explain that to make a flat surface seem like an old brick wall, or a rickety fence, or a

seaside home there are certain special ways of adding color, shadow, and false texture.

- Have them turn to page 431 *The Stage and the School*. Have them take turns reading. Stop every few paragraphs or so and check for understanding. Have them take notes on the section which lists the actual techniques for applying paint on page 433. Stop on page 435 at the section entitled “Application Activity.”
- Have the students practice gridding by making a small simple picture without a grid. Then they pass it to another person who puts on the grid and attempts to make a larger drawing in scale to the first one with a bigger piece of paper. (This is similar to the drawings on page 434 in the textbook.)
- Have the students bring in magazines and pictures with photographs of different textures. Have them cut out the photos of textures and attach them to blank sheets of paper to make a “Portfolio” of their pictures to use someday to replicate the reality of the pictures onstage. Have them make a list of the ones they think they could accomplish with the painting techniques they studied from the book. What new techniques would they have to study? Would they maybe have to develop brand new techniques or could they get the desired effect by using some other technique that they could find?
- When finished, the students could share what they found about different textures and how important it would be to have a real portfolio of sets they had painted if they were a professional set painter.

After the Lesson:

- Administer the “Paint and its Application Techniques” test (Appendix, p. A-142).

RETEACH

To help students that are having difficulty learning the different special theatre painting technique names or uses they can be shown photographic or actual examples of each application technique. They can then use these examples like flashcards and review the names and functions of each instrument.

To help students that are having difficulty learning the different parts of paint, you can take some actual paint and have them paint it on a sheet of wood or cardboard and as it dries review the parts of the paint right there in front of them. You can focus on the job of each part of the paint. (The pigment gives us color. The binder lets it stick to the surface of whatever you are painting, and the vehicle keeps it from sticking too fast and gives the color room to move before the paint dries.)

EXTENSIONS

- If there are resources available, the students could try their hand at some of the painting techniques. Follow the instructions in the textbook or get an instructional video to give more of the details to handling these messy and sometimes complicated techniques. As a general rule, the techniques seem easier, cleaner, and quicker to learn than they actually are. Take that into account when planning for this extension.

INTERDISCIPLINARY CONNECTIONS

- Have the students look through a chemistry book/website to find out if the three components are called the same names by scientists. They could also look for an explanation of how the paint works according to chemists.
- Have the students find five different types of paint (latex, acrylic, oil based etc.) Have them explore why certain types of paint work better for fine art than for the stage and vice-versa.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 6	LESSON	TIME RANGE	GRADING PERIOD 2
9	Set Design & Construction	Set Design and Construction; Flats	5-7 days	

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.

B. Effectively use technology and/or resources to mount a performance.

GRADE LEVEL INDICATORS

- T92B5 Use technical elements safely to focus attention, establish mood, locate and time, and support plot.
T92B6 Apply the principles of composition to create an effective stage.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

B. Indicate the artistic techniques used in planning and performing drama/theatre work.

GRADE LEVEL INDICATORS

- T93B3 Explain how a theatrical artist's (e.g., actors, directors, playwrights) use of symbols helps create meaning in a dramatic/theatrical work.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

D. Engage in activities that lead to continued involvement in theatre.

<p style="text-align: center;"><u>GRADE LEVEL INDICATORS</u></p>

<p>T95D5 Describe the established standards of the theatre profession.</p>

PRE-ASSESSMENT ITEMS

Multiple Choice

1. Which of the following is not a part of a flat? **(GLI T95D5)**

- A. Locking Bar
- B. Stile
- C. Rail
- D. Toggle

Answer: **A. Locking Bar**

Short Answer

2. Explain, in a two paragraph essay how a stage designer can use giant geometric shapes to reinforce the author or director's concept for a production. **(GLI T93B3)**

2 point rubric

- 2 Essay is concise and informative. It shows an excellent understanding of artistic set design.
- 1 Essay is somewhat confusing and limited in its scope. It shows little understanding of set design elements and artistic design.
- 0 Essay is grossly incomplete or does not follow guidelines.

Extended Response

3. Explain, in a short journal entry how a set designer can use symbols to help create meaning on stage. **(GLI T92B6)**

3 point rubric

- 3 Entry is to the point and engaging. It explains in a formidable way the connection between symbols and set design and construction.
- 2 Entry is sufficient. It explains adequately the connection between symbols and stage sets.
- 1 Entry is lacking. It attempts to explain art or stage sets, but lacks a convincing link.
- 0 Entry is too incomplete or meanders in the wrong direction.

4. Outline, in a one to two page essay, a set of principles that can help guide a scenic (set) designer towards the following goals: **(GLI T92B5)**

- 1. Focusing Attention
- 2. Establishing mood
- 3. Reinforcing Location and Time (or Setting)
- 4. Support Plot

4 point Rubric

- 4 Essay outlines all goals in an engaging and informative way. Essay translates comprehensive knowledge of principles into a useful and meaningful tool.
- 3 Essay outlines all goals in an informative way. Essay shows comprehensive knowledge of principles.
- 2 Essay outlines most goals in an informative way.
- 1 Essay outlines few goals. It is minimally informative or engaging
- 0 Essay is either incomplete or off track.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

T92B5 - Use technical elements safely to focus attention, establish mood, locate and time, and support plot.

Proficient: Students are able to design and build sets which successfully focus attention, establish mood, locate and time, and support plot.

- Students design and build a set which successfully focuses attention, establishes mood, location and time, and supports plot.

Emerging: With peer assistance and teacher assistance students are able to a few of the following topics: How a set can focus attention, establish mood, location and time, or support plot.

- With peer assistance and teacher assistance, students are able to discuss either how sets can establish mood or how they can help the audience to focus their attention on a production.

Advanced: Independently, the student can design and build a set which successfully focuses attention, establishes mood, location and time, and supports plot.

- Independently, the students are given a play. They are to design and build a set for that play which successfully focuses attention, establishes mood, location and time, and supports plot.

T92B6 - Apply the principles of composition to create an effective stage.

Proficient: Students are able to apply principles of stage design to create an effective set/scenery for a show.

- Student creates a scale model and or floor plan drawing of a stage design to show the crew how the finished set should look.

Emerging: With peer assistance and teacher assistance students are able to apply principles of stage design to create an effective set/scenery for a show.

- Student creates a floor plan drawing of a stage design to aid the crew in construction.

Advanced: Independently, the student can apply principles of stage design to create an effective set/scenery for a show.

- Student designs and manages construction of original set design that reinforces the production concept and makes use of the principles of good set construction.

T93B3 Explain how a theatrical artist's (e.g., actors, directors, playwrights) use of symbols helps create meaning in a dramatic/theatrical work.

Proficient: Students are able to spell out how a design, take hints from a script and a concept from a director and come up with a meaningful layout for a stage set/scenery.

- Student describes in detail the use and meaning of symbols and artistic elements used to create a setting for a production.

Emerging: With peer assistance and teacher assistance, students are able to list ways a design uses symbols to reinforce the artistic concept and meaning behind a play.

- With peer assistance and teacher assistance, student describes three ways that a design can use artistic symbols in creating a stage setting.

Advanced: Independently, students can use a stage setting to create artistic meaning for an audience.

- Independently, student uses artistic design principles to create a stage setting design for a production which helps to reinforce the production concept and meaning of the play.

T95D5 - Describe the established standards of the theatre profession.

Proficient: Students are able to demonstrate the standard way to build a flat and to design a scale floor plan set drawing for a box interior setting.

- Student demonstrates building a flat and drawing a floor plan to scale for a given play.

Emerging: With peer assistance and teacher assistance, students are able to build a flat and or design a scale floor plan set drawing for a box interior setting.

- With peer assistance and teacher assistance, student builds a flat or designs a scale floor plan set drawing for a box interior setting.

Advanced: Independently, the student can build a flat and design a scale floor plan set drawing for a box interior setting.

- Independently, the student builds a stage setting after designing a scale floor plan set drawing of that set. Student takes into account such things as design elements, established professional theatre standards, artistic integrity, and budget.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: analyze, apply, compare/contrast, demonstrate, describe, evaluate, explain, formulate, identify, infer, predict, summarize

Content Vocabulary:

From text- Box Set, Curtain Set, Unit Set, Permanent Set, Screens, Profile Set, Prisms or *Periaktoi*, emphasis, Skeleton Set, Thrust Stage, Arena Stage, Toggle Rails, rails, Luaun (Luaun is a sheet of thin plywood used to cover the front of a flat, or other piece of scenery.), Platforms

Resources needed: Architect's ruler (standard rulers will do if Architect's ruler is not available, however appropriate modifications to the lesson must be made), and tape measures (4 or more).

Resources which may be used to build flats, if available: 2 x 4 lumber, sheets of Luaun pre-cut to 1' x 4', wood screws, (1-5/8", 1-1/2", and 1/2" lengths), electric power drill/driver(s), 1" x 4" lumber (at least 12 to 14) 8' long pieces, mitre or table saw, safety goggles, and first aid kit (especially with rubber gloves and band aids).

Before the Lesson:

- Assign students the day/week before to look up the following definitions and bring the denotations to class: Stile, Toggle Rails, Rail, Luaun.
- Write the following steps on the chalkboard or type them onto an assignment sheet for the student groups to use. (Only follow this step if you will be utilizing the "Set Building" portion of the lesson.)
 1. Construct the 'bones' of the flat by measuring, cutting and assembling 1"x4"s in the configuration shown (Diagram 5.1). Use 1 5/8" or 1 1/2" screws to assemble in the manner shown in the diagram. Make sure to turn the boards so the 4 inch part of the board is standing in the air and the 1 inch part is flat on the ground or workbench as is shown in the detail close up drawing (Diagram 5.2). Also, make sure the rails on what will become the top and bottom are cut to go all the way to the end of the flat (notice in the drawing how the rails go the whole 2 feet and the stiles are going to be a little shorter than 4 feet.)
 2. Make sure the bones are put together correctly by placing the pre-cut Luaun sheet over the bones. It should cover the bones to the edge just right. It should not hang over one way or the other.
 3. If it is correct so far, attach the Luaun facing to the bones with the 1/2" screws.
 4. A well constructed flat should be square (90 degree angles) at the corners and all joints, with no parts that 'hang-over,' and should be able to stand up on its own on the stage floor.

During the Lesson:

- Have the students open to page 398 in *The Stage and The School* and take turns reading. Stop at the bottom of page 402. Divide the sections from 403 to 412 (stop at "Procedures in Scenic Design") into 8 or more sections. Divide the class and assign each group to study 'their section' and prepare themselves to report back to the group.
- Then give the students time to study. Move around the room helping groups to figure out what their section means and keeping students concentrated on task.
- The students present their information, giving plenty of time for the others to take basic notes.

- (The following section is appropriate for classes which have the resources available for “Flat Building” as listed above. If the resources are not available modifications could be made or this section could be stricken from the lesson) Next, the students will learn about construction of flats. They will begin by finding out about the basic unit of construction of stage sets: the “Flat.”
- Next tell them about Flats: “A Flat is a piece of wood that is set up onstage to look like a piece of wall would in real life.” If you have an example from a past production, it would be helpful to show it to the students and point out where the stiles, rails and toggle are and the general look of a finished flat.
- Then have the students go to page 426 in *The Stage and the School* and look at the picture of the back side of a flat. Explain that since the publishing of the book wood, screws, experience, and better quality wood have made it possible to fabricate a simpler and more durable flat. Draw or copy the diagrams (5.1 and 5.2) on the board or on a handout (before the lesson) and have the students make a copy in their notes or on a piece of paper. Explain that they will be making a flat in a group of students and they need to know how to go about building the flat. It is important to follow the directions very closely as it is very easy to forget or omit steps or to make mistakes. Read the directions aloud and have the students make notes of the steps.
- Then break the students into groups, go to a suitable place to build the flats (the stage floor works well), get out the tools, and begin to build.
- *Note:* It is very important to discuss safety and assure that students wear safety goggles!

Have the students refer to the instructions for the “Flat Building” assignment written on the chalkboard (in the *before the lesson* section).

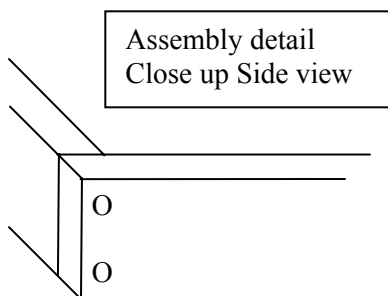


Diagram 5.2

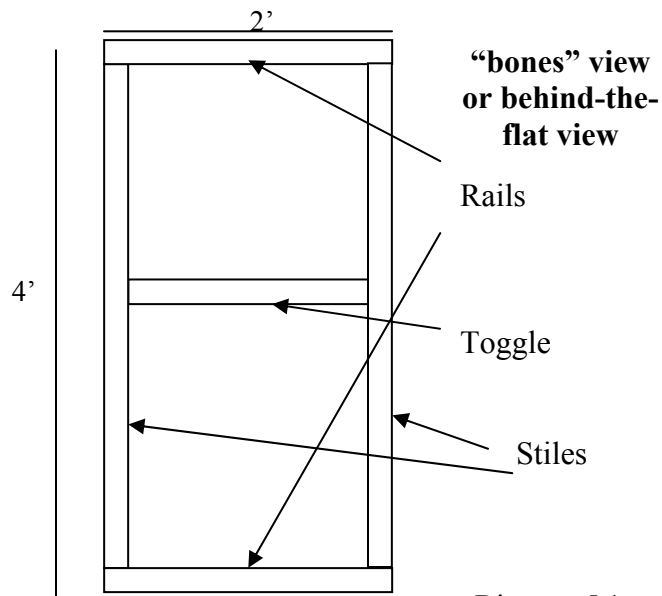


Diagram 5.1
(Not to scale)

- Next have the students get an Architect’s ruler (or normal ruler) and tell them it’s time to learn about scale. Ask if anyone has used maps before. Regardless of their response, ask if they can

explain how such a small picture can represent such a large area? (The answer can take on different forms, but the basic idea is “scale”).

- Then explain that in basic terms scale just means that one amount on paper represents one unit in the real world. So, one inch could equal one hundred feet or one mile depending on the scale the topographer used.
- Drawing a floor plan for a set starts with understanding and harnessing this skill (scaling).
- Then explain that a “Floor Plan” is simply a drawing (in scale) which shows where all the walls and sets pieces will go and how big everything will be. It is drawn from a roof perspective, or in other words, it is drawn as though the person drawing were on a translucent roof over the top of the stage. Another way to understand this type of drawing is to think of it is as a blueprint similar to the blueprints they use to build homes. For further illustration, there is an example of a floor plan on page 413.
- Next, the class as a whole will practice drawing in scale for the purposes of learning to use scale and at the same time to learn how to draw floor plans. So, one volunteer is asked to take the tape measure and measure the length of a few walls in the classroom. Those measurements are then scaled down to inches on the board (so, 1 foot in the classroom equals one inch on the board). A few of the walls are drawn on the board. Then, a student volunteer draws the walls as straight lines on the board from an overhead perspective.
- Diagram 5.3 is an example of what a classroom might look like.

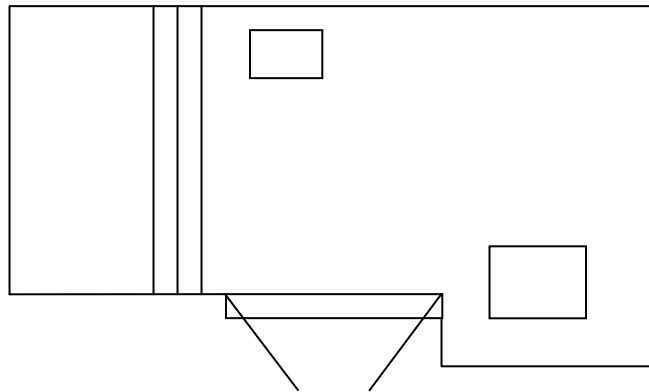


Diagram 5.3

- Have the students break into small groups of 2-4 and work on a more complete version of the room. They need to first find a suitable scale.
- *Note:* To find the best scale for a space the longest measurement is taken and translated into its scale equivalent onto the paper. If it fits onto the page and takes most of the length of the page, it will probably work. For example, a room that is 10 feet long and 4 feet wide can use 2" = 1' scale on a normal 11"X17" piece of paper (where 2 inches on the paper is equal to one foot in the real world) because the length of the line on the paper will only be 5" long. But a room that is 30 by 15 feet cannot use 2" = 1' scale because the line made on the paper representing the

wall will go off the edge of the paper. A room of 30 by 15 feet could use a $\frac{1}{2}$ " scale because the line on the paper for such a room would be equal to 15 inches by $7\frac{1}{2}$ ".

- Have the students get as many details as possible from the room. The furniture, doors, windows, chalk boards, desks, book shelves, and steps can be added to the drawing. From a professional standpoint, the more detail the better.
- Note* All details in a drawing must be in the same scale. You can not have a desk in $\frac{3}{4}$ " scale and a wall on the same drawing in 1" scale.
- Student groups share their results with the other groups and discuss who they feel got the best details and help each other look for any mistakes or misunderstandings.
- Then, share that there are a few common things you should avoid when creating a Floor Plan design from scratch:
 1. **Avoid breaking sight lines.** All audience members should usually see the entire set. If your set design or floor plan blocks an audience member from seeing part of the area onstage you should consider changing your plan.
 2. **Levels create opportunities to create stage pictures.** If you create a set which has steps and different heights (thought the use of platforms or step units) the actors will be able to stand in different heights and will be enabled to have more opportunities for pleasing aesthetic stage "pictures."

After the Lesson:

- Have the students show their Flats to each other and explain or discuss any problems they ran into while in construction.

RETEACH

For those students who have difficult time learning about building a flat, they could be shown other examples of flats. Flats are built differently by different groups and sometimes seeing an example with some variance can help to solidify what is and what is not important for a student.

EXTENSIONS

- Have the students access the following set design portfolio web page to get a feel for some of the unusual and interesting things that can be done mostly with the basic building blocks of sets as we learned about in class. <http://www.toddar.com>
- Have the students use online glossaries or dictionaries to find the definition and function of lighting equipment. <http://www.theatre crafts.com/glossary/glossary.shtml>

INTERDISCIPLINARY CONNECTIONS

- Have the students use online glossaries or dictionaries to find terminology related to set design and construction that is also used in other courses of study. <http://www.theatre crafts.com/glossary/glossary.shtml>
- Have the students write in their journal the biggest surprises in studying theatre set design and construction.

- Have the students write a short story about a scenic designer who finds out that his new set has problems. Have them be creative about what should happen after that, but make sure to have them include at least five technical scenic terms they learned in class.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 1	LESSON	TIME RANGE	GRADING PERIOD 3
9	Structure of Drama	Essential Elements and Functions	6-8 days	

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.

A.

B. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

GRADE LEVEL INDICATORS

- T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods
- T91B5 Compare and contrast two playwrights and/or screenwriters of two distinct theatre time periods.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

B. Indicate the artistic techniques used in planning and performing drama/theatre work.

GRADE LEVEL INDICATORS

- T93B2 Determine how a theatrical device can be used to communicate an author or playwright's intent.

OHIO STANDARD and BENCHMARKS

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical

preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.

- A. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.

GRADE LEVEL INDICATORS

T94A1 Explain the role of drama/theatre in their lives.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

- B. Explain how the arts are an index to social values and accomplishments of a civilization.

T95B2 Apply dramatic/theatrical skills in other academic content areas.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. A skillfully written _____ tells the reader who, what, when, and where in a subtle way. This is a theatrical device used by playwrights. **(GLI T93B2)**
- A. plot
 - B. exposition
 - C. theme
 - D. conflict
 - E. mood

Answer: B. exposition (p. 255 in *The Stage and the School*)

Multiple Choice

2. The elements of plot are true for a play or any dramatic story from literature, place the following plot structure elements in order 1-6. **(GLI T95B2)**

preliminary situation
conclusion
rising action
initial incident
falling action
climax

Answer: 1. preliminary situation 2. initial incident 3. rising action. 4. climax 5. falling action

6. conclusion

3. Which of the following dramatic scenarios could be applied to one's own real-life? **(GLI T94A1)**

- A. disaster
- B. madness
- C. crimes of love
- D. remorse
- E. loss of a loved one
- F. ambition
- G. rivalry
- H. all of the above

Answer: G. any of those listed could be applied to one's real life. This assessment question is an excellent example of how drama plays and can play a role in one's life, and that through the literature, reading, writing, speaking, and listening, we have the opportunity to role play and problem solve. Effective, meaningful theatre arts instruction must be meaningful and relevant (see p. 260 in *The Stage and the School*).

Short Answer

4. Explain in your own words what mood, theme, atmosphere, and moral mean to you. Cite an example from the readings in class from *Romeo and Juliet* and *Death of a Salesman* by Arthur Miller. Compare and contrast the two works. (Teacher may use any of the suggested plays for reading from *The Stage in School* text; please see the plethora of scripts approved in the teacher's manual. All 9th grade students in CPS study *Romeo and Juliet*, and it is referenced in Chapter 5 several times. *Death of a Salesman* is a powerful classic to use in conjunction with the 1985 film version starring Dustin Hoffman and John Malcovich (available at any library or local video store.) Another excellent choice is Lorraine Hansberry's *Raisin in The Sun*, August Wilson's *Fences*, or Miller's *The Crucible*. See any of the plays found in the tan center section of the textbook, or under *Ancillaries* in the "during the lesson" section of this unit. (Chapter 5 in *The Stage and the School*) **(GLI T91A2)**

2-Point Rubric

- 2 student must have addressed at least three of the above terms and cited an example for each key content term. The knowledge of the term must be applied to a text or class example for the 2 points, and a comparison/contrast must be made.
- 1 student addressed at least two of the above key concepts and cited an example for both.
- 0 no understanding of the question is cited. A comparison or contrast must be made.

Extended Response

5. Compare and contrast the writings of Aristotle to the modern nontraditional writings of Edward Albee. Cite examples from Aristotle's Key elements of plot structure, and Albee's play (read in class), *The Sandbox*. Describe how the playwrights communicate the exposition, use dialogue, action, and character to drive the plot. (See p. 267 in *The Stage and the School*) **(GLI-T91B5)**

(If copies of *The Sandbox* are not readily available to you, you can order them online through Amazon.com, or Dramatic Publishing. ANY non-traditional script will suffice, but Albee or Beckett are good to use as they are Absurdist writers, and there is such a vast contrast from Aristotle's traditions.)

Possible Answers include: Aristotle's key elements of spectacle, sound, diction, character, reasoning, emotions, and plot, and Albee's nontraditional way of using dialogue, structure, character, plot, and setting.

4 point rubric

- 4 student demonstrates a clear understanding of Aristotle and Albee's style and traditional and non-traditional usage of devices. A comparison and contrast is clear and evident. Student makes any judgment or opinion based on criteria.
- 3 student demonstrates a clear understanding of the two styles of writing and cites at least 5 devices. A comparison and contrast is made.
- 2 student cites at least 3 devices and a comparison or contrast is made
- 1 student cites at least 2 devices and recalls knowledge of at least one of the two authors.
- 0 no response or student does not understand the question.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods

Proficient: Learner can make distinction between the principles of traditional and non-traditional drama/theatre.

- Learner is able to classify the writings of Aristotle and the devices used by modern playwrights such as Albee, Miller, or Hansberry.

Emerging: With peer and teacher assistance the learner is able to identify the traditional and non-traditional works from various time periods.

- With assistance the learner applies knowledge of dramatic/theatrical elements and principles to new scenes or situations during class discussion or in writings.

Advanced: Independently, the learner applies their knowledge of traditional and non-traditional drama/theatre from various time periods and combines the elements in a new pattern.

- Learner creates a one act play, or scenario incorporating their knowledge of principles and elements into a new original work.

GLI T93B2 Determine how a theatrical device can be used to communicate author or playwright's intent.

Proficient: learner is able to analyze and survey several theatrical devices used to communicate intent.

- Learner is able to make inferences and analyze a script, story or film according to the Plot Structure found on p. 258 in *The Stage and the School* text.

Emerging: with peer and teacher assistance, the learner is able to organize and develop a working knowledge base of theatrical devices, and is able to cite how a device can be used to express intent.

- Student is able to discover a theatrical device, and list how it expresses intent.

Advanced: Independently, learner is able to perceive how theatrical devices are used to express author's intent.

- Learner describes data used to compare the author's use of a particular device with a different author or varied device used by the author in a different writing by that particular author. (Example: Arthur Miller's *Crucible* and his *Death of a Salesman*, or Tennessee Williams', *The Glass Menagerie* and his *Streetcar Named Desire*).

GLI T91B5 Compare and contrast two playwrights and/or screenwriters of two distinct theatre time periods.

Proficient: Learner is able to present and defend opinions by making judgments about info, ideas, or quality of work based on criteria.

- Student compares and contrasts in discussion and in a journal entry William Shakespeare's *Romeo and Juliet* and Arthur Laurent's and Leonard Bernstein's *West Side Story*.

Emerging: with peer and teacher assistance the learner is able to categorize and dissect the writings of two different playwrights or screenwriter's.

- With assistance, the learner analyzes *Romeo and Juliet* and Arthur Laurent's and Leonard Bernstein's *West Side Story*.

Advanced: Independently, the learner explains, and interprets the writings of two different playwrights or screenwriters.

- The learner rates, and compares the ideas of Shakespeare's *Romeo and Juliet*, and Arthur Laurent's and Leonard Bernstein's *West Side Story*.

GLI T94A1 Explain the role of drama/theatre in their lives.

Proficient: student can explain the role of drama/theatre in their lives.

- Student recognizes that drama/theatre plays a role and is able to draw connections between the art form and real-life situations.

Emerging: with peer and teacher assistance, student can explain the role of drama/theatre in their lives.

- With assistance, student recognizes that drama/theatre plays a role and is able to draw connections between the art form and real-life situations.

Advanced: Independently, student is able to explain and demonstrate the role of drama/theatre in their life.

- Student is able to make connections between the art form and their real life situations, and is able to distinguish the interconnectedness with the art form and their lives.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

Resources Needed

Class set of *The Stage and the School* text. Each student will need to keep a theatre notebook. A strategy that has worked well is to purchase (if possible) a different color folder for each section. For example, having taught 5 different classes, each period has its own color-coded folder that has 2 pockets, and 3 rings to hold loose-leaf paper. Period one is yellow, period 2 is purple, period three is orange etc. The students are then responsible for maintaining the folder with paper, and a pen or pencil. Other teachers use a notebook the students provide, however, it is definitely a positive to have the folders, and students can start fresh with a folder clean out each nine weeks.

OGT Vocabulary

characterization, comparison and contrast, construct meaning, conflict, description, evaluative question, graphic organizer (plot chart), main idea, language, inference, mood, monologue, plot, rubric, setting, soliloquy, theme, Venn diagram, viewpoint, sequence, chronological order

Content Vocabulary

protagonist, exposition, atmosphere, mood, preliminary situation, plot, antagonist, denouement, theme, soliloquy, moral, dialogue, action, situation

From text- chapter 5 in *The Stage and the School*, “The Structure of Drama”

Before the Lesson

- Read the Framework on page 52, in the teacher’s manual for *The Stage and the School* text. This is an excellent introduction (for each chapter) not only for the teacher, but there are often key themes and concepts that may be introduced directly to the class. Also, following the framework, there are additional motivating activity ideas to engage your classes.
- Begin by telling the class Aristotle’s key elements of, exposition, plot, character, and theme are still considered to be essential in good drama. Some dramatic structures have changed over time, and we are going to study a play’s structure so we can recognize the essential narrative elements and their functions in a play. As we gain confidence in our understanding, we will appreciate and more fully understand the plays we will read, watch and perform. It has been stated that “Art is but a mirror for life.” As we learn to understand and appreciate the Drama, we will more fully comprehend what it means to be human.

Adapted from The Stage and the School teacher’s manual

Motivating Activity

- (Aligned with the OGT) Have students line up in order from tallest to most vertically “challenged.” Introduce the OGT concept of sequence this way. Explain to the class that they are placing themselves in “sequence” in various ways just as a playwright or author must first outline, or storyboard their ideas in an order of events. This order becomes the plot.
- Next, have the class arrange themselves in chronological order (OGT) from youngest to oldest by BIRTHDAYS. This icebreaker activity encourages conversation among the students, and easily gets them up on their feet.
- Your third or fourth activity can be any sequencing event. The students can arrange by shoe size, time they got up that morning etc. Explain that this is just one way to begin to process ideas, and place them in a sequence, or order. Explain the difference between order, (a, d, c, d, v, r) etc... and chronological order (the order in which events took place. Sometimes on standardized test, the events are “out of order.” For example, there once was a story of an older man who was described as retiring in the first two sentences of a short story. Students would mistakenly place his retirement as the first event. He was BORN first, and he retired LAST.

Encourage the thinkers to read CAREFULLY and stress that just as things are often not as they appear that events are not always in order as they are written.

During the Lesson:

- Have the class take out their theatre notebooks, and refer to Motivating Activity on page 53 in the teacher's manual. Choose a fairytale or well-known folktale of your choice, and on the board, write the names of the characters, main theme, conflict, and plot structure. Have the student follow and take interactive notes in their notebooks. Identify the plot elements with the class.
- For example, in *Cinderella*, the invitation is the initial incident, the rising action is the stepsisters go to the ball, the godmother arrives, Cinderella goes to the ball, the prince finds the shoe climax, Cinderella is found by the prince, the falling action, he marries her, and the conclusion, they live happily ever after. (See "Plot Structure Worksheet" in *The Stage and the School Teacher Resource Binder*).
- Introduce all key vocabulary words (refer to chapter 5 in text and list the beginning of this unit.
- Have students work with a partner and pair share (take turns reading the terms and definitions aloud) offer points, move throughout the room, check for all on task. Give a time limit, and review all terms and answer any questions at this time. Prepare a *soliloquy* in advance to model this for the students. Come with a prop or costume piece. Read aloud a short story with a *moral*, to activate the meaning of the term. Have the students describe the (*exposition*) who, what, when, where of their weekend or summer vacations. Have them organize the *plot* elements into a complete paragraph in their notebooks.
- *Ancillaries* are the Forms, models, and black-line masters in the teacher's manual, the Scenes and Monologues from Euripides to August Wilson and Transparency 5.
- Read any of the scenes in the "Treasury of Scenes and Monologues" in the center of the text, and analyze the plot elements for the chosen scene or monologue. See page 48-49 in the teacher's manual for more detailed instruction.
- Provide the first two scenes of *Othello* or *Hamlet* if possible, or two scenes from any play of your choosing. Have the students read them aloud in small groups. Assign a leader to keep things moving, and a recorder to keep accurate records of participants etc... After the first read, have the groups read the scenes once more, looking for key character info, setting, plot elements, conflict, obstacles, and any thoughts or reflections on the work.
- Read the chapter in a "popcorn style" (call on students randomly, or have them call each other name's out loud to keep the highest number on task. To keep the pace moving, assign pages for homework. Have the students write a brief summary of each section read, and check randomly for writing. Offer points for the completed task.
- Assign the chapter 5 chapter review or the final activity from p. 57 of the teacher's manual.
- Finally, have the students independently write their own plot line outline for an original story. They do not need to write an entire story, but you are assessing they understand the elements of plot.

After the Lesson

- Give the Chapter 5 Vocabulary Test from *The Stage and the School Teacher Resource Binder*.
- Assign a cold reading (never read before) of a scene and ask students to analyze the plot and narrative elements. Have the students predict the ending, or rewrite it as an extension.
- Hold a class discussion about what worked, what was a struggle, and why.
- Create a class evaluation to be completed by the class at the end of each unit. Use the information from this evaluation to reflect and revise future lessons. See appendix x for a sample.

RETEACH

- For students having difficulty, have them break down stories and life experiences they are very familiar with. If you ask a student to write a plot description for the happiest or worst “day in their life”, they will understand exposition, conflict and theme when they are finished. Share that their journaling is in a safe place, and that by law you are only required to share it if you believe they are a threat to themselves or to someone else. It is critical our arts students feel they can express themselves in our classes.

EXTENSIONS

- Read the complete play from a scene study from class
- view and analyze a film version of a play or story from class
- compare and contrast the film and the play version of the same story
- Listen to a cassette or recording of a play as a class
- Call the Audio Forum At 1-800-243-1234
- Visit the following websites:
www.dramex.org
www.teleport.com/~cdeemer/scrwriter.html
www.gigaplex.com
www.thegroup.net

INTERDISCIPLINARY CONNECTIONS

Math, Reading /Language Arts, Life Skills, and Writing.
Ohio Graduation Test. Thinking, Speaking, Reading, Speaking, Sharing



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 2	LESSON	TIME RANGE	GRADING PERIOD 3
9	Varieties of Drama	Tragedy and Comedy	10-15 days	

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.

C. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.

GRADE LEVEL INDICATORS

- T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

C. Evaluate dramatic/theatrical works using appropriate criteria.

GRADE LEVEL INDICATORS

- T93C6 Evaluate variations of universal themes across different time periods and cultures.

OHIO STANDARD and BENCHMARKS

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.

B. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.

GRADE LEVEL INDICATORS

T94A1 Explain the role of drama/theatre in their lives.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

C. Explain how the arts are an index to social values and accomplishments of a civilization.

GRADE LEVEL INDICATORS

T95C3 Describe ways in which drama/theatre can reveal universal concepts with references to specific works.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. _____ are “usually lighthearted with clever dialogue and amusing characters. (GLI T95C3)

- A. tragedies
- B. dramas
- C. comedies
- D. pathos

Answer: C. comedies

2. Which of the following is a characteristic of tragedy regardless of time period or the culture of the play? (GLI T93C6)

- A. a fatal flaw
- B. the character does not apologize
- C. the character’s goals are set upon strong beliefs
- D. there is sacrifice involved for something to be worth anything
- E. all of the above are traits

Answer: E. all of the above are traits

Short Answer

3. Compare and contrast by illustrating a Venn diagram the elements of two different dramatic works in terms of style, time period, culture, and theatre heritage. (GLI T91A2)

Answers include: a Venn diagram which compares and contrasts *Romeo and Juliet*, and *Harvey*. These plays vary in their style because *Romeo and Juliet* is a tragedy, and *Harvey* is a comedy. *Romeo and Juliet* is traditionally set in the Elizabethan 16th Century, and *Harvey* is set America in the 20th Century. The cultures are vastly different as in the Elizabethan period the marriages are arranged, and patriarchal in nature. The culture in *Harvey* is contemporary and is fantastical in nature as George talks to his imaginary friend, (a very tall rabbit.) *Romeo and Juliet* meets all of the criteria for a tragedy as *Harvey* meets all traits for comedy. (Encourage students to refer to the chart on page 275 in *The Stage and the School* for further details regarding differences between comedy and tragedy.

2 Point Rubric

- 2 students must have compared and contrasted two different works from two different time periods, and utilized the Venn diagram to illustrate their understanding.
- 1 the student compared or contrasted two different works referencing both pieces using a Venn diagram.
- 0 student shows no working knowledge of the question.

Extended Response

4. Defend your response to a drama/theatre event using your own personal drama philosophy. Apply knowledge from the *Alternative Assessment Rubric Project 18* (appendix XX). Include Dramatic Requirements, Technical Requirements, Style, and Presentation in your personal defense statement in reference to a specific drama/theatre event. (GLI- T94A1)

Possible Answer: Student must meet the rubric criteria to receive a passing score on this extended response portion of the assessment. If the student does not meet the competency level required, have him or her redo, revise and edit to competency. Students must write in complete, thoughtful sentences, and apply their own philosophy to the theatre event.

4-Point Rubric

- 4 the student describes their own personal drama philosophy and defends it by applying their understanding of the alternative assessment rubric project 18, as it relates to a dramatic event.
- 3 the student describes and defends their own drama philosophy and relates it to a dramatic event. Also, meets competency according to the rubric attached.
- 2 student states drama philosophy, however it is not defended or supported, below competency criterion met.
- 1 student references philosophy or dramatic event but there is no evidence of any connection between the two.
- 0 student demonstrates no working knowledge of the question.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T91A2 Compare and contrast the principles and elements of a dramatic /theatrical work from various time periods.

Proficient: learner is able to compare and contrast comedy and tragedy from varying time periods.

- The learner compares and contrasts *Romeo and Juliet*, a tragedy and *Harvey*, a comedy. The learner examines and explains the similarities and differences of the two specific works from different time periods.

Emerging: with teacher and peer assistance, the learner is able to identify and categorize the differences between comedy and tragedy in the form of a Venn diagram.

- With assistance, the learner organizes and develops a chart illustrating the differences between *Harvey* and *Romeo and Juliet*.

Advanced: Independently, the learner is able to explain and demonstrate the differences between tragedy and comedy.

- On their own, the learner compiles the information regarding comedy and tragedy, explains the differences, and adapts the criteria to rate other works against *Romeo and Juliet* or *Harvey*.

GLI T93C6 Evaluate variations of universal themes across different time periods and cultures.

Proficient: the learner is able to evaluate and rate the universal theme of *tragedy* from two different culture and time periods.

- the learner is able to evaluate and rate Aristotle's description of tragedy and a modern description by Jean Anouilh's *Antigone*.

Emerging: The learner, with peer and teacher assistance is able to identify and analyze the universal theme of tragedy from two different time periods and cultures.

- With assistance, the learner is able to identify and analyze the theme of tragedy from Aristotle's perspective, and the modern perspective from Jean Anouilh's *Antigone*.

Advanced: Independently, the learner is able to test, challenge and adapt varying perspectives on the universal theme of tragedy.

- Independently, the learner adapts the perspective, or perspectives into an original creation, and is able to defend, and justify having done so.

GLI T94A1 Explain the role of drama/theatre in their lives.

Proficient: the learner is able to analyze a dram theatre event and apply elements into their own life.

- The learner is able to draw connections between the character's plight (Jess in *Street Story*, or a character and script of your choosing) and their own life.

Emerging: With peer and teacher assistance, the learner is able to recognize similarities between a character's life and their own.

- With assistance, the learner is able to engage in class discussions about how various or specific character's lives and plights are similar to their own.

Advanced: Independently, the learner is able to compile data about a character or characters and rate

and explain how the character and their lives are similar, different, and the learner is able to demonstrate their findings with evidence.

- The learner is able to identify how Jess in *Street Story* is struggling with whether or not to return to the gang life, the only life Jess has ever known, or to risk attempting to leave and not making it out alive. The learner is able to make a connection to their own life struggle with their abusive boyfriend of three years. The learner combines the conflicts into a new pattern. For example, the learner recognizes that they may risk uncertainty if they stay with their boyfriend, but they will never realize any dream staying in their fear, just like Jess, afraid to venture out of what she knows. Jess faces death or incarceration if she stays, and possible death if she tries to get out.

GLI T95C3 Describe ways in which drama/theatre can reveal universal concepts with references to specific works.

Proficient:

- student is able to identify and describe the theme in the following specific works: *Romeo and Juliet*, *Harvey*, *Antigone*, *Death of a Salesman*, *Whose Life is it Anyway*, *Arsenic and Old Lace*, *The Importance of Being Earnest*, *She Stoops to Conquer*, *The Wiz*, and *Raisin in the Sun*.

Emerging:

- With teacher and peer assistance the student is able to identify and recognize the theme in *Romeo and Juliet*, *Harvey*, *Antigone*, *Death of a Salesman*, *Whose Life is it Anyway*, *Arsenic and Old Lace*, *The Importance of Being Earnest*, *She Stoops to Conquer*, *The Wiz*, and *Raisin in the Sun*.

Advanced:

- Independently, The student is able to explain and compare the themes from the following works: *Romeo and Juliet*, *Harvey*, *Antigone*, *Death of a Salesman*, *Whose Life is it Anyway*, *Arsenic and Old Lace*, *The Importance of Being Earnest*, *She Stoops to Conquer*, *The Wiz*, and *Raisin in the Sun*.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

Whole group readings of plays, scenes or monologues.

OGT Vocabulary

analyze, compare and contrast, describe, explain, infer, predict, summarize, evaluate, style, multiple choice, short answer, and extended response questioning

Content Vocabulary

tragedy farce, high comedy, melodrama, comedy of manners, play of ideas, aside, satire, conventions, catharsis, fantasy, representational, presentational, comedy, parody, romantic comedy, presentational, low comedy, sentimental comedy, allegory

From text- chapter 6 in *The Stage and the School* text pp. 268-295.

Supplies and text necessary for this lesson

Class set of *The Stage and the School* text, you will need to plan time for yourself well in advance to read and view the scripts if needed prior to showing any clips or presenting any cuttings from the scripts. Peruse through the *The Stage and the School* text pages 161-245, as there are many classic monologues and scenes for women and men. There are duets, and mixed groups scenes as well. (Check out the following films/video clips in advance with *The Columbus Metropolitan Library* (as most of these titles are available through them, others are found at *Blockbuster* or *Hollywood Video* stores. These titles are approved by the district, as long as a modern new release does not carry an R rating. These are suggestions; please use the teacher's guide for other film titles)

- *Death of a Salesman* (tragedy)
- *A Streetcar Named Desire* (tragedy)
- *Harvey* (comedy)
- *The Importance of Being Earnest* (high comedy)
- *Waiting for Godot* (farce),
- *The Boyfriend* (burlesque)
- *Space balls* (parody)
- *Three Stooges* (low comedy)
- *Best of Saturday Night Live* (Satire)
- *The Wiz* (fantasy)
- *Brigadoon* (romantic comedy)
- *Raisin in the Sun* (Play of Ideas)
- *Glass Menagerie* (psychological drama)
- *The Search for Intelligent Life in the Universe* (Lily Tomlin's monodrama)
- *Laurie Anderson's video performance* (Performance Art)

Before the Lesson

- Show various film clips. Have students jump up and share short cuttings, and allow them time to always improvise the scenes in their own words. See several examples listed under supplies and texts necessary for this lesson. *Romeo and Juliet* is CPS required reading for the 9th grade. You will find a complete version of this play in the 9th grade Language Arts texts. Other scenes are found in the textbook starting on page 161. Read relevant, contemporary scripts first to "hook" as many students as possible. I have used *Monster* by Walter Dean Myers. This is a very powerful novel that is written as a screenplay. *Street Story* by Jackson is a powerful one-act, and online free is Mastrorillo's *Bang Bang You're Dead*. This is a powerful play that

examines gun violence in schools, and the shooter realizes too late, that it was “not a dream, or a video game that he can hit reset and start all over.”

- Encourage the class to read and re-read these scenes at home for homework. Dramas are multi layered, just like our human interaction. They must be analyzed, not “I read it once, and I’m done.” Assign summary writing and journal entries for homework as well. An example would be; Explain in your journal the different conflict in Romeo and Juliet, and support your response with dialogue from the script.
- Tell the class you are going to play a game and it is called “What is the Style?” Have the class take out their Theatre notebooks and begin. (have the DVD or VHS tapes all cued up in advance to make the most of your learning time together) ask the class to write down the title (state it aloud as you begin each clip) and to decide what the style of the play is. (have a list of styles on the overhead or board): comedy, high or low, farce, parody, satire, tragedy, romantic comedy, play of ideas, burlesque, fantasy, monodrama, psychological drama and performance art.

During the Lesson

- Have students infer what the style is they are viewing, tell them to describe what they see, and explain with at least one concrete example why they think a particular film cutting is comedy, tragedy, or a different style and why?
- Have the class compare and contrast the styles with contemporary realism (check for prior knowledge) ask for modern examples of contemporary / modern? Real? Ex: *Finding Forrester*, or *Holes* by Sachar Read daily from the text pages. 268-294. Read the sections aloud or have the students read in pairs or small groups. Read the section that coincides with the clips for the day. For example, if you are studying tragedy Monday and Tuesday, then you would read the sections on the theories behind tragedy 9 pages 270-275, and stop. Discuss the readings, use the film or scene cuttings to support your findings and continue through Varieties of Drama (chapter 6) in this way. You may also choose to break up this lesson into two different units, as it can be easily adapted to meet your particular classes’ needs.

After the Lesson:

- Revisit the Focus questions on page 269. Read and ask the class as a whole to check for understanding, Play “What is the Style?” with different film clips as a way to review. Play an improvisation game where the class (as audience) chooses a style and offers the opening line. The actors onstage need to be to sharing the scene in the style of. a great fun way to introduce acting styles, spend time with the class investigating theatre trends on Broadway. View a Shakespearean play of your choice, (pp. 309-314) discuss and have the students write their own test questions, collect, and choose the best questions for a test, Visit an American Theatre. (pages 321-325) The Palace and the Ohio Theatres offer free tours through the year, and the www.Broadwayacrossamerica.com Program offers group discounts for shows.
- Class will complete the chapter review on page 326 in the text. Give the Chapter 6 Vocabulary Test from the Teacher Resource Binder. The complete vocabulary list is not listed above. See the text page 269 for the complete list.

RETEACH

- For any student having difficulty, ask the student what they are interested in personally. Help that student or group of students decide on a play that they are willing to thoroughly investigate. Have them take the play home to read, and journal about.
- Have the student view the film version (if available) and model the Venn diagram to

demonstrate comparing and contrasting the two. Once the student is able to apply and construct the knowledge, have them re read various scene cuttings of plays from different styles, and compare and contrast those. For example (comedy and play of ideas).

EXTENSIONS

- Search the web under www.broadway.com for the latest information, pictures, and reviews.
- Have students write an essay on their favorite style and describe why they chose it.
- Have them read a review and write their own NYC review.
- Display student work in the hall bulletin. (HS kids love that, just like the younger students, and it promotes reading!

INTERDISCIPLINARY CONNECTIONS

- Tragic Greek Myths, History research project (Renaissance through today)
- write a contemporary Shakespearean play (www.scholastic.com) has a great playwriting unit
- choose one of Aesop's fables and use it as a basis for your own Morality Play (hold a class discussion to see what the needs of the school or particular class may be, have the class create new ways to resolve conflicts, hold auditions, cast and direct a student production).



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 3	Lesson	TIME RANGE	GRADING PERIOD 3
9	Introduction to Improvisation	Improvisation	5-6 days	

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.
 - A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage

GRADE LEVEL INDICATORS

- T91A1 Explain why one style of performance is more appropriate to a given story or message than another style

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.
 - A. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.

GRADE LEVEL INDICATORS

OHIO STANDARD and BENCHMARK

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.
 - A. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.

GRADE LEVEL INDICATORS

T93A1 Use accurate terminology in dramatic/theatrical activities.

OHIO STANDARD and BENCHMARK

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophy and significance of drama/theatre in their lives.

A.

GRADE LEVEL INDICATORS

T94A1 Explain the role of drama/theatre in their lives.

OHIO STANDARD AND BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

B. Synthesize the relationship between concepts and skills used in drama/theatre with other curricular subjects/life skill connections.

GRADE LEVEL INDICATORS

T95B2 Apply dramatic/theatrical skills in other academic content areas.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. All of the following are examples of reminders for successful improvisation *except* which letter: A, B, C, or D? **GLI T93A1**

- A. Speak loudly enough to be heard throughout the theater or auditorium.
- B. Move about freely. Try not to stand beside other characters all the time.
- C. Stay in character some of the time, listening and speaking as your character would in some situations.
- D. Move about freely, and do not hide behind furniture or people.

Answer: C you stay in character ALL of the time, not some of the time.

2. When applying the improv skills of relaxing, focusing, concentrating, thinking in the moment, listening, and saying, “yes” to your partner, one would most likely use these skills in which situation: _____ . **GLI T91A1**

- A. Commencement speech
- B. college auditions
- C. on “Whose line is it Anyway?”
- D. casual conversation

Answer: C. the improve-based program “Whose Line is it Anyway” (*if possible share edited episodes of this television program with your classes, and point out how the professionals use the skills mentioned.*)

Short Answer

3. What is improvisation and the “illusion of the first time”? Explain how improv skills can be used in other content areas or in a real-life situation? Provide examples from class discussion or solo/duet exercises. **GLI T95B2**

Possible Answers:

- Improv is the portrayal of a character or a scene without rehearsal or preparation
- Creating characters or situations “off the top of your head” (using your imagination)
- Improv skills can be used to tell or retell a story from literature or history
- Improv skills can be used to improve memory, strengthening of the senses
- In a real-life situation, improvisation can boost confidence and self-esteem

2 Point Rubric

- 2 The response provides a detailed description of improvisation and offers two examples of how improv skills can be used in other academic areas, or in life.
- 1 The response defines improvisation, and cites one example of its application in an area.
- 0 The response shows no understanding of the task.

Extended Response

4. What would you cite to defend the following statement about improvisation? **GLI T94A1**

“Improvisation is playing for real. To be successful you must be in the moment, find your motivation,

create a character, let your imagination run wild, and respond to your fellow actors.”

An excerpt from *Break A Leg* By Lisa Friedman

Possible Answers:

- Classroom exercises
- Checking classroom notes/and or data from the theatre notebook
- Text references (the do’s and don’ts of improv from the Stage in School text ch.2)
- The explaining of the importance of listening and responding to fellow actors, using the imagination

4 Point Rubric

- 4 The response provides a detailed explanation/interpretation of each part of the quote above with examples.
- 3 The response provides an explanation of at least four of the above-mentioned examples with at least three cites of reference to support the statements.
- 2 The response explains at least three parts of the quote above with at least two supporting details.
- 1 The response explains two parts of the quote with one example to support.
- 0 No understanding of the extended response question is expressed.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T93A1: Use accurate terminology in dramatic/theatrical activities.

Proficient: Students demonstrates understanding of all of the key terms for the improv unit

- Student is able to compare/contrast character centered and situation centered scenes

Emerging: With teacher or peer assistance, student is able to define or retell the meaning of the content vocabulary.

- Student is able to describe word meanings by referring to notes, overhead, or with teacher prompting

Advanced: Independently, student is able to define content vocabulary and able to apply knowledge to scripted and real-life situations or scenarios.

- Independently, student creates improvisations, and is able to apply the meaning of the words into spur of the moment scenarios/situations

GLI T95B2 Apply dramatic/theatrical skills in other academic content areas.

Proficient: Student examines and identifies how the ability to think on their feet, and listen effectively in the moment are useful skills.

- In language arts, social studies, or another content area the learner is able to provide at least one example of how improv skills would be utilized in the respective area.

Emerging: With teacher and peer assistance, student is able to demonstrate and/or illustrate their understanding of the specific skills and is able to apply them across the curriculum.

- In partner, or group improvisation the learner shows understanding of the skills through speaking, reading, writing, listening, and performance.

Advanced: Independently, the learner explains, evaluates, and rates the improv skills as they are integrated into various content areas and in real life scenarios.

- The learner interprets and deduces why the various skills of listening, staying in the moment, and saying, “yes” to your partner are valuable. The learner is able to synthesize and create in other areas, and real-life scenarios.

GLI T91A1 Explain why one style of performance is more appropriate to a given story or message than another style.

Proficient: then student is able to defend their position as to how improv skills are used in various real-life situations and in other content areas.

- The student applies knowledge of improv in a scene, speech, and off the “cuff” scenario

Emerging: With teacher and peer assistance, the learner is able to show the difference between theatrical styles, and use a skill from improvisation in that story or message.

- The student recalls facts, terms, and basic concepts regarding improvisation and the skill application

Advanced: The learner is able to present and defend opinions by making judgments about info, ideas, and quality of work based on a set of criteria.

- The learner evaluates and rates/recommends one group or students work as exemplary or unsatisfactory using rubric (see Appendix A-143 for The Alternate Assessment Rubric).

GLI-T94A1 Explain the role of drama/theatre in their lives

Proficient: Student can explain the role of drama/theatre in their lives.

- Student recognizes that dram/theatre plays a role in their lives and can draw connections between drama/theatre and life situations.

Emerging: With peer and teacher assistance, student can explain the role of drama/theatre in their lives.

- With peer and teacher assistance student can recognize that drama/theatre plays a vast role and can draw connections between theater and their life/real-life situations.

Advanced: Independently, student explains and demonstrates the role of drama/theater in their lives.

- Student assesses, judges, and evaluates the role of the arts in their lives, supporting the interconnectedness with examples.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary:

describe, explain, assess, summarize, infer, mood, tone, evaluate, construct meaning, characterization, setting, theme, viewpoint, rubric

Content Vocabulary:

improvisation, spontaneity, scene-stealing, character centered approach, motivated sequence “illusion of the first time”, characterization, internal/external

From text- The Stage and the School chapter one pages 7-23

Resources Needed for lesson:

class set or copies of improvisation chapter from textbook *The Stage and the School*, class set of writing utensils; each student will need his or her theatre notebook. *(There are several ways to organize the notebooks. Some teachers leave it up to the student to provide, and bring daily. Others provide and keep the notebooks in the room for consistent accessibility. See what works best for your classes.)* You will need a space conducive to movement. If your class is full, see about using the gym, or auditorium. Often if you remove desks and use tables in your room, it is easier to stack the tables when you are engaging in a whole class activity.

Before the Lesson:

- Read the Framework on page 4 in the teacher’s manual of *The Stage and the School* text, and share the Latin meaning of the word *Improvise* with the class. Read (in advance) and on Day I guide class through the motivating activity (p. 5). (Pages 6-11 in the teacher’s manual provide clear direction but feel free to adapt these exercises to the needs of your individual class). The Motivating Activity on page 5 of the teacher’s manual allows students the opportunity to witness the difference between observing and improvisation.
- Count students off in to 4 or 5 groups of 4 and pass out the key vocabulary words from the list above on half sheets or large index cards.
- Assign each group to define 2 or 3 words. Assign a director, leader, recorder, and facilitator. Give a time limit and keep the pace moving, call time and have the group leader share the findings, and continue around the room. Tell all students they are responsible for all vocabulary meanings and have someone record definitions on the board. Give the class time to record the definitions in their theatre notebooks.
- Write the word *Improv* on the board, and create a web from the students (everything they know or think they know about improvisation) Model what improv is, as teacher in role (see “Some Basic Rules for Improvisation” in *The Stage and the School* Teacher Resource Binder). Have a student or small group prepped before class to model what improv is for the whole group. Explain that improv is one of the foundations of theatre, interpretation, and emphasize creativity and an active imagination. Stress to the class, that peers will laugh along WITH you, but never AT you. Stress that supporting each other is KEY and that put downs and insults *WILL NOT BE TOLERATED*. In the case of disruptive behavior follow through consistently with your discipline plan, such “issues” should be resolved very quickly and the others are able to begin to trust you and the drama process.
* *Begin with low risk (large) groups, then move to medium risk (small groups or partners) and finally, high risk (solo).*

During the Lesson:

- Offer points for class participation. Select a number you see fit, (you can have a student record the points on the board or in your book) and then medium risk with small groups, partners, and then solo activities. Students tend to feel more comfortable in larger groups and then once they feel secure will engage in higher risk activities. Create an exit pass rubric, (see end of this lesson for example) checklist, or extended response question for the lesson that day for students who are observers, so all students are engaged in the learning process offer points for the exit pass to be turned in upon the students exiting the classroom. You can also reverse the exit pass and create an entrance pass. (Create a question or a question for the moment the student enters to engage them immediately in the class. The question can be review or a concept reinforcement/into or brainstorming tool.
- Stress spontaneity and the importance of staying in character, read the illusion of the first time on p. 7 in *The Stage and the School*. Have group engagement with Exercise 2 “The Machine” on p. 10
- Be sure to always read ANY exercise in advance to the class time, and your class numbers will vary day to day, and it is always helpful to be very familiar with the material, and what we call Plan B (our emergency lesson plan) When introducing improv or acting, it is helpful to plan as structured as possible, while having a text-based “plan B” lesson on hand. (This is especially helpful in those instances when another teacher needs to cover your class.) See Appendix pp. A-159 through A-174 for “Emergency Lessons.”
- When side coaching students, (talking to them as they work) avoid judgment based comments (good/great). Be specific as it relates to the task at hand. For Example, “I see how specific that choice was, or I really believed you were in that situation.”
- Some group improvisations are found on p. 17 in *The Stage and the School*, choose #2. Introduce mood, tone and theme at this time. Define these words whole group and then discuss how these relate to the machine exercise and exercise 2 just explored in class. Next, a great group improv is “Party quirks.” Choose one student to be the host, and have them go into the hallway. The audience then helps 4 or 5 guests decide who they are and their “quirk” For example, A famous rapper who is also a kleptomaniac, or a model who has narcolepsy. Once the host uncovers the identity of each guest (the host asks questions of each guest) the audience claps to let show the host’s guess is correct. The host wins when all guests are gone. There are many improv books available online or at the Columbus Metropolitan Library. also see pp. 10-11 in *The Stage and the School Teacher’s Manual*. Barnes and Noble and the CPS Arts Resource center are good resources.
- Review “Improv dos and don’ts” on p. 16 of *The Stage and the School* text, also characterization, p. 14, the importance of each character being well rounded, and grounded in reality.
- Next, explore medium risk activities on pages 10, 2 high-risk solo activities are found on page 14, 1-3, 15, 19, and 20 in the text.

After the Lesson:

- In their theatre notebooks, have the students complete *The Stage and the School* chapter review page 22. Have students complete the vocabulary quiz and review answers in class the following day. (The vocabulary test is found in *The Stage and The School Teacher Resource Binder*.)
- View and edit any old re runs of *Whose Line is It Anyway*, share with class, and have students attempt some of the ore advanced improvs from the show. For example, Props, the News report, Dating Game, Be your Hands, or singing improvs with or with our keyboard.
- Hold a class discussion about what worked, what was a struggle, and why? Create a class evaluation to be completed by the class at the end of each unit for your own records of what

worked well, and where to reflect/revise in the future.

Reteach:

- For students having difficulty with improvisation, formulate a group and model for them the improv of “Tall Tales.” This is a game that is played by a group of 4-6 standing in a circle and creating a story from scratch. Model this with the students. Create a story one phrase at a time, and then a word at a time. One person shares at a time. Often these are silly, fun improv starters, and can lead to a more advanced “acting” out of the storylines.
- Another great reteach or extension is the game “Typewriter:” Have a student at an old typewriter, (keyboard) or just pantomime one. The “author” narrates the story and the others “act” it out. Start with one or two actors at a time and have the author bring in the other characters one at a time. You can model the suspense and the pacing as the first author.

EXTENSIONS

- Have a student or small group write an improvisation on paper, one phrase at a time. This story can be written in dialogue format as a script. Have the student or students decide on a theme, conflict, motivated sequencing etc. If a group, have the recorder write an outline, and the facilitator type on day 2/3. The director can offer stage direction, and the facilitator is responsible for props/costume management. The leader shares the product presentation with the class. Share for points. Have students research the history of improv and find as many improv activities as they can. The Independent Activities on page 23 of the text are good extensions.
- Master – Spaulding Gray, Uncommon video at 1-800-342-3342
- Search web for Improv Across America, or The Improv Page

INTERDISCIPLINARY CONNECTIONS

- **Art/Music:** choose a piece of music or a piece of artwork and interpret the mood, tone, characterization, or theme based on inferences and predictions, and analysis.
- **Physical Education:** create teams and time the activities for points, stress importance of cooperation, teamwork, pacing, and supporting your team, good sportsmanship.
- **Reading/Language Arts:** publish your scripts or create a poster to advertise an improv show.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 4	Lesson	TIME RANGE	GRADING PERIOD 3
9	Pantomime and Movement	The Art of Silence	9-12 day	

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.
 - A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.

T91A1 Explain why one style of performance is more appropriate to a given story or message than another style

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.
 - A. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character

GRADE LEVEL INDICATORS

- T92A2 Manipulate vocal qualities, posture, movement. and language to express a variety of characters.

OHIO STANDARD and BENCHMARK

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.
 - A. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.
 - C. Evaluate dramatic/theatrical works using appropriate criteria.

GRADE LEVEL INDICATORS

- | | |
|-------|--|
| T93A1 | Use accurate terminology in dramatic/theatrical activities. |
| T93C4 | Explain the changes that occur as a result of self-evaluation as an artist or audience member. |
| T93C6 | Evaluate the themes across different time periods and cultures. |

OHIO STANDARD AND BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

C.

GRADE LEVEL INDICATOR

- | | |
|-------|---|
| T95C3 | Describe ways in which drama/theatre can reveal universal concepts with references to specific works. |
|-------|---|

PRE-ASSESSMENT ITEMS

Multiple Choice

1. Who said, “Even though I was gifted, I was surprised at rehearsals to find how I had to learn technique?” **GLI T95C3**
- A. Marcel Marceau
 - B. Yul Brenner
 - C. Charlie Chaplin
 - D. Emmett Kelly

Answer: C. Charlie Chaplin

Multiple Choice

2. Pantomime is **GLI T93A1**
- A. based on objects
 - B. based on human behavior
 - C. filled with dialogue
 - D. a new art form

Answer: B. based on human behavior

Multiple Choice

3. The main goal of pantomime is the exact pan to of a specific action, and the main goal in mime is the expression of which of the following? **GLI-T91A1**
- A. the action too
 - B. no sound
 - C. the expression of reality
 - D. the expression of an idea or theme

Answer. D. The expression of an idea or theme is the main goal in mime.

Short Answer

4. Describe in detail at least three different characters from a film, TV, or your real – life. Use examples from their posture, movement, and language to express the essence of who these characters are. Use details, and “pretend” your audience (me) does not know these characters at all. **GLI T92A2**

2 Point Rubric

- 2 The response provides a detailed description of three characters and offers examples of how their posture, language and movement create who they are.
- 1 The response describes one or two characters in detail, using specific references to posture, language and movement.
- 0 The response shows no understanding of the task.

Short Answer

5. Explain the changes that occur as a result of self-evaluation as an artist. Evaluate one of your class exercises in a free write journal entry (a writing time with no time limit or grammatical/punctuation

concerns or restrictions (in draft 1) just “empty your brain” on the blank page. Address in the writing the specifics of the exercise, how you were or were not able to relax as an actor, your focus, concentration, commitment to the task, and the emotion or emotions stirred as a result of your exercise(s). **GLI-T93C4**

Answers: should address several areas of self-reflection, and the entry should express an honest, thoughtful assessment. The scoring 0-2 will depend on the individual teacher, and the individual student’s ability to write independently with the given prompt.

Extended Response

6. Write the following themes on the board, or overhead: justice, peace, love, war, tolerance, hatred, forgiveness. After the class has re-created a historical event (not limited to the signing of the Declaration of Independence, (p. 61 in *The Stage and the School*). Have the class write an evaluation of the variations of these universal themes across time periods and cultures. **GLI T93C6**

Answer should provide reference to names, dates, and basic plot breakdown of the event and the variations of these universal themes across history. Any reference to how these people, cultures, places, and or themes change over time, or any comparison and contrast is acceptable.

4 point rubric

- 4 The response provides plausible explanation and at least all of the themes listed are addressed in the description of the re enactment.
- 3 The response provides plausible explanation for the different themes (at least 5 or 6 themes are addressed across various time periods and/or cultures.
- 2 The response provides plausible explanation for 3-4 themes across various time periods or cultures.
- 1 The response provides 1-2 themes across various time periods or cultures.
- 0 The response provides no understanding of the themes or the themes across time periods or cultures.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T91A1 Explain why one style of performance is more appropriate to a given story or message than another style

Proficient: Student makes distinctions and inferences regarding style and performance.

- Student compares and contrasts mime and pantomime, explaining how the styles of art are similar and different.

Emerging: With peer and teacher assistance, the learner makes distinctions and inferences regarding style and performance in terms of movement as an art form.

- With assistance, the learner compares and contrasts mime and pantomime, and is able to explain why one is used and not the other in a specific performance.

Advanced: Independently, the learner justifies why one style of performance is more appropriate to a given story or message than another.

- The student evaluates and assesses the effectiveness of a particular mime or pantomime, or a particular artist, and is able to determine the effectiveness of their performance based on a set of criteria.

GLI T92A2 Manipulate vocal qualities, posture, movement, and language to express a variety of characters.

Proficient: the learner is able to make use of their body and voice as an instrument, developing their posture, movement, and utilizing language to express a variety of characters.

- In class exercises, the learner is willing, applies, and constructs information in a different way. The learner combines text, data, modeling, and their own experience to create.

Emerging: with peer and teacher assistance, the learner is able to explore and discover their posture, movement ability, and uses language to express a variety of characters.

- With assistance, the learner engages in class discussion and exercises to exhibit memory of previously learned material. The learner is able to demonstrate understanding of the facts and ideas relating to movement, and language.

Advanced: Independently, The student is able to compile the information regarding vocal qualities, movement, and language to express a variety of characters in a new pattern or situation. The learner is able to create beyond the confines of the particular exercise, and defends opinions or judgments regarding ideas and or quality of work.

- The learner creates own characters or new exercise applying, and evaluating the vocal qualities, movement, and language of that actor and or character.

GLI T93A1 Use accurate terminology in dramatic/theatrical activities.

Proficient: Student can define all terms and apply the meaning regarding movement. (See content vocab list for unit) Student can make inferences and find evidence that the movement is expressing and idea or emotion.

- Student is able to demonstrate the meaning of isolation, rotation and inclination.

	<p>Emerging: with teacher and peer assistance, the learner is able to translate and interpret the content vocabulary and key concepts in the movement unit.</p> <ul style="list-style-type: none"> • With assistance the student is able to illustrate the meaning of gesture, isolation, rotation, and inclination. <p>Advanced: Independently, the learner is able to test, change and adapt the content vocab and key principles of movement in a different way, to synthesize or evaluate based on criteria.</p> <ul style="list-style-type: none"> • The learner understands and uses the techniques in movement to problem solve, and/or create an original movement piece.
GLI T93C4	<p>Explain the changes that occur as a result of self-evaluation as an artist or audience member.</p> <p>Proficient: The learner is able to explain how or why a movement piece was or was not effective in expressing a concept or emotion based on their understanding of the principles of mime and pantomime.</p> <ul style="list-style-type: none"> • Upon viewing various movement artist works, such as Marcel Marceau, or Charlie Chaplin, the learner explains the changes that occur in the artists, character or within themselves, as a result of the movement piece. <p>Emerging: with peer and teacher assistance, the learner is able to explain his or her understanding of the facts, concepts, and principles of movement, and the change that occurs in the artist, actor, or in himself or herself as a result of the movement piece.</p> <ul style="list-style-type: none"> • Upon viewing various movement artists, with peer and teacher assistance, the learner is able to explain the changes that occur in the artist, actor, or themselves as a result of viewing the movement piece. <p>Advanced: Independently, the learner is able to invent a self- or audience evaluation, and express and assess the changes that occurred as a result of the self, and/or audience evaluation.</p> <ul style="list-style-type: none"> • The learner self evaluates the changes post performance as the artist, or the audience member. The learners judges and proposes alternatives, and solutions.
GLI T93 C6	<p>Evaluate the themes across different time periods and cultures.</p> <p>Proficient: Learner is able to judge, measure, and compare/contrast various movement pieces.</p> <ul style="list-style-type: none"> • Learner evaluates the work of several classmates or groups, and compares the work to various artists. <p>Emerging: with peer and teacher assistance, the learner is able to categorize, interpret and assess specific themes (love, death, justice, peace) across various cultures and time periods.</p> <ul style="list-style-type: none"> • With assistance, the learner presents and defends opinions regarding the effectiveness of a particular theme expressed in a class exercise. <p>Advanced: Independently, the learner interprets, disproves, and criticizes a particular work and its effectiveness in expressing a theme.</p> <ul style="list-style-type: none"> • The learner critiques a high profile artist, or a small groups work. Learner is able to defend their position based on a set of criteria.
GLI T95C3	<p>Describe ways in which drama/theatre can reveal universal concepts with references to specific works.</p>

Proficient: the learner is able to identify the reasons why pantomime is an important part of basic training for an actor, because of the use of gesture, facial expression, and movement.

- The learner constructs meaning from great masters of the art such as Charlie Chaplin or Marcel Marceau.

Emerging: with peer and teacher assistance, the learner is able to give descriptions and state the main reasons why pantomime is an important part of the basic training for an actor, because of the use of gesture, facial expression, and movement.

- With assistance, the learner applies their knowledge of gesture, facial expression, and movement to construct meaning from one of the great masters works. (See artist listed above)

Advanced: Independently, the learner imagines various ways in which drama/theatre can reveal universal concepts with references to specific works.

- The learner creates an original work and defends the concept revealed, or the learner presents and defends opinions by making judgments about specific works.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary

theme, evaluates, applies, defends, opinions, invent, assessment, inference, style, judgment, determine, compare and contrast, characterization, rubric, setting, viewpoint, sensory details

Content Vocabulary

pantomime, nonverbal communication, cross gesture, gesture, kinesthesia, mime, inclination, rotation, isolation technique, relaxation, expression, posture, concept, principle

From text- these words were taken from *The Stage and the School* text chapter 2, pp. 24-61.

Resources and tools needed

A class set *The Stage and the School* textbooks, a space to work and explore movement. Each student will need a theatre notebook for journal entries and reflections. There are many references for film and video clips in the teacher's manual of the text. The Columbus Metropolitan Library also has a good selection.

Before the Lesson:

- Read "Framework" in the teacher's manual on page 12; share with the class the history of acting: Acting began centuries ago, in villages, when warriors and hunters returned to their villages and used their bodies and faces to retell their adventures. Modern drama includes pantomime and mime, and many think these are interchangeable, yet they are not. Read from page 12 to the class to go into more depth with this historical background. Complete the Motivating Activity on page 13 in the teacher's manual. This activity allows the students to discover the importance of non-verbal communication, and to brainstorm examples they use daily.
- Greet the students at the door in a mustache or Japanese dress. (Often at the start of a new unit in theatre, many teachers will wear a hat, scarf, wig, or carry a fun prop, "in character" as a motivational set. Doing these things is a great conversation starter. Imagine you are at the door dressed as knights from the middle ages. Show a brief clip of one of the greats of movement, Marcel Marceau, or Charlie Chaplin and lead a class discussion about the style, a brief history of the art form, and why mime is such an important foundation for acting. For an interesting brief FYI read aloud FYI from page 17 in the teacher's manual. Mention that relaxation is key, and that most of human communication is non-verbal.

During the Lesson:

- What can you do to **relax**? Read aloud from *The Stage and the School* text on pages 26-28,
- Next, reinforce the importance of note taking while you read, and highlight the important concepts. For example,
 - ✓ What are the basic **principles of pantomime**?
 - ✓ How do you **gesture** onstage?
 - ✓ What are the differences between **panto** and **mime**?
- Have the students stand and create some personal space, if necessary in advance seek out the gym or auditorium space if available. Begin the relaxation exercises on page 28 #1-15, you can begin these exercises when they are at their desk, and also you can begin whole group with a

visualization story. Have them close their eyes, and imagine they are melting, like an iceberg. Take your time.

- Review the concepts covered, (relaxation, breathing, intro to panto) and have student complete an Exit/entrance pass upon their exiting/entering the room.
- Ask them to describe in detail three things they learned today in complete sentences. Here is an example:

Name _____ Period _____

Today in class I learned that Pantomime is the Silent Art form, and that relaxation is the key to all movement, and the foundation of any acting. I learned that non-verbal communication is the main way we communicate, and that an actor through their use of gesture, facial expression and movement portrays the character.

3 point Rubric

- 3 student has at least three examples of their learning/reflection from class and the thoughts are complete and in complete sentences.
- 2 student has only 2 examples from class in a complete sentence.
- 1 student provides 1 example from class in complete sentence.
- 0 no examples from class are provided.

- Day three: Read and “walk” the class through your edited version of the relaxation technique from *Drama Guidelines* by Cecily O’Neill (available from the CPS Arts Resource Center). Pp. 53-57 provide many relaxation activities, and games that are designed to “free the silly” and build trust with your students. Use the games as needed. For example, a few of them you may want to use during Improvisation or the introduction of acting. (See “Relaxation Exercises” in *The Stage and the School Teacher Resource Binder*.)
- Day four- introduce walking, falling, crosses on stage, and begin by modeling what you are comfortable modeling for the kids. This is also a great opportunity to plan to bring in a guest artist from the community, local college, or through the Greater Columbus Arts Council Artists in Schools Program.
- Read **popcorn style** (randomly by “popcorn” calling out names of students, or they call each other’s names out) so all stay engaged and on task. Read pp. 29-34 in *The Stage and the School* text, and guide class through exercises on pp. 30, 31, and 34.
- Upon completion of the exercises, recap with the class and check for understanding by assigning a journal entry in their theatre notebooks. Have class write about habits to avoid when moving, how they felt “up on their feet”, and how an artist’s body is used to express emotion, concepts, and universal themes. Students need to reflect and express how they feel about the process of relaxation, and the basic principles of movement. Encourage all, by comments like, “we are all in different spaces within our minds and bodies, and we respect ourselves and others.”
- Day five Read pp. 34-40, or assign it on day four for homework. Review vocabulary in a game format. Have recorder record points on the board and quickly divide the class into 2 teams. Give definitions and have team buzz with the word. (It is amazing how even high school students love to keep the pace moving and they love a sense of play too!) Review the words: pantomime, main idea, concept, theme, gesture, master gesture, principles, body language, inclination, rotation, isolation, cross, mime, kinethesis, and non-verbal communication.

- Select 2 of the 4 exercises on page 41 (*The Stage and the School*) and introduce objects p. 41, spend the rest of class focusing on objects and object manipulation. Exercise 1-7 pg. 43 in *The Stage and the School*.
- Days six-nine, Focus on applying skills of rotation, isolation, and concentration. The breath and relaxation are key. Some suggestions to guide class through this occur on
 - ✓ p. 46 Imaginary People
 - ✓ p. 47 Real Activities
 - ✓ p. 48 Real Person
 - ✓ p. 49 Group Pantos
 - ✓ p. 50 Application activity 1 and 2
 - ✓ pp. 51-59 Mime
 - ✓ p. 52 Compare chart
 - ✓ Exit Pass (use model given earlier in unit)
 - ✓ Extended response question (Compare an artist who has practiced for years to a beginning artist).

After the lesson:

- Apply skills pp. 54-55, rope pull, and ladder climb. Stairs. Review and revisit how coordination and control are necessary, and how flexibility, control, coordination, and concentration are important life skills to have. Rotate and isolate p. 58 and Activity 1-7 p. 59.
- Chapter Review pp. 60-61. Chapter 2 Vocabulary Test, *The Stage and the School* Teacher Resource Binder.

RETEACH

- For students having difficulty encourage them to participate in a large group.
- Offer low risk activities before moving on if a large percentage of the class is reluctant to move. See *Art in Action* teacher manual (Columbus Public Schools Arts Resource Center)

EXTENSIONS

- Page 61 Independent Activities or the cooperative learning activity in *The Stage and the School* text.
- Encourage an interested group to share a panto or a mime performance at the school assembly, or rehearse to perform at one of the nearby elementary or middle schools.
- Internet: The World of Mime Theatre at www.mime.info
- Broadway/5222, Le Centre du Silence at www.indranet.com/lcds.html
- Video: *Art of Buster Keaton* at 1-800-733-2232
- Cirque du Soleil
- Isadora Duncan, at 1-800-733-2232
- *Pantomime, The Language of the Heart*, Chicago IL

INTERDISCIPLINARY CONNECTIONS

- **Physical Education:** movement, cooperation, team building skill, concentration, focus, relaxation, knowledge regarding the human body, expression, stage combat.
- **History:** History of silent film, art form of movement, The Japanese Kabuki Theatre.

- **Life skills:** confidence building, cooperation, coordination, control, focus, communication, self-expression.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 5	LESSON	TIME RANGE	GRADING PERIOD 3
9	Voice and Diction	Compelling Performance	7-8 days	

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.

- A. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.

GRADE LEVEL INDICATORS

- T92A1 Distinguish between the voice used in life situations and the voice used in performance situations.
- T92A2 Manipulate vocal qualities, posture, movement and language to express a variety of ways.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

- C. Evaluate dramatic/theatrical works using appropriate criteria.

GRADE LEVEL INDICATOR

- T93C4 Explain the changes that occur as a result of self-evaluation as an artist or audience member.

OHIO STANDARD and BENCHMARKS

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.

- C. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.

Respect diverse opinions regarding drama/theatre preferences.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

D. Engage in activities that lead to continued involvement in theatre.

GRADE LEVEL INDICATORS

T95D5 Describe the established standards of the theatre profession.

PRE-ASSESSMENT

Multiple Choice

1. To develop a more effective voice, which of the following is absolutely needed? **GLI T95D5**

- A. Loud volume
- B. Bad posture
- C. A relaxed body and voice
- D. Improper breathing

Answer is C. A relaxed body and voice

2. _____, which is created by resonance and the formation of vowel sounds by the voice organs, is unique to the individual. **GLI T92A1**

- A. volume
- B. inflection
- C. diction
- D. pronunciation
- E. quality

Answer is E. quality

Short Answer

3. Describe how you plan to use your posture and movement to enhance the interpretation. **GLI T92A2**

Possible Answers include: the various ways one can manipulate one's voice to create effects. For example, the use of rate, tone, volume, pitch, inflection, pronunciation and character choices. Part 2 should include the use of a relaxed body to express the essence of the character.

2-point rubric

- 2 points if student addresses at least three ways they plan to use the voice, with a detailed support statement in complete sentences.
- 1 point if only two or less examples are noted and no reference to Part 2 of the question is noted.
- 0 if student shows no understanding of the question asked.

Extended Response

4. Explain the changes that occur as a result of self-evaluation as an artist or audience member. **GLI T93C4**

Possible Answers include: the student explaining their own experience or the analysis and evaluation of their own piece selected and the changes that occurred from the initial selection, through the rehearsal process up to and including the final presentation. The use and reference to any of the sample voice and diction rubrics are appropriate (see appendix for examples)

4-point rubric

- 4 points if the student clearly and concisely in complete sentences addresses the pre and post performance and clearly explains the changes as a result of self or peer evaluation as an artist or audience member. The student needs to address at least three differences that occurred or

did not occur and support their statements.

- 3 points if the student clearly in complete sentences addresses the pre and post performance with at least 2 examples cites in complete sentences.
- 2 points if the student addresses clearly at least one example pre and post performance.
- 1 point if the student addresses in a complete sentence a pre OR post performance element but no clear comparison is noted.
- 0 if student shows no understanding of the question.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T92A1 Distinguish between the voice used in life situations and the voice used in performance situations.

Proficient: learner is able to distinguish between the voice used in real life situations and the voice used in performance situations.

- Learner is able draw inferences when exposed to voice recordings (or teacher's modeled voice) and identify whether the voice is conversational or being used in a drama theatre setting.

Emerging: with teacher and peer assistance, the learner is able to recognize and categorize the voice used in life situations and the voice used in a drama theater setting.

- With assistance the learner is able to recognize and evaluate in a class discussion situation the different way the voice is used.

Advanced: Independently, the learner is able to distinguish the voice used in real life and can justify why one style is more appropriate than another for it's use.

- The learner is able to create and change their voice for various uses and or clearly direct another artist to change and / or adapt the voice to meet the needs of the situation or character.

GLI T92A2 Manipulate vocal qualities, posture, movement and language to express a variety of ways

Proficient: the learner is able to Manipulate vocal qualities, posture, movement and language to express a variety of ways.

- The learner uses the voice to express understanding of the key elements, such as rate, tone, pitch, volume, diction, pronunciation and inflection, and their movements and or posture

Emerging: With assistance, the learner is able to manipulate vocal qualities, posture, movement and language to express a variety of ways.

- With assistance the learner is able to manipulate vocal qualities, movement and posture.

Advanced: Independently, the learner is able to manipulate vocal qualities, posture, movement and language to express a variety of ways.

- The learner on their own can create, change and adapt their voice, movement and posture to reflect a variety of expressions and characters.

GLI. T93C4 Explain the changes that occur as a result of self-evaluation as an artist or audience member.

Proficient: the learner is able to explain the changes that occur as a result of self-evaluation as an artist or audience member.

- Through class discussion and journaling, the learner is able to explain changes that occur as an artist and or audience member.

Emerging: with assistance the learner is able to explain the changes that occur as a result of self-evaluation as an artist or audience member.

- With assistance, the learner is able to engage in and illustrate changes that occur as an artist or audience member.

Advanced: Independently, the learner is able to explain the changes that occur as a result of self-evaluation as an artist or audience member.

- The learner is able to explain, rate, and justify changes that occur as an artist or audience member.

GLI T95D5 Describe the established standards of the theatre profession.

Proficient: the learner can describe the established standards of the theatre profession.

- The learner applies and constructs knowledge of established theatre standards with specific reference to voice and diction.

Emerging: with assistance the learner can describe the established standards of the theatre profession

- With assistance, the learner is able to identify, categorize and discuss the established standards of the theatre profession with specific reference to voice and diction.

Advanced: Independently, the learner can describe the established standards of the theatre profession

- Solo, the learner can compile knowledge to dissect, change or test the establish standards of the theatre profession with reference to voice and diction. The learner is able to justify why a specific style is more appropriate than another.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: performance, evaluate, rubric, extended response, short answer, application, analyze, critique, assess, imagine, interpretation, poetry, consonants and sounds, characteristics, characterization, strategies, predict, compare/contrast, explain, summarize, infer, describe, performance verbs

Content Vocabulary: quality, resonance, nasality, pitch, inflection, monotone, volume, rate, diction, schwa, voiceless, voiced, pronunciation

From text- chapter 3 in *The Stage and the School* text

Resources: Journals, auditorium or gym space on day six, copies of the ancillaries found in appendix for unit 5, class set of *The Stage and the School* text, a video clip of scene where *voice* is the focus (for example: Abbott and Costello's "Who's on First?" – an excellent resource for sound material is the media player on classroom computers), pencils, highlighters, copies of voice and diction worksheet questions and rubrics from the appendix 3-5.

Before the Lesson:

- Read the framework (from teacher's guide in *The Stage and the School*) aloud, and share information regarding the importance of understanding the actor's voice as one of their most important tools. Voice and diction are key for success onstage and off.
- Ask for examples of how a clear effective use of the human voice is applicable in real life? Job interviews, dates, customer service, career choices (education, law, sales, acting, singing, business etc.)
- Engage class in the Motivating Activity on page 23 in the teacher's manual.

During the Lesson:

- Explain to class that during this unit they will develop a more effective speaking voice through relaxation, proper breathing, and good posture, they will learn habits of good diction to develop their distinctive voice, and they will use vocal quality, pitch, volume, pause, and rate effectively in interpreting mood, character and meaning.
- List Vocabulary on board or overhead. Have students define words in teams (see improvisation unit) in pairs (structure unit) or independently. Keep it moving, and give time constraints.
- Begin warm up and relaxation exercises (p. 67 in *The Stage and the School*). Also see "tongue Twisters" and "IPA Activity" in *The Stage and the School* Teacher Resource Binder. Spend a full class period on the breathing and relaxation exercises (diagrams are in Appendix A-144 and A-145). You may need to revisit the breathing and relaxation each day throughout this unit. Remind students that this is not an acting class but they are responsible for understanding how the voice works, and how to begin to use it properly and effectively onstage and off.

Day two

- Spend time modeling the vocabulary words as you read the definitions together. For example, (see list on page 23 in the teacher's manual) for the vocabulary word *nasality*, read the definition with an over exaggerated nasal tone in your voice. For pitch, heighten and lower your pitch to demonstrate.
- Ask if there are any singers in the class, and see if they would be willing to assist you in your demo. Continue modeling volume, rate, tone, monotone and clear and unclear diction. Engage in a role-play with a willing student as if you were interviewing for a job and the student is the potential employer.

- Role-play speaking words that are inaudible and unclear, reverse it and have a brief discussion with the class recognizing the differences.
- Have the class write down a Venn diagram in their journals and compare and contrast the differences between the two ways of speaking.

Day three

- Exercise for voice quality on page 71 exercises 3, 4, and 5. Have class work in small groups and after each person shares, have the other students discuss and note the delivery and characteristics.
- Read pages 70 – 74 in class. (Introduces pitch for day four)

Day four

- Page 74 pitch exercises, Explain to the class that their pitch will improve with practice, and also express the importance of relaxation. Model a voice that is used without and then with a warm up, (even a brief warm up). Have class begin to select their individual sharing pieces.
- Announce today that students will need to have their pieces memorized and interpreted in their journals by day eight (allow a weekend for memorization.)
- Model a memorized piece and then contrast by reading from note cards.
- Allow the class to observe and comment on the differences in the presentation, believability, and rehearsal factor (how did the rehearsal improve the piece or hinder it?)
- **Journal entry Homework:** Question: Predict the quality of the performance with two days of rehearsal (25 min.) versus none. How will the actor who is prepared “outshine” the actor who played x- box all night?

Day five

- The students must select their own pieces to interpret and share their voice for class “performance.” Have students spend time with the various selections in their text (page 161), and if a student is not connecting with the material, allow student to give voice to a poem, or a favorite short story. The students will select today, partner share, and copy the text in the journals. Homework for evening on day five is to interpret the meaning of the piece (theme, or message). The student needs to summarize the character, mood, meaning, and evaluate a general plan of vocal choices. For example, would this character speak quickly, slowly, why? Loudly, softly? Why? Monotone or varied? Why?

Day six

- Volume and interpretation: go into the auditorium if possible and review the breath and diaphragm exercises with the class.
- Have two or three class members model the appropriate volume for the space. Ask them how they feel different projecting in the large space. Go back to the classroom and have the students share their pieces in the more intimate setting of the room. Have the student whisper their pieces. Discuss the differences in volume but particularly how the louder or softer the students’ share how the meaning is or is not affected. (For additional exercises see the text *Basic Drama Projects, Theatre Art in Action* (CPS Arts Resource Center, and page 25 of the teacher’s manual for *The Stage and the School*).

After the Lesson:

- Have students share their pieces and have multiple copies of the alternative assessment rubric for classmates to evaluate their peers according to the criteria. (See sample rubrics for voice and diction evaluation in Appendix A-146 and in *The Stage and the School* Teacher Resource Binder.)
- Be sure to focus on the growth each individual has made since day one of the unit. Ask the

students who are interested in the technical area of theater how they could use technology to improve volume and vocal quality? Ask any students who are interested in improvising a piece to do so after all have shared their memorized pieces. You will find out quickly who your natural rappers, and kinesthetic learners are.

- Give the vocabulary test (see appendix for test and answer key)

RETEACH

- For students who are having a challenge with this material, offer your conference, lunch, or after school time to encourage them to rehearse their piece with you. While you work with them, or a small group take the time to model and point out the elements of voice. If a student is adamant about not getting up in front of their peers, do not force the student, rather offer for them to share with you and invite another staff member or two to assist with the evaluation. I often will ask that same student to then share later in the term, or school year and they are more willing. Some students need time to realize that they are indeed in safe space to share where they will not be teased or putdown in any way. Share with the class that in your room that will be absolutely unacceptable behavior.
- Some students are more auditory in their learning style and need to hear several different voices reading several different passages aloud. Media Player is another excellent source, eyes closed and just listening to a film or TV cutting, or regular tape cassettes will do too, to provide extra practice and experience interpreting voices.

EXTENSIONS

- The selection of non-narrative poems such as, “When I was one and Twenty,” or “The Unknown Citizen.”
- Students may select a choral poem and read it chorally and interpret and evaluate after the sharing. They may choose to create action s for the poem, a nice intro to acting and characterization.
- The class could research radio shows and put on their own radio show, or research and select a historical drama such as Shakespeare’s *Julius Caesar*. (a CPS high school selected text)

INTERDISCIPLINARY CONNECTIONS

- History, poetry, oral interpretation, acting, speech- communication, debate, reading, writing and language arts.
- The OGT has several poetry selections which students must interpret and analyze.
- Real life situational applications such as job interviews, customer relations, communication skills, career connections to sales, teaching, journalism, radio and television, broadcasting, telecommunications, modeling and print work.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT 6	LESSON	TIME RANGE	GRADING PERIOD 3
9	Introduction to Acting	The Acting Discipline	10-13 days	

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.

D. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.
E. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.

A. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.
B. Effectively use technology and/or resources to mount a performance.

GRADE LEVEL INDICATORS

- T92A3 Develop and effectively use audition skills.
T92B4 Determine costumes and makeup needed to create a character.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

A. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.

GRADE LEVEL INDICATORS

- T93A1 Use accurate terminology in dramatic/theatrical activities.

OHIO STANDARD and BENCHMARKS

4. ***Valuing the Arts/Aesthetic Reflection.*** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.
- A. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.

GRADE LEVEL INDICATORS

T94A1 Explain the role of drama/theatre in their lives.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.
- D. Engage in activities that lead to continued involvement in theatre.

GRADE LEVEL INDICATORS

T95D4 Identify the purposes of a portfolio and resume.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. Which of the following is an important auditioning skill? **GLI T92A3**

- A. speaking clearly
- B. slouching
- C. tardiness
- D. saying no to your director
- E. none of these

Answer: A. speaking clearly

2. A portfolio and resume showcase your work and experience and help to present you as what? **GLA T95D4**

- A. Student
- B. Child
- C. Young professional
- D. Unwilling worker
- E. Unprepared

Answer: C. Young professional

Short Answer

3. Describe the difference between emotional acting a technical acting and provide examples of each. **GLI T93A1**

Answers will vary.

2 point rubric

- 2 student clearly and concisely, in complete sentences describes the difference and cites an example of each.
- 1 In a complete sentence, the student clearly describes one or the other and offers one example.
- 0 student shows no understanding of the question.

Extended Response

4. Explain the role of drama/theatre in their lives. **GLI T94A1**

Answers will vary.

4 point rubric

- 4 the student clearly describes the role of drama theatre in meaningful detailed manner, providing several examples.
- 3 the student clearly describes the role of drama/ theatre and provides at least two examples of the role it plays in their life.
- 2 the learner is struggling to make a clear connection, but ties in at least one example in a complete sentence.

- | | |
|---|--|
| 1 | incomplete sentence and thought is not connected in a meaningful way |
| 0 | no understanding of the question is demonstrated. |

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T92A3 Develop and effectively use audition skills.

Proficient: learner is able to draw connections between the skills used in class and an audition situation.

- Learner demonstrates understanding by applying the skills from acting in a mock or real audition situation.

Emerging: With assistance the learner can identify the skills needed to develop an effective audition.

- With assistance, the learner is able to engage in class discussion and identify the skills needed for an effective audition.

Advanced: Independently, the learner is able to adapt the skills needed in a successful audition situation, and is able to explain the real life connection from art to life and life to art.

- Solo, the artist is able to use, and apply the needed skills according to the situation. The artist is able to apply the skills from class in real life situations.

GLI T92B4 Determine costumes and makeup needed to create a character.

Proficient: Determine costumes and makeup needed to create a character.

- Learner presents and defends choice in costume and makeup to create.

Emerging: With assistance, learner determines costumes and makeup needed to create a character.

- With assistance the learner identifies and develops a costume and makeup plan for a specific character.

Advanced: Determine costumes and makeup needed to create a character.

- Independently, the learner adapts costume and makeup choices to best suit the character or situation in the moment. The learner creates and justifies choices based on style, and insight into the character or world of the play.

GLI T93A1 Use accurate terminology in dramatic/theatrical activities.

Proficient: Use accurate terminology in dramatic/theatrical activities

- Learner draws conclusions, and compares and contrasts terms and concepts in theater.

Emerging: With assistance, learner uses accurate terminology in dramatic/theatrical activities.

- With assistance learner is able to identify and recognize theatrical terminology.

Advanced: Use accurate terminology in dramatic/theatrical activities.

Independently, the learner is able to change, adapt, and create theatrical terminology as needed.

- The learner creates terms, combines terms into a new pattern, and is able to compare with a varied device

GLI T95D4 Identify the purposes of a portfolio and resume.

Proficient: Identify the purposes of a portfolio and resume.

- Learner draws connections between portfolio and resume and ability to work more regularly in the field of acting, or any field.

Emerging: Identify the purposes of a portfolio and resume.

- With assistance, the learner identifies the importance of a portfolio and resume in acting and in the job market in general.

Advanced: Identify the purposes of a portfolio and resume.

- Independently, the learner explains the value of a portfolio and resume in the arts, and in life.

GLI T94A1 Explain the role of drama/theatre in their lives.

Proficient: Explain the role of drama/theatre in their lives.

- Learner can apply and construct the meaning and value of the arts in their life.

Emerging: Explain the role of drama/theatre in their lives.

- With assistance the learner can identify and discuss the value of the arts in their life.

Advanced: Explain the role of drama/theatre in their lives.

- Independently, the learner can explain and justify the value of particular areas of the arts in their life and how their life is specifically enriched by the arts.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

Resources: copies (from appendix) and any other scene cuttings you would like to use.

OGT Vocabulary: graphic organizer, character analysis, obstacle, subtext, protagonist, antagonist, primary source, characterization, paraphrasing, summary, play reading, script analysis, multiple choice, short answer, extended response, describe, evaluate, compare and contrast, infer, predict

Content Vocabulary:

From text- emotional or subjective acting, technical or objective acting, lead roles, supporting roles, protagonist, antagonist, straight parts, character parts, characterization, secondary source, gesture, master gesture, inflection, subtext, obstacle, improvise, paraphrasing

Before the Lesson:

- As with all theatre work, it is imperative that the teacher is always moving through the room, observing, suggesting, and even if teacher is in “role” ready to step out from the drama and redirect any behavior that would be a physical or emotional safety concern.
- This lesson is designed to be an overview and introduction the art of Acting. Encourage all students who are interested in acting to audition for your school performances and to participate in Acting One the following year as a yearlong course. Spend some time sharing that acting is defined as “...the art or practice of representing a character on stage or before a camera.” – *Webster’s Third New International Dictionary*, 1986.
- Tell the class that as actors they need to use the skills they learned previously, which include, reading and re-reading while making inferences, analyzing the script and characters, using their bodies and voices to express, and that acting, moving, speaking and interpreting are learned skills. This is a great opportunity to stress that for a deep understanding of the world of the play and the characters it is necessary to read and re-read the play several times. It is also a great time to introduce all of the ways that acting skills will aid with their growth and development as a student, of academia, and of life. By reading and delving into the world of other human beings, we are able to connect with what it means to be human, we are able to put ourselves in another’s shoes so to speak, and use our imagination that desperately suffers if left still. Ben Franklin said, “that most men die from the neck up by age 25.” We live in times where it is imperative we are using our minds, and instincts to be in the moment, problem solve, evaluate, and create.
- To become familiar with the terms so we can work efficiently and comfortably onstage. Introduce the terms and definitions from page 33 in the teacher guide and from page 97 in the text. Spend time allowing the students to get to know one another on a more personal level (see appendix A-147 through A-153 for a selection of “getting to know you” activities). This work is demanding and there must be trust and a rapport, with teacher and class, and peer to peer. No rude or negative comments about another will be tolerated. At this point in the course, the class has a clear understanding of how to evaluate according to criteria, and use of rubrics. They also will be more than aware that we need to always look for a positive comment, even if we did not particularly care for or agree with the actor’s choices. All students are, of course, entitled to their opinion; however, an atmosphere of respect is necessary to proceed with any acting work.

During the lesson:

Day one

- Introduce the terms *objective*, *goal*, and *intention*. Ask the class what they mean. In their journals have them write a goal they have for this year, have them rephrase it in terms of an intention, and then and finally objective. Discuss how those terms are similar and will be used interchangeably in this class, when relating to characters.
- Model acting out your intention as a teacher. Walk out and then walk back in the room and play with your intentions. For example, enter the room as though you are very excited to see them, and you want nothing more than for them to be successful, then re-enter the room with disdain, as if you could care less. Ask them what they observed? Have them keep their notebooks close. **Homework Journal assignment:** Explain that great actors are students of life, and are excellent observers (scientists of sorts) Tell the students tonight they need to observe family or friends and write down everything they see. They can do this anonymously if needed. You will check for completion, but they can share if they are willing tomorrow.

Day two

- Ask students what they found in terms of mannerisms, traits, goal, objectives and intentions? Have a willing student or two walk in and out as that character they observed. What can the others in the class predict or infer about these characters? Introduce the concept of obstacle and subtext. Speak to the class with a kind, sweet tone, but a very different subtext, as expressed through your body movements (closed off etc.) Present obstacle by acting you are okay, but you are really very ill. Make strong choices so your modeling is most effective. The instructional goal is to create convincing characters, (have two students engage in a simple game of **yes and no**, One actor can only say no, and the other yes, watch them play for their intentions. Who wins? Discuss the various tactics they used to get their way, and how when one tactic did not work, how the actor changed tactics when one did not work? Real life?)
- Through scoring scripts, (text, pp. 107-111) and studying plays. Read pages 97-101 in the text as a class, and have students complete Application Activity 1 on page 101 with a partner. Introduce the basic stage positions for proscenium stage from the Appendix, A-154.) For **homework**, have students decide on crosses and counter crosses and basic scene analysis (text, page 107 chart) The students need to make strong choices regarding intention, traits, subtext, obstacles.

Day three

- Have students work on their scenes with their partners in class. Go to the auditorium if possible so students can feel free to move with ease and safety. Introduce approaches to acting. The goal is to develop a balanced approach to characterization using emotional or subjective acting, technical or objective acting, or a combination. Summarize the approaches for a class demonstration. (pp. 102-103) assign reading for **homework** pp. 102-105. **Assign application** activity on page 105. Students will need to write in their journal about a movie or play they have seen recently and identify the approach to acting the actor used, the leading roles, antagonist, protagonist, and have the student analyze the role they related too, or enjoyed the most.

Day four

- Have the actors score their scene or a monologue or poem of their choosing. They will not need to memorize the piece, but they will need to be prepared to share and explain some of their choices in the scoring process. (See page 111 of the text for a detailed description of scoring). The goal is to combine the 16 keys to successful characterization with stage business, posture,

voice, diction, movements, and detailed script analysis.

- Read in small groups, whole group, or in pairs pages 112-122.
- Have the students keep their journal close, and model paraphrasing what they read into their own words. Encourage a sentence minimum for each paragraph. **Homework:** begin to memorize the scene for final sharing; share alternative assessment rubrics (Appendix A-155 and A-156) that will be used for evaluation.

Days five-eight

- Introduce the stage positions from text pages 124-130; also refer to the Stage Position Charts (Appendix A-154, A-157 and A-158). Count the students off into groups of three. Have the students take turn peer directing (if class is not ready to take peer direction, ask for a volunteer to model it whole group. Encourage scene partners to try new postures, movements and stage positioning, and to ask for direction. Have some fun with the class now that some fundamentals are in place.
- There are so many activities, read through teacher's guide pages 33-38 for several great acting activities. The book *Guidelines*, by O'Neill is a wonderful text (CPS Arts Resource center has several dramas with the teacher in role) also, the text *Basic Drama Projects* and your teacher guide for that text has a lot of great acting activities that would allow the students to apply and enrich their skills.

After the Lesson:

Day nine

- Sharing of the final scored, memorized scenes.
- Due: all analysis, character charts, and summaries (see "Blocking Activity" and "Character Sketch Worksheet" in *The Stage and the School Teacher Resource Binder*). Spend time on the discussing ideas on page 156. Check for understanding.

Day ten

- Theatre etiquette (page 158-159—adapt, if needed for a planned theater trip) discussing ideas, have students evaluate themselves and a peer with the rubric (appendix) **Homework:** chapter 4 review questions and have them investigate any career field in the theatre they may be interested in. The student needs to summarize in their journal the schooling needed, cost, GPA etc. Career connection on page 156 for actors, stress that there are many theatre-related careers beyond acting as well.

Day eleven

- Chapter 4 Vocabulary test I, *The Stage and the School Teacher Resource Binder*.

Day twelve

- Chapter 4 Vocabulary test II, *The Stage and the School Teacher Resource Binder*.

RETEACH

- For students who are struggling with the material, or who may be very uncomfortable working up in front of the class, I will ask to meet during my conference time or after school, and arrange a written alternative. The student and I have agreed on an appropriate play, and the student is responsible for daily journal entries that summarize the plot, conflicts, character, goals, obstacles, subtext etc. The student is responsible for the same analysis the class is, however, they will turn in typed acting analysis of the character(s) and a film that has been

evaluated by the rubric used in class.

- The student also engages in peer evaluation, and must take two vocabulary quizzes as well.
- Sometimes it is a matter of motivation, and the student needs assistance finding material they can relate too. Cars, music, fashion etc.

EXTENSIONS

- History research project, costume and makeup project, improvisation extension of the memorized scenes
- Foreign language studies, acting and culture in other countries
- Script writing a one-person show; writing a student production, a scene presentation for parents and friends, a lunchtime or other class presentation, further scene work, creation of a small theatre company, the forming of an International Thespian Society

INTERDISCIPLINARY CONNECTIONS

- Reading Language arts, Writing
- OGT connections in analysis and terminology, history, movement, graphic organizers, skills of observation (science)
- Career connections
- Foreign language studies, communication, speech, memorization, memory, imagination
- Vocabulary building.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT	LESSON	TIME RANGE	GRADING PERIOD
9	Theatre as a Collaborative Art	Who, What, Where and Why of Theatre Production	5 - 7 Days	4

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.
 - A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.

GRADE LEVEL INDICATORS

- T91A3 Describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.
- T91A4 Explain how live theatre, film/video and broadcast media reflect the artistic and social values and accomplishments of civilization.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.
 - C. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.

GRADE LEVEL INDICATORS

- T93A1 Use accurate terminology in dramatic/theatrical activities.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

C. Explain how the arts are an index to social values and accomplishments of a civilization.

GRADE LEVEL INDICATORS

T95C3 Describe ways in which drama/theatre can reveal universal concepts with references to specific works.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. The moral/meaning of a play, movie, and book can be found in its _____. (GLI T95C3)
- A. Setting
 - B. Theme
 - C. Plot
 - D. Climax

Answer: B. Theme

2. If you wanted to show the world the great things Barry Bonds, Steven Spielberg and Halle Berry have done which method could you choose? (GLI T91A4)
- A. write and perform a play
 - B. produce a film
 - C. create a documentary
 - D. compose a broadcast news story
 - E. all of the above

Answer: E – all of the above

Extended Response

3. What inference can you make from comparing and contrasting the three shows listed and described?
- The musical *Rent* uses the metaphor Seasons Of Love to emphasize that love is the most important thing even though the world the characters are living in is surrounded by people dying, suffering and living with AIDS in the 1990's.
 - *Master Harold . . . and the boys* uses the cruelty of apartheid in South Africa to show how it can destroy wonderful friendships and trust between blacks and whites in the 1950's.
 - In *Fences*, Troy Maxson, a former Negro League baseball player, is trying to deal with the beginnings of desegregation in 1957, even though his world has always been separated by black and white. (GLI T91A3)

Answer: All of the plays reflect the concerns and issues of their times
All of the plays deal with real life issues
All of the plays have a historical context

2-point rubric

- 2 The response produces an answer that touches upon all of the possible answers with explanation.
 - 1 The response touches upon one or two of the possible answers with little explanation.
 - 0 The response shows no understanding of the task.
4. List as many theatre job titles as possible that are involved in the production of a play, both onstage and offstage, i.e., director, you should not list actors, dancers, musicians or singers. (GLI T93A1)

Answers: Onstage – Producer, Director, Assistant Director, Prompter (Stage Manager),

**Scenic Designer, Technical Director, Stage Manager, Grips, Costume Crew,
Makeup Crew, Lighting Designer, Stage Crew, Properties Crew, Choreographer,
Musical Director**

***Backstage* – Business Manager, Publicity Manager, House Manager, Ushers, Concessions
Crew, Ticket Sales**

2-Point rubric

- 2 Student has 14 or more of the job titles
- 1 Student has 7 – 13 of the job titles
- 0 Student has 6 or less of the job titles

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T91A3 Describe how dramatic/theatrical literature and production film/video and broadcast media reflect the concerns of their time.

Proficient: *Students are able to recognize that media, film, and theatre reflects the concerns of their times.*

- The students can give examples of past or contemporary issues that have influenced the arts

Emerging: *With peer assistance and teacher assistance the student is able to recognize that media, film and theatre reflects the concerns of their times.*

- With peer assistance and teacher assistance, the student can give and recognize examples of past and contemporary issues that have influenced the arts.

Advanced: *Independently, the student can determine the inter-relatedness between concerns of the time and to media, film and theatre.*

- Student recognizes that there will be an endless supply of material for film, theatre and media to pull from since it sources directly from society and its concerns

GLI T91A4 Explain how live theatre, film/video and broadcast media reflect the artistic and social values and accomplishments of civilization.

Proficient: *Students are able to recognize that theatre, film/video and broadcast media reflect the artistic and social values and accomplishments of civilization.*

- The students can give examples of social values and accomplishments that are reflected and shown in the various artistic forms

Emerging: *With peer assistance and teacher assistance the student is able to recognize that theatre, film/video, and broadcast media reflect the artistic and social values and accomplishments of civilization.*

- With peer assistance and teacher assistance, the student can give and recognize examples of social values and accomplishments that are reflected and shown in the various artistic forms.

Advanced: *Independently, the student can determine the inter-relatedness between theatre, film/video, and broadcast media which reflects the artistic and social values and accomplishments of civilization.*

- Student recognizes that the various artistic forms not only reflect the social and artistic values of civilization, it also attempts to fight against them and tries to alter them towards the better.

GLI T93A Use accurate terminology in dramatic/theatrical activities.

Proficient: *The student accurately knows theatrical production terminology*

- Student can recite, orally or through written examination, the various positions that are needed for the production of a play.

Emerging: *With peer assistance and teacher assistance the student accurately knows theatrical production terminology*

- With peer assistance and teacher assistance the student can recite, orally or through written examination, the various positions that are needed for the production of a play.

Advanced: *Independently, the student accurately knows and can use theatre terminology to a given task or problem related to a theatrical production.*

- Independently, the student can apply the definitions for each theatre position and can formulate responsibilities to each, which problems each position will solve and who works under each position.

GLI T95C3 Describe ways in which drama/theatre can reveal universal concepts with references to specific works.

Proficient: *The student can accurately describe universal concepts with reference to a specific work.*

- From ***Romeo and Juliet*** and ***Whose Life is it Anyway?*** The student recognizes the universal concept of love or right to choose your destiny.

Emerging: *With peer assistance and teacher assistance the student can accurately describe universal concepts with reference to a specific work.*

- With peer assistance and teacher assistance the student recognizes the universal concept of love or right to choose your destiny displayed in ***Romeo and Juliet*** and ***Whose Life is it Anyway?***

Advanced: *Independently, the student can accurately describe universal concepts with reference to a specific work.*

- Working beyond the given scenes in the classroom the student will be able to identify themes from other plays they have read.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: Theme, Comparison and Contrast, Comprehension, Inference, Main Idea

Content Vocabulary:

From text- Onstage: Producer, Director, Assistant Director, Prompter(Stage Manager), Scenic Designer, Technical Director, Stage Manager, Grips, Costume Crew, Makeup Crew, Lighting Designer, Stage Crew, Properties Crew, Choreographer, Musical Director; Backstage: Business Manager, Publicity Manager, House Manager, Ushers, Concessions Crew, Ticket Sales

Before the Lesson:

- Have the students write a written description of a group project they recently completed.
- Write the following prompt on the board, “Compare and contrast the parts of a group project that you recently completed that went well with the ones that did not go well.” The group project can be a school, church, family, performance or work project. Give the students 5-10 minutes to write.
- Next, have the students discuss and reveal what elements of their group work did not go well. List all agreed upon terms that reflect the failures; i.e. dissent, roles not defined, high or low expectations of each other, vague job responsibilities, etc. Then, have the students discuss and reveal the positive group work elements. List all agreed upon terms that reflect success; i.e. consensus, collaboration, agreement, goals, focused, defined roles, expectations met by self and others.
- Next, have the class develop a definition of collaboration (to labor or cooperate with another especially in literary or scientific pursuits). Explain to the class how collaboration is vital to the success of any theatrical production; one goal, theme, vision for the show, hard work, etc.

During the Lesson:

- Students should take out their texts, *The Stage and the School*, and turn to page 334. The class is going to begin to go over the vocabulary that is found in the pages 334-342 covering the productions staff and behind the scenes staff. Have the students read just one paragraph at a time so everyone will have a chance to participate. Students should write down the words that are bold-faced and their definitions as the paragraphs are read aloud. The teacher will want to demonstrate examples (explain who holds the various director positions, choreographer, musical director, technical director, etc.) from the school’s productions, the student’s or your personal experiences to make each word and its definition more relevant. Students should also write down one example or a clarifying statement for each word to be defined.
- Next, students should write a short essay on how they can reflect the theme/mood of the scene with a concern of our time, i.e. Terry Shivo with *Whose Life is it Anyway* and interracial dating with *Romeo and Juliet*.
- Review with the class the role of publicity to marketing a show.
- Divide the class into four groups; Lighting, Sound, Costume/Makeup and Publicity. Each group will work with the *Whose Life is it Anyway?* scene found on pages 165-167 and the *Romeo and Juliet* scene found on pages 162-163. Each group will have to infer the main idea of the scene so they can design an appropriate concept (mood, color, setting, time influence, etc.) for their particular group. The publicity group will have to work in conjunction with each of the other three groups so they know how to best publicize each of the scenes. Students shall present their concepts in a collaborative manner in an essay form and should include any examples of textures, colors, sounds. Each of the Publicity group members will create a rough draft poster to publicize their group’s scenes. (See “Designing a Poster for a Play” in *The Stage*

and the School Teacher Resource Binder, and Appendix A-175.)

RETEACH

- To help students that have difficulty with the responsibilities of the production staff, instruct them to make a production staff structure that puts the Producer and Director at the top and works its way to the Grips, and from Business Manager down to the ticket sales staff.

EXTENSIONS

- Have advanced learners create a master list of all production staff of the school including custodial, security, principals, etc.

INTERDISCIPLINARY CONNECTIONS

Film

- Have students compare and contrast the two film versions of *Romeo and Juliet* scene analyzed in class. Have them discuss how mood was created differently with a classic and a contemporary interpretation using sound, light makeup/costume.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT	LESSON	TIME RANGE	GRADING PERIOD
9	Duties of the Producer and Director	Interpretation, Mood and Meaning	8 – 10 days	4

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.

B. Effectively use technology and/or resources to mount a performance.

GRADE LEVEL INDICATORS

- T92B5 Use technical elements safely to focus attention, establish mood, locate and time, and support plot.
- T92B7 Summarize the costs (e.g., for props, scenery, costumes, royalties) of mounting a dramatic/theatrical production.

OHIO STANDARD and BENCHMARKS

3. ***Analyzing and Responding.*** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

- A. Indicate the artistic techniques used in planning and performing drama/theatre work.
- B. Evaluate dramatic/theatrical works using appropriate criteria.

GRADE LEVEL INDICATORS

- T93B2 Determine how a theatrical device can be used to communicate an author's or playwright's intent.
- T93B4 Explain how a theatrical artist's (e.g., actors, directors, playwrights) use of symbols helps create meaning in a dramatic/theatrical work.
- T93C5 Compare and contrast a traditional interpretation of a dramatic/theatrical work with nontraditional interpretation.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. When performing a monologue an actor must emphasize a particular sentence. What would be a way to highlight that sentence? **(GLI T93B2)**
- A. pause after saying it
 - B. change the rate/rhythm of the way it is said
 - C. alter the volume
 - D. pause before you say it
 - E. all of these ways

Answer: E. all of these ways

2. What is the most effective way of getting the audience to focus at one particular location on the stage? **(GLI T92B2)**
- A. Costume
 - B. Sound
 - C. Staging
 - D. Spotlight

Answer: D. Spotlight

3. Cross is to Christianity as the masks of Comedy and Tragedy are to _____. **(GLI T93B4)**
- A. Theatre
 - B. Dance
 - C. Music

Answer : A. Theatre

Short Answer

4. List some of the costs incurred when producing a play. **(GLI T92B7)**

Possible Answers: *Royalty and Rental Fees, Scripts, Programs, Scenery (Sets), Costumes, Makeup, Music, Lights, Paid Director positions, Band/Orchestra, Properties, Technical elements*

2-Point rubric

- 2 The response produces 9 or more of the costs incurred for producing a play
 - 1 The response produces 4 to 8 of the costs incurred for producing a play
 - 0 The response produces 3 or less of the costs incurred for producing a play
5. If you had to produce an African-American version of Romeo and Juliet how would it be different than the traditional version? Try to paint as clear a picture as possible with your answers. For example, instead of the last names Montague and Capulet the last names would be Jefferson and Butler. **(GLI T93C5)**

Possible Answers: *Answers should include references to but not limited to: different last names, setting different, language would have a different rhythm than Shakespeare English, race of actors different, costumes more vibrant, hairstyles different.*

4-Point rubric

- 4 The response provides plausible explanation for the different version and provides four appropriate detail differences that support their argument
- 3 The response provides plausible explanation for the different version and provides three appropriate detail differences that support their argument
- 2 The response provides plausible explanation for the different version and provides two appropriate detail differences that support their argument
- 1 The response provides plausible explanation for the different version and provides one appropriate detail differences that support their argument
- 0 The response shows no understanding of the task

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T92B5 Use technical elements safely to focus attention, establish mood, location and time and support plot.

Proficient: Student explains ways in which mood, location, time setting and plot supporting can be established through technical elements

- Students can formulate technical ideas that support their interpretation of Mark Antony's monologue to create their desired mood.

Emerging: With peer assistance and teacher assistance student can explain ways in which mood, location, time setting and plot supporting can be established through technical elements

- With peer assistance and teacher assistance Students can formulate technical ideas that support their interpretation of Mark Antony's monologue to create their desired mood.

Advanced: Independently, student can analyze and formulate numerous technical elements to establish mood.

- Independently, analyzes the tone and mood present in Mark Antony's monologue and reports the various ways lights, sound, set, costume and delivery can enhance the mood they wish to create.

GLI T92B7 Summarize the costs (e.g., for props, scenery, costumes, royalties) of mounting a drama/theatrical production.

Proficient: Student comprehends all the costs incurred when producing a dramatic piece.

- Student can evaluate and analyze the costs involved in producing a dramatic piece.

Emerging: With peer assistance and teacher assistance student comprehends all the costs incurred when producing a dramatic piece.

- With peer assistance and teacher assistance student can evaluate and analyze the costs involved in producing a dramatic piece.

Advanced: With little guidance student can breakdown the individual cost of items that fall under the larger budgetary categories.

- Student is able to breakdown costs for various categories, i.e. scenery-wood (2"x4", plywood, etc.), screws, paint, nails, casters, measuring tapes, brushes, etc.

GLI T93B2 Determine how a theatrical device can be used to communicate an author's or playwright's intent.

Proficient: Student recognizes that the playwright has theatrical devices they can utilize to communicate key points

- Student understands that the monologue spoken by Mark Antony is not realistic, but the way it was written by Shakespeare was the best way to communicate his point about Caesar.

Emerging: With peer assistance and teacher assistance student recognizes that the playwright has theatrical devices they can utilize to communicate key points

- With peer assistance and teacher assistance student understands that the monologue spoken by Mark Antony is not realistic, but the way it was written by Shakespeare was the best way to communicate his point about Caesar.

Advanced: Student recognizes the monologue theatrical device and others that the playwright can utilize

- When analyzing the Mark Antony’ monologue the student is able to observe other devices that the playwright has or can use to emphasize their points

GLI T93B3 Explain how a theatrical artist’s (actors, directors, playwrights) use of symbols helps create meaning in a dramatic/theatrical work.

Proficient: Student can explain and define symbols used in the Mark Antony monologue.

- Students can express a symbol for ambition and a symbol for honor that they could utilize for the Mark Antony monologue.

Emerging: With peer and teacher assistance student can explain and define symbols used in the Mark Antony monologue.

- With peer and teacher assistance students can express a symbol for ambition and a symbol for honor that they could utilize for the Mark Antony monologue.

Advanced: Independently, student can determine multiple symbols present in the Mark Antony monologue.

- Independently, student can establish appropriate symbols for the monologue and reference the monologue with a current situation and/or individual.

GLI T93C5 Compare and contrast a traditional interpretation of a dramatic/theatrical work with nontraditional interpretation.

Proficient: Student can recognize similarities and differences in a theatrical work with two different interpretations.

- Student is able to see how the nontraditional interpreted theatrical work is relevant even though it is not the traditional interpretation.

Emerging: With peer and teacher assistance student can recognize similarities and differences in a theatrical work with two different interpretations.

- With peer and teacher assistance student is able to see how the nontraditional interpreted theatrical work is relevant even though it is not the traditional interpretation.

Advanced: Independently, student sees that interpretation does change a theatrical works theme or intent.

- Student develops their own interpretation that is different from the traditional and nontraditional.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: decode, construct meaning, main idea, monologue, mood

Content Vocabulary: reading rehearsal, blocking rehearsal, acting area, working rehearsal, bridging, polishing rehearsal, technical rehearsal, dress rehearsal, curtain calls

Resources Needed: Movies *Romeo and Juliet* (with Leonardo DiCaprio) and the Franco Zeffirelli version.

Before the Lesson:

- Have students open *The Stage and School* book to page 238-239. First, have the students read silently the Mark Antony monologue by William Shakespeare. The students will stop reading after the 7th line on page 239, “And I must pause till it come back to me.” Next, read the monologue aloud. After this first reading aloud, clarify any words or phrases that are unclear to the class. Select a student do the next out loud reading. This time discuss with the class the mood/tone of the monologue. Select a student to one more out loud reading. Have the student read the monologue trying to reflect the moods/tone that the class just discussed. After this final reading decode and construct the meaning of the monologue. (It is a general belief that it takes three reading of a play/scene to have a true meaning of it.
- Next, have the class get into groups of two. Allow the students to select their favorite passage/sentence from the Mark Antony monologue. In their group the students should translate their passage into contemporary language. (“Friends, Romans countrymen lend me your ears...” = “Friends, playas warriors listen up!”). Have the students share orally with the class their Shakespeare contemporary translation.

During the Lesson:

- Show students a selected scene from two various *Romeo and Juliet* movies (I suggest the Franco Zeffirelli [director] version and the Leonardo DiCaprio version). Have the class compare and contrast the two versions. Be sure to establish why both are effective, relevant, and maybe also ineffective. Discuss costume, lighting, mood, setting differences and similarities as well.
- Have students open texts to pages 356-371 and take notes on the various rehearsal types. Teacher should clarify any questions students may have with specific examples, i.e. demonstrate for the class a blocking rehearsal by blocking a portion of the Mark Antony monologue.
- Review the stage areas on page 360 (see also Appendix A-154). The fifteen-area acting area can be a bit too much for the beginning theatre student to keep straight. You will probably want to focus on the Nine-area acting area. Have students stand on the stage and face the audience. Have them move stage right, stage left, upstage and downstage. After each student has had some practice, play “Stage Area Tic-Tac-Toe”. Select two captains, one captain is X and the other is O. The captains will take turns selecting other members of the class and telling them where to stand on the stage. The captains may not point to the proper area or guide the class member to the correct area. The captain can only say, for example, “Billy, stand Downstage Right.” If the class member stands in the correct area then they get to stay. If the class member stands in the incorrect area then they must return to their seat. A game is won with a tic-tac-toe or it is a draw. Select new captains after each game. Make sure all members of the class are chosen and participate.
- Explain to the class the costs associated with mounting a school production. To start this

lesson, have the class brainstorm what items are needed for a theatrical production. Make sure you list these on the board. Whoever states a particular item should give a guess as to how much the item costs. You will want to create two different categories Play and Musical. After the brainstorm session, you will want to show them examples of musical rental and royalties contracts and play catalogues with script and per performance breakdowns. Be sure to also cover scenery, props, lights, costume, staff payment, and other equipment costs. You should financially breakdown the current show you are working on or a recent production this will make the lesson more relevant. Remember to cover both Play and Musical.

- Next students should go back into their Mark Antony Monologue groups. Each group is going to plan a mini-production of the Mark Antony monologue. Each group will construct a rehearsal plan, determine the costume, costs, setting, and lighting and decide upon a symbol that will clarify the mood and meaning of the monologue. All of these theatrical devices that are used will help convey the playwright's intent. Students have the option of using the Shakespeare text or doing a contemporary translation. (Due to budgetary constraints the students' mini-production may be a plan only. If creating and mounting the various interpretations of the monologue is a financial impossibility have the students create a portfolio with sketches and drawings explaining their costume, symbol, setting, lighting and set choices.)

After the Lesson:

- Students will present their mini-production plans. They have two ways of doing this. 1) Have them actually perform the piece in costume, set and lighting. 2) Have them present a portfolio which details their work. With both ways of showing their mini-productions students should turn in their written rehearsal schedules as well as their budgets. Students will critique each others work after each performance.

RETEACH

- To help students that have difficulty with planning a mini-production, instruct them to focus on a color for the monologue. If they choose red for example, blood becomes a subliminal symbol, hate is present, and so is royalty.

EXTENSIONS

- Have advanced students research critiques of the versions of *Romeo and Juliet* watched in the class. Have students share with the class the criticism that both films received.

INTERDISCIPLINARY CONNECTIONS

Music

Play songs from the musical *West Side Story* and from the *Songs from West Side Story* cds. You will be able to compare the classic versions of the songs with contemporary versions performed by modern day artists.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT	LESSON	TIME RANGE	GRADING PERIOD
9	Pre-Production	Let's get this play started on the right foot	8 - 10 days	PERIOD 4

OHIO STANDARD and BENCHMARKS

1. ***Historical, Cultural and Social Contexts.*** Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.
- A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.

GRADE LEVEL INDICATORS

- T91A1 Explain why one style of performance is more appropriate to a given story or message than another style.
- T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.
- B. Effectively use technology and/or resources to mount a performance.

GRADE LEVEL INDICATORS

- T92B4 Determine costumes and makeup needed to create a character.
- T92B6 Apply the principles of composition to create an effective stage.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

- B. Synthesize the relationship between concepts and skills used in drama/theatre with other curricular subjects.

GRADE LEVEL INDICATORS

T95B2 Apply dramatic/theatrical skills in other academic content areas.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. If you were designing Batman's bat cave, which of these set pieces or props would be perfect for the bat cave? **(GLI T92B6)**

- A. a high tech computer desk with fancy chair
- B. a golden chandelier
- C. a big screen television
- D. a highchair

Answer: A. a high tech computer desk with fancy chair

2. What is something you could do to an actor to make them appear as if they are in their 60s? **(GLI T92B4)**

- A. use makeup to age their face and hair
- B. have them wear appropriate costume pieces
- C. have them wear glasses
- D. all of the above

Answer: D. all of the above

3. Theatre skills help you in what other high school courses? **(GLI T95B2)**

- A. Social Studies/History
- B. Math
- C. English
- D. Humanities
- E. Gym
- F. all classes listed

Answer: F. all classes listed

Extended response

4. Which one of the *Romeo and Juliet* movie versions did you think was more appropriate? Justify your answer according to the movie version that you felt told the story/message more effectively? Provide examples to clarify your point. **(GLI T91A1)**

2-point rubric

- 2 The student's response has a clear justification for their answer. The student gives 3-5 examples to clarify their belief.
- 1 The student's response has justified their answer with 1-2 examples to clarify their belief
- 0 The student has not justified their answer and has no examples.

5. Write a brief explanation of how Greek theatrical productions are similar and different than theatrical productions of today. **(GLI T91A2)**

Possible answers: *Similarities* – utilized actors, performed on a stage, audiences attended, plays were comedies or tragedies, plays had themes/morals, prizes were given to best actors and playwrights, had a script.

Differences – Theatre festivals, actors used masks, scenery devices were different, no makeup, nowadays we can fly scenery in and out, chanted and did stylized dances in Greek productions, Chorus was dominant in Greek productions

3-Point Rubric

- 3 Student lists thirteen or more answers
- 2 Student lists seven to twelve answers
- 1 Student list four to six answers
- 0 Student lists zero to three answers

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T91A1 Explain why one style of performance is more appropriate to a given story or message than another style.

Proficient: Student defines why one style of performance is more appropriate to a given story or message than another style.

- Student is able to justify their answer in relationship to the theme/message. Student recognizes that if the theme is not expressed clearly and effectively than the performance is weak.

Emerging: With peer and teacher assistance student defines why one style of performance is more appropriate to a given story or message than another style.

- With peer and teacher assistance student is able to justify their answer in relationship to the theme/message. Student recognizes that if the theme is not expressed clearly and effectively than the performance is weak.

Advanced: Independently, student is able to identify the theme and why a performance is very effective or not effective.

- Independently, student recognizes weak performances and offers suggestions as to what would have made them more effective.

GLI T91A2 Compare and contrast the principles and elements of a dramatic/theatrical work from various time periods.

Proficient: Student recognizes similarities and differences of theatrical time periods.

- The student can formulate a description of various theatrical time periods and what made them similar or different from other time periods. Student can determine which time period or theatrical style would be most effective when producing a scene.

Emerging: With peer and teacher assistance student recognizes similarities and differences of theatrical time periods.

- With peer and teacher assistance the student can formulate a description of various theatrical time periods and what made them similar or different from other time periods. Student can determine which time period or theatrical style would be most effective when producing a scene.

Advanced: Independently, student is able to analyze principles and elements of a dramatic/theatrical work from various time periods.

- Independently, student can formulate a variety of ways to produce a scene to create an effective performance.

GLI T92B4 Determine costumes and makeup needed to create character.

Proficient: Student can determine appropriate costume and makeup needs for a character.

- Student can formulate the most effective costume and makeup needs for a character based upon the plays time period and mood, and the character's style, age, mood and function.

Emerging: With peer and teacher assistance student can determine appropriate costume and makeup needs for a character.

- With peer and teacher assistance student can formulate the most effective costume and makeup needs for a character based upon the plays time period and mood, and the character's style, age, mood and function.

Advanced: Independently, student can determine appropriate costume and makeup needs for a character.

- Independently, student can determine multiple costumes for a character(s) for an entire play. Student can design makeup plots for all characters as well.

GLI T92B6 Apply the principles of composition to create an effective stage.

Proficient: Student can apply the principles of composition to create an effective stage.

- Student utilizes unity, balance, emphasis and proportion to their stage design.

Emerging: With peer and teacher assistance student can apply the principles of composition to create an effective stage.

- With peer and teacher assistance student utilizes unity, balance, emphasis and proportion to their stage design.

Advanced: Independently, the student applies principles of composition, color, and line to create an effective stage design.

- Independently, student will create a set design that takes into account; unity, balance, emphasis, proportion, color and line. Student will create a model set or do perspective drawings that have been painted or colored.

GLI T95B2 Apply dramatic/theatrical skills in other academic content areas.

Proficient: Student recognizes that theatre skills are applicable to other content areas and vice versa.

- Student is able to pull in context clues from English and History classes that have relevance to the play being studied. Student is able to use mathematics skills to design a set.

Emerging: With peer and teacher assistance student recognizes that theatre skills are applicable to other content areas and vice versa.

- With peer and teacher assistance student is able to pull in context clues from English and History classes that have relevance to the play being studied. Student is able to use mathematics skills to design a set.

Advanced: Independently, student applies theatre skills which are applicable to other content areas and vice versa.

- Student almost instantly sees similarities and dependence between theatre and other content areas. Student recognizes that theatre is the application of knowledge learned from other content areas mixed with theatrical skills to produced works of art that express themes/morals which are universal and relevant.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: Analogy, Characterization, Comparison and Contrast, Context Clues, Description, Mood, Style, Symbol

Content Vocabulary: Producer, Director, Set Designer, Stage Manager, Unity, Emphasis, Proportion, Balance Central Axis, Line, Mass, Shape, Color Coding

Before the Lesson:

- Review with the students the *Content Vocabulary* words producer, director, set designer and stage manager. Make sure each student has a grasp of what each job is and what their responsibilities are.
- Have the students write written responses to the following prompt, “*What types of plays/stories interest you?*” Allow the students 5-10 minutes to write upon this subject. If students are having a difficult time formulating a response remind them of some of the categories; love story, romance comedy, tragedies, social dramas, character studies, period plays, family dramas, satire, farce, Shakespeare, musicals, Commedia dell ‘arte, realistic, stylized. Students should be able to justify their answers and give an example as well.
- Have the students discuss out loud their written responses. Allow students the opportunity to assist each other with a definition or description of the type of plays/stories they like if they were not able to formulate a solid type they like.
- Next review the *Content Vocabulary* words that relate to set design. This is a review of concepts covered in the 2nd Grading Period.

During the Lesson:

- Divide the class into groups according to the type of plays/stories interest them. Each group should have in it the same type or similar likes and interest, i.e. you can mix satire and farce because they are both a comedic style and you could mix love story and romantic comedy because they have love stories at the heart of them.
- Next, have the groups select one of the monologues from *The Stage and the School* text pages 232-245. The students will want to read on page 344 the first paragraph and ‘Things to Consider When Choosing a Play’ box before researching the monologues. The students should research and evaluate the monologues and come to a consensus decision on which monologue they would like to produce (*They have just acted as the producers for a play. If it is easier for you, you may want to have only 4-6 monologues already selected so your knowledge of the pieces is at the highest level.*). Students should utilize the “Master Production Schedule Checklist” found in *The Stage and the School* Teacher Resource Binder.
- Students should research the following areas to get a better understanding of the monologue they have chosen; plot summary of the play it comes from, character description, time setting, description of the mood, playwright biography and any awards or recognitions the play has received.
- Next, the group (hopefully groups are no smaller than four) should decide upon who in the group will be the director/actor, set designers (2), and costume designer for the monologue. You may have more costume designers or add a makeup designer or split the roles of director and actor if groups are larger than four. The director should review on pages 345 – 346 the responsibilities of the director, the set designers will want to review pages 412 – 422 on procedures in set design, Costume designers will want to review pages 478 – 491.
- Next, each group, led by the director, will need to sit and have a meeting to discuss and determine the style and atmosphere to be carried out by the sets and costumes. Each group

should decide upon a symbol that will reinforce the meaning in the monologue. The director will create a production schedule that each member of the group can follow and adhere to. The production schedule should be no longer than 5 days. This is taking the monologue from the page to actually performing it, and having a set and costume design.

- Next, each group member will begin to produce what they are responsible for. The director will work on directing the monologue/acting it out; the set designer(s) is working on the set design and the costume designer is working on the costume design for the actor. The teacher should meet briefly with each group each day to ensure that progress is being made. Also, when the groups meet they can bounce ideas off of each other and make sure that the overall style and atmosphere are being adhered to. The teacher should provide any possible resources (costumes, fabrics, materials, time period magazines or books with pictures, acting tips) that the various groups may need. Students can review from their notes what they learned about design, acting, and costume/makeup to assist them in their research for this project. Students should save all notes, daily production journal writing, sketches and thoughts they have during the entire process so they can turn in a portfolio at the end of the production schedule.

After the Lesson:

- Each group will prepare for the class an oral presentation on the progress of their monologue scene. Groups will show their portfolio of work including sketches, designs, style choice, costumes, and a brief selection from their monologue (no more than 5-7 lines). The class will critique the work that they see and offer constructive criticism and praise. ***This should take place approximately 5-7 days before the groups are ready to perform.***

RETEACH

- To help students that have difficulty with style choices and justifications, review color and its effect on mood pages 418-422, and keys to characterization on pages 110 – 119.

EXTENSIONS

For students that are advanced in their preparation have them develop a musical version of their monologue. The script/lyrics can be adapted or changed to reflect the musical theatre style.

INTERDISCIPLINARY CONNECTIONS

Film

- Show the class a scene from the movies, *Emma* and *Clueless*. These movies have the same plot, but very different styles and time periods.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT	LESSON	TIME RANGE	GRADING PERIOD
9	Produce the Show	Rehearse, Promote and Perform	5 – 7 days	PERIOD 4

OHIO STANDARD and BENCHMARKS

2. ***Creative Expression and Communication.*** Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.
- B. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.
- C. Effectively use technology and/or resources to mount a performance.

GRADE LEVEL INDICATORS

- T92A1 Distinguish between the voice used in life situations and the voice used in performance situations
- T92B5 Use technical elements safely to focus attention, establish mood, locate and time, and support plot.

OHIO STANDARD and BENCHMARK

5. ***Connections, Relationships and Applications.*** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.
- A. Synthesize knowledge of the arts through participation in the creation of a dramatic/theatrical work or experience.
- D. Engage in activities that lead to continued involvement in theatre.

GRADE LEVEL INDICATORS

- T95A1 Demonstrate the integration of several arts media in a presentation.
- T95D5 Describe the established standards of the theatre profession.

PRE-ASSESSMENT ITEMS

Multiple Choice

1. Identify one way in which speaking onstage is different than speaking to a close friend. (GLI T92A1)

- A. Your volume must be louder
- B. You have a clear objective
- C. You are speaking in a particular setting

Answer: A. Your volume must be louder

2. Which of these theatrical devices would help you to create the proper mood, and time setting? (GLI T92B5)

- A. Lighting with the proper color
- B. Set Pieces from the time period
- C. Period costumes
- D. All listed

Answer: D. All listed

Short Answer

3. List what the established standards are for the theatre profession. (GLI T95A5)

Answers:

- mastering of the technical skills associated with your area (*acting, directing, costume, makeup, set design, lighting, teaching, etc.*)
- study dramatic literature
- learn special skills like singing and dancing
- constantly working on their craft (*acting, directing, costume, makeup, set design, lighting, teaching, etc.*)
- behave professionally (*being responsible and doing what is expected/required of you*)
- be persistent in the pursuit of opportunities

2 Point Rubric

- 2 Student can list 4 – 7 of the standards
- 1 Student can list 1 – 3 of the standards
- 0 Student can list 0 of the standards

Extended response

4. How can you utilize the skills of painting, line and composition (visual art), and/or music to help tell the story of a play? (GLI T95A1)

Answers: With *Painting*, you must choose the proper color to reflect the mood of the scene/play; there are various painting techniques (spattering, rag rolling, stippling, dry brushing) which can also create a realistic atmosphere or create a mood/style

With *Line*, a set designer can alter the sense of proportion and may create a psychological

effect on the observer. Long vertical means hope, dignity or spirituality, Horizontal means calmness, emotional stability, Diagonal means strife, uncertainty, driving force, Curved means ease, comfort, wealth, expanse, Curves and Angles means intense excitement, Crooked/Jagged means chaos, shattered dreams injustice or pain.

With *Composition* a set designer is interested in the overall picture which takes into account; proportion, unity, emphasis, balance, central axis, mass, shape, line and color

With *Music* you can create a mood for a play before it begins. Finding music which relates to the time period, locale and theme can assist the audience in getting into the action of the play. In musicals, music is obviously important. It gives tempo, rhythm, feeling and mood to each scene.

3-Point Rubric

- 3 Student list 7-10 different items associated with painting, line, composition and music and gives examples of each
- 2 Student lists 4-6 different items associated with painting, line, composition and music and gives examples of each
- 1 Student list 1-3 different items associated with painting line, composition and music and give some examples
- 0 Student lists 0 items associated with painting, line, composition, and music

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T92A1 Distinguish between the voice used in life situations and the voice used in performance situations.

Proficient: Student can distinguish between the stage voice and the conversation voice.

- When on stage the student always performs with proper volume, enunciation, diction, pacing and technique.

Emerging: With peer and teacher assistance student can distinguish between the stage voice and the conversation voice.

- With peer and teacher assistance the student always performs with proper volume, enunciation, diction, pacing and technique.

Advanced: Independently, the student always uses proper technique when on the stage.

- Independently, the student will have scored their script and utilizes the 16 keys to characterization.

GLI T95A1 Demonstrate the integration of several arts media in a presentation.

Proficient: Student is able to bring in and utilize other media forms to present an effective performance.

- Student has utilized design concepts (balance, line, color, focus [visual art]), music, video or other art forms to present the most effective performance possible.

Emerging: With peer and teacher assistance student is able to bring in and utilize other media forms to present an effective performance.

- With peer and teacher assistance student has utilized design concepts (balance, line, color, focus [visual art]), music, video and other art forms to present the most effective performance possible.

Advanced: Independently, student has a multi media presentation of a theatrical work.

- Independently, student has utilized design concepts (balance, line, color, focus [visual art]), music, video and other art forms to present the most effective performance possible.

GLI T95D5 Describe the established standards of the theatre profession.

Proficient: Student knows established standards of the theatre profession.

- Student recognizes that there are skills necessary to be successful in the theatre profession.

Emerging: With peer and teacher assistance student knows established standards of the theatre profession.

- With peer and teacher assistance student recognizes that there are skills necessary to be successful in the theatre profession.

Advanced: Independently, student knows that there are standards for the theatre profession like all other professions.

- Independently, student demonstrates through their actions, class work and portfolio that they are utilizing the established standards for the theatre profession.

GLI T92B5 Use technical elements safely to focus attention, establish mood, locale and time, and support plot.

Proficient: Student uses technical elements safely to focus attention, establish mood, locale and time and support plot.

- Uses available/researched lighting, costume, symbols and music student creates a technically sound performance

Emerging: With peer and teacher assistance student uses technical elements safely to focus attention, establish mood, locale and time and support plot.

- With peer and teacher assistance student uses available/researched lighting, costume, symbols and music student creates a technically sound performance

Advanced: Independently student uses technical elements safely to focus attention, establish mood, locale and time and support plot.

- Independently, student incorporates several technical elements to create an effective performance with no technical flaws.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: First-person Narration, Flashback, Focus, Language, Main Idea, Media, Narrative, Round Character

Content Vocabulary: Monologue, Constructive Criticism, Technical Rehearsal, Dress Rehearsal

Before the Lesson:

- Taking the monologue which the groups have already begun and nearly completed designing, staging and costuming, the students are now in the final days of preparation for a performance. Taking the next couple of days each group should focus on the finishing touches of their monologue. Each group should set a goal for their production. A possible goal would be, “The audience will empathize with and know exactly what my character is going through. The audience will understand her objective: ‘to persuade her son that he is a man already, and disrespecting his Daddy does not make him a man.’”
- Next, each group should discuss the feedback/criticism that they were given by the class. When discussing the groups should keep in mind what constructive criticism should be used. Obviously, the class does not know the focus of the narrative or the main idea. However, their constructive criticism can be used as a gauge for how effective the performance was.

During the Lesson:

- With the class, review “How to Judge a Play,” found on pages 530-534. You will want to narrow down the selected criteria so it is most relevant to the monologues that will be performed. There are 46 different guided questions that would overwhelm most students. Narrowing these 46 down to 12 – 15, one to three questions per section, will make it easier for the students to critique what they view.
- Each group should decide what other form(s) of media they might be able to use to make their monologue performance even more effective. They can incorporate music, video, images or other forms of media to help with the main idea of the monologue. The teacher should assist each group with finalizing their media selections.
- Next, each group should have technical rehearsals and dress rehearsals of their monologue. The teacher should make sure each group has equal opportunity on the stage/performance space when rehearsing. Even though there is a director/actor each member of the group should give some feedback/constructive criticism during the rehearsals.
- Next, each group should create a publicity poster to advertise their monologue. Students should reference pages 341-342 to review how to create a poster.
- Next, on performance day(s) students should have their costume and set design, media and publicity poster ready. Audience members should use the “Characterization Evaluation Form” from *The Stage and the School* Teacher Resource Binder to critique the performances.

After the Lesson:

- After all performances are completed the class should have a discussion and evaluation of all performances. The class will want to use some of the criteria listed on pages 530-534 to assist them in their evaluations. Students should take notes on the criticism that the class gave them.

RETEACH

- To help students that have difficulty with style choices and justifications, review color and its effect on mood pages 418-422, and keys to characterization on pages 110 – 119.

EXTENSIONS

- Have students videotape the performances to see how the presentation is different when viewed on the small screen. How would they change their productions after viewing them on the small screen and how would they videotape them differently?

INTERDISCIPLINARY CONNECTIONS

Writing

Students can write their performance evaluations into essay form. Take the checklist and turn it into an essay describing the two best performances.



**Columbus Public Schools
Theatre Arts Curriculum Guide
Theatre Survey**



GRADE	UNIT	LESSON	TIME RANGE	GRADING PERIOD
9	Post-Production	Strike, Assessment and Evaluation	4 – 6 days	4

OHIO STANDARD and BENCHMARKS

3. **Analyzing and Responding.** Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

B. Indicate the artistic techniques used in planning and performing drama/theatre work.

GRADE LEVEL INDICATORS

T93B4 Explain how a theatrical artist's (e.g., actors, directors, playwrights) use of symbols helps create meaning in a dramatic/theatrical work.

OHIO STANDARD and BENCHMARKS

4. **Valuing the Arts/Aesthetic Reflection.** Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.

D. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.

E. Respect diverse opinions regarding drama/theatre preferences.

GRADE LEVEL INDICATORS

T94A1 Explain the role of drama/theatre in their lives.

T94B2 Identify culturally diverse opinions about a drama/theatre event.

OHIO STANDARD and BENCHMARK

5. **Connections, Relationships and Applications.** Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

D. Engage in activities that lead to continued involvement in theatre.

<u>GRADE LEVEL INDICATORS</u>	
T95D4	Identify the purposes of a portfolio and resume.

PRE-ASSESSMENT ITEMS

Multiple choice

1. By taking a theatre class you have improved your _____. (GLI T94A1)

- A. ability to speak in front of others
- B. ability to deal with stage fright
- C. ability to interpret texts that you read
- D. ability to critique movies and plays
- E. all of the ones listed

Answer: E. all of the ones listed

2. If you see a cross on a stage it could symbolize what? (GLI T93B4)

- A. Sunday
- B. Spirituality
- C. Judaism
- D. Sacrifice

Answer: B. Spirituality

Short answer

3. Why is it important for an actor to have a resumé (GLI T95D4)

Answer: Actors should have a resume because it is a way of showing all of their past performances, whether it is on stage, TV or Film. A resumé also has a picture of the actor and lists some of their statistics like height, weight, hair color, eye color, hat size, and also contains training and special skills the actor may have.

2-Point Rubric

- 2 Student states that a resumé shows an actor's past experiences, statistics, training, picture and special skills.
- 1 Student states that a resumé shows an actors past experiences and lists 2 of the other items (statistics, training, picture and special skills).
- 0 Student does not list anything associated with a resumé.

Extended response

4. If you were to produce a play about World War II, how would someone from Germany's opinion be different than someone from America that sees the play? (GLI T94B2)

Answer: If you were to produce a play about World War II the opinions of it would be very different if you were from Germany or America. If you were from Germany you might feel ashamed, humiliated and/or uncomfortable because of the bad things Adolf Hitler did. The concentration camps, terrible treatment of Jews, Homosexuals, and other "non-traditional" Germans is a high point of shame for the German people, even if they did not support Hitler. Some Germans might feel pride in its countries past because Germany came out of a terrible economic depression to become the most powerful country in the world in a very short time. Someone who is American might feel a great sense of pride, honor and powerful in watching a World War II play. America entered the war late but it was its power that helped turn the tide

against the Germans and Japanese. America suffered great losses but those losses came at a price worth paying.

3-Point Rubric

- 3 Student mentions specific emotions and feelings of both nationalities (German and American) and gives specific details about elements/incidents of the war that would cause these emotions.
- 2 Student mentions some emotions and feelings of both nationalities but does not tie in all of the specific details of the war that caused those emotions.
- 1 Student mentions only a couple of emotions and no specific details.
- 0 Student mentions no specific emotions or details.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI T95D4 Identify the purpose of a portfolio and resume.

Proficient: Student identifies the purpose of a resume and portfolio for someone in the theatre business.

- Student recognizes that like anyone who is trying to obtain work, a resume and/or portfolio is a valuable asset to advertise their skills.

Emerging: With peer and teacher assistance student identifies the purpose of a resume and portfolio for someone in the theatre business.

- With peer and teacher assistance student identifies the purpose of a resume and portfolio for someone in the theatre business.

Advanced: Independently, the student recognizes the importance and purpose of a resume

- Independently, student develops a resume and/or portfolio that will advertise their skills.

GLI T93B4 Explain how a theatrical artist's (e.g. actors, directors, playwrights) use of symbols helps create meaning in a dramatic/theatrical work.

Proficient: Student can explain and define symbols used in their monologue.

- Students can express why a chosen symbol was the most effective for their monologue.

Emerging: With peer and teacher assistance student can explain and define symbols used in their monologue.

- With peer and teacher assistance students can express why a chosen symbol was the most effective for their monologue.

Advanced: Independently, student can determine multiple symbols that could be used for their monologue.

- Independently, student can establish appropriate symbols for the monologue and reference the monologue with a current situation and/or individual.

GLI T94A1 Explain the role of drama/theatre in their lives.

Proficient: Student can explain the role of drama/theatre in their lives.

- Student recognizes that drama/theatre plays a vast role in their lives and can draw connections between drama/theatre and life situations.

Emerging: With peer and teacher assistance student can explain the role of drama/theatre in their lives.

- With peer and teacher assistance student recognizes that drama/theatre plays a vast role in their lives and can draw connections between drama/theatre and life situations.

Advanced: Independently, student explains and demonstrates the role of drama/theatre in their lives.

- Independently, student makes connections between drama/theatre and situations in their lives. Student recognizes the interconnectedness between drama/theatre and life skills.

GLI T94B2 Identify culturally diverse opinions about a drama/theatre event.

Proficient: Student recognizes that different cultures have can have varying opinions on a

drama/theatre event.

- Student recognizes that your cultural background, race and upbringing are the basis for your opinion about a drama/theatre event.

Emerging: With peer and teacher assistance student recognizes that different cultures have can have varying opinions on a drama/theatre event.

- With peer and teacher assistance student recognizes that your cultural background, race and upbringing are the basis for your opinion about a drama/theatre event.

Advanced: Independently, student recognizes that opinions on drama/theatre events are often based upon your cultural background.

- Independently, student recognizes and can empathize with others opinions on a drama/theatre event. Student knows that opinions are strongly influenced by the individual's cultural background, race and upbringing.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

OGT Vocabulary: Format, Hypothesize, Evaluative Question, Informational Document, Sequencing

Content Vocabulary: Résumé, Strike, Criticism, Analysis, Critic

Note to the Teacher:

- Now that everyone in the class has some kind of theatre experience it is time for them to write their own résumé. This informational document is critical to any actor, director and designer. Students may have already developed a résumé from the 3rd nine weeks. If they have already developed a résumé, those students should now revise their old résumé. If the students did not put together a résumé yet, then they should follow the format on page 353.

Before the Lesson:

- First, all students should put back/take home/strike their costumes, props and set pieces that they used for their performances. Once the classroom/stage is returned back to normal, then the class can return to the next part.

During the Lesson:

- Each group should sit together and review the classes' assessment of their performances. Each group should list the positives and the negatives on separate pieces of paper.
- Next, each group should examine each positive and negative assessment item and determine if they agree or disagree with the classes' judgments. Making notes on the pieces of paper the group should write their justifications for the agreements and disagreements.
- Next, each group should discuss how they felt about their production. Each group should take notes during their discussion. Each group should also spend time discussing their symbol choice and how well it assisted their production.
- Next, the group should determine what they would change about their production if they had the opportunity to perform it again. This can be anything from set design, costume, casting, group assignments, script choice, symbol choice, etc.
- Next, each person in the class should evaluate their script choice and their favorite production. With this evaluation have the students use their culture as a basis for their evaluation/criticism. Meaning, make sure they justify why they enjoyed one production more than another, and why they did and did not like their production. Remind the students that their culture is made up of their race, upbringing, styles and even religion. For example, some class members may prefer the productions from *Fences* because it is an African-American play that has very relatable characters. They may not like *The Man of LaMancha* because the character is fifty years old and find it difficult to relate to what he is speaking about. This evaluation should be written down and turned in.

After the Lesson:

- Now that the students have studied an entire year in Theatre Survey class have each student compose an essay on, "Theatre and their Lives." This essay should cover just how theatre and the skills necessary to produce it surround their everyday lives. Examples – Speaking skills, Composition, posture, television and film, historical connections, lighting, costumes (fashion), makeup, etc.
- Next, review for the final exam. Suggestion One – review all tests and quizzes that were given and format the final exam just from those tests and quizzes. Suggestion Two – Students can prepare a portfolio of all their work during the year. This could be a final notebook that is

organized into sections that were covered and all hand outs, tests, quizzes, projects, notes and homework that were given for the different sections. Students could have a 5-10 minute one-on-one with the teacher to present their portfolio, and to answer any questions that the teacher may have of the student.

EXTENSIONS

- Students could go to see a play together and write a theatre critique for extra credit. If no plays are available an appropriate movie could be selected for the students.

INTERDISCIPLINARY CONNECTIONS

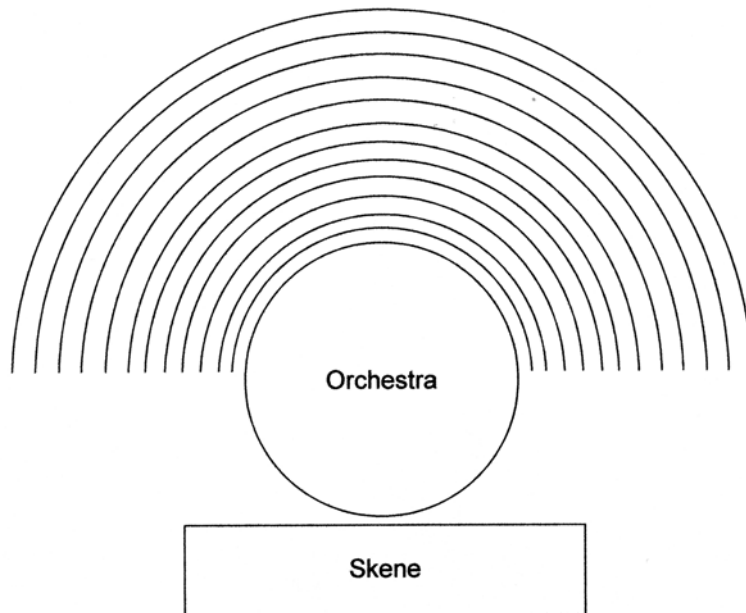
Film

- Have students read and evaluate 3-5 written critiques on a film that they have seen. Students should determine which critique is most valid for them. This exercise will allow the students to see that not all critiques are the same, you can't always please everyone, and there is some bias (sometimes cultural) in most critiques.

Appendix

Vocabulary: Ancient Greece

Amphitheatre
Dionysus
Tragos
Thespis
Thespians
Trilogy
Satre Play
Tragos
Skene
Orchestra
Machina
Aeschylus
Sophocles
Euripides
Pathos



The basic plan of a Greek theatre



Greek Tragedy

Medea

By Euripides

Written 431 B.C.E , Translated by E. P. Coleridge

DRAMATIS PERSONAE

Nurse of Medea

Attendant on her children

Medea

Chorus of Corinthian women

Creon, *King of Corinth*

Jason

Aegeus, *King of Athens*

Messenger

Scene *Before MEDEA's house in Corinth, near the palace Of CREON. The NURSE enters from the house.*

NURSE Ah! Would to Heaven the good ship Argo ne'er had sped its course to the Colchian land through the misty blue Symplegades, nor ever in the glens of Pelion the pine been felled to furnish with oars the chieftain's hands, who went to fetch the golden fleece for Pelias; for then would my own mistress Medea never have sailed to the turrets of Iolcos, her soul with love for Jason smitten, nor would she have beguiled the daughters of Pelias to slay their father and come to live here in the land of Corinth with her husband and children, where her exile found favour with the citizens to whose land she had come, and in all things of her own accord was she at one with Jason, the greatest safeguard this when wife and husband do agree; but now their love is all turned to hate, and tenderest ties are weak. For Jason hath betrayed his own children and my mistress dear for the love of a royal bride, for he hath wedded the daughter of Creon, lord of this land. While Medea, his hapless wife, thus scorned, appeals to the oaths he swore, recalls the strong pledge his right hand gave, and bids heaven be witness what requital she is finding from Jason. And here she lies fasting, yielding her body to her grief, wasting away in tears ever since she learnt that she was wronged by her husband, never lifting her eye nor raising her face from off the ground; and she lends as deaf an ear to her friend's warning as if she were a rock or ocean billow, save when she turns her snow-white neck aside and softly to herself bemoans her father dear, her country and her home, which she gave up to come hither with the man who now holds her in dishonour. She, poor lady, hath by sad experience learnt how good a thing it is never to quit one's native land. And she hates her children now and feels no joy at seeing them; I fear she may contrive some untoward scheme; for her mood is dangerous nor will she brook her cruel treatment; full well I know her, and I much do dread that she will plunge the keen sword through their hearts, stealing without a word into the chamber where their marriage couch is spread, or else that she will slay the prince and bridegroom too, and so find some calamity still more grievous than the present; for dreadful is her wrath; verily the man that doth incur her hate will have no easy task to raise o'er her a song of triumph. Lo! where her sons come hither from their childish sports; little they reckon of their mother's woes, for the soul of the young is no friend to sorrow.

(The ATTENDANT leads in MEDEA'S children.)

- ATTENDANT** Why dost thou, so long my lady's own handmaid, stand here at the gate alone, loudly lamenting to thyself the piteous tale? how comes it that Medea will have thee leave her to herself?
- NURSE** Old man, attendant on the sons of Jason, our masters' fortunes when they go awry make good slaves grieve and touch their hearts. Oh! have come to such a pitch of grief that there stole a yearning wish upon me to come forth hither and proclaim to heaven and earth my mistress's hard fate.
- ATTENDANT** What! has not the poor lady ceased yet from her lamentation?
- NURSE** Would I were as thou art! the mischief is but now beginning; it has not reached its climax yet.
- ATTENDANT** O foolish one, if I may call my mistress such a name; how little she recks of evils yet more recent!
- NURSE** What mean'st, old man? grudge not to tell me.
- ATTENDANT** 'Tis naught; I do repent me even of the words I have spoken.
- NURSE** ay, by thy beard I conjure thee, hide it not from thy fellow-slave; will be silent, if need be, on that text.
- ATTENDANT** I heard one say, pretending not to listen as I approached the place where our greybeards sit playing draughts near Pirene's sacred spring, that Creon, the ruler of this land, is bent on driving these children and their mother from the boundaries of Corinth; but I know not whether the news is to be relied upon, and would fain it were not.
- NURSE** What! will Jason brook such treatment of his sons, even though he be at variance with their mother?
- ATTENDANT** Old ties give way to new; he bears no longer any love to this family.
- NURSE** Undone, it seems, are we, if to old woes fresh ones we add, ere we have drained the former to the dregs.
- ATTENDANT** Hold thou thy peace, say not a word of this; 'tis no time for our mistress to learn hereof.
- NURSE** O children, do ye hear how your father feels towards you? Perdition catch him, but no he is my master still; yet is he proved a very traitor to his nearest and dearest.
- ATTENDANT** And who 'mongst men is not? Art learning only now, that every single man cares for himself more than for his neighbour, some from honest motives, others for mere gain's sake? Seeing that to indulge his passion their father has ceased to love these children.

NURSE	Go, children, within the house; all will be well. Do thou keep them as far away as may be, and bring them not near their mother in her evil hour. For ere this have I seen her eyeing them savagely, as though she were minded to do them some hurt, and well I know she will not cease from her fury till she have pounced on some victim. At least may she turn her hand against her foes, and not against her friends.
MEDEA	<i>(chanting within)</i> Ah, me! a wretched suffering woman I! O would that I could die!
NURSE	<i>(chanting)</i> 'Tis as I said, my dear children; wild fancies stir your mother's heart, wild fury goads her on. Into the house without delay, come not near her eye, approach her not, beware her savage mood, the fell tempest of her reckless heart. In, in with what speed ye may. For 'tis plain she will soon redouble her fury; that cry is but the herald of the gathering storm-cloud whose lightning soon will flash; what will her proud restless soul, in the anguish of despair, be guilty of? <i>(The ATTENDANT takes the children into the house.)</i>
MEDEA	<i>(chanting within)</i> Ah, me! the agony I have suffered, deep enough to call for these laments! Curse you and your father too, ye children damned, sons of a doomed mother! Ruin seize the whole family!
NURSE	<i>(chanting)</i> Ah me! ah me! the pity of it! Why, pray, do thy children share their father's crime? Why hatest thou them? Woe is you, poor children, how do I grieve for you lest ye suffer some outrage! Strange are the tempers of princes, and maybe because they seldom have to obey, and mostly lord it over others, change they their moods with difficulty. 'Tis better then to have been trained to live on equal terms. Be it mine to reach old age, not in proud pomp, but in security! Moderation wins the day first as a better word for men to use, and likewise it is far the best course for them to pursue; but greatness that doth o'erreach itself, brings no blessing to mortal men; but pays a penalty of greater ruin whenever fortune is wroth with a family. <i>(The CHORUS enters. The following lines between the NURSE, CHORUS, and MEDEA are sung.)</i>
CHORUS	I heard the voice, uplifted loud, of our poor Colchian lady, nor yet is she quiet; speak, aged dame, for as I stood by the house with double gates I heard a voice of weeping from within, and I do grieve, lady, for the sorrows of this house, for it hath won my love.
NURSE	'Tis a house no more; all that is passed away long since; a royal bride keeps Jason at her side, while our mistress pines away in her bower, finding no comfort for her soul in aught her friends can say.
MEDEA	<i>(within)</i> Oh, oh! Would that Heaven's levin bolt would cleave this head in twain! What gain is life to me? Woe, woe is me! O, to die and win release, quitting this loathed existence!
CHORUS	Didst hear, O Zeus, thou earth, and thou, O light, the piteous note of woe the hapless wife is uttering? How shall a yearning for that insatiate resting-place ever hasten for thee, poor reckless one, the end that death alone can bring? Never pray

for that. And if thy lord prefers a fresh love, be not angered with him for that; Zeus will judge 'twixt thee and him herein. Then mourn not for thy husband's loss too much, nor waste thyself away.

MEDEA (*within*) Great Themis, and husband of Themis, behold what I am suffering now, though I did bind that accursed one, my husband, by strong oaths to me! O, to see him and his bride some day brought to utter destruction, they and their house with them, for that they presume to wrong me thus unprovoked. O my father, my country, that I have left to my shame, after slaying my own brother.

NURSE Do ye hear her words, how loudly she adjures Themis, oft invoked, and Zeus, whom men regard as keeper of their oaths? On no mere trifle surely will our mistress spend her rage.

CHORUS Would that she would come forth for us to see, and listen to the words of counsel we might give, if haply she might lay aside the fierce fury of her wrath, and her temper stern. Never be my zeal at any rate denied my friends! But go thou and bring her hither outside the house, and tell her this our friendly thought; haste thee ere she do some mischief to those inside the house, for this sorrow of hers is mounting high.

NURSE This will I do; but I doubt whether I shall persuade my mistress; still willingly will I undertake this trouble for you; albeit, she glares upon her servants with the look of a lioness with cubs, whenso anyone draws nigh to speak to her. Wert thou to call the men of old time rude uncultured boors thou wouldst not err, seeing that they devised their hymns for festive occasions, for banquets, and to grace the board, a pleasure to catch the ear, shed o'er our life, but no man hath found a way to allay hated grief by music and the minstrel's varied strain, whence arise slaughters and fell strokes of fate to o'erthrow the homes of men. And yet this were surely a gain, to heal men's wounds by music's spell, but why tune they their idle song where rich banquets are spread? For of itself doth the rich banquet, set before them, afford to men delight.

CHORUS I heard a bitter cry of lamentation! loudly, bitterly she calls on the traitor of her marriage bed, her perfidious spouse; by grievous wrongs oppressed she invokes Themis, bride of Zeus, witness of oaths, who brought her unto Hellas, the land that fronts the strand of Asia, o'er the sea by night through ocean's boundless gate.

(As the CHORUS finishes its song, MEDEA enters from the house.)

MEDEA From the house I have come forth, Corinthian ladies, for fear lest you be blaming me; for well I know that amongst men many by showing pride have gotten them an ill name and a reputation for indifference, both those who shun men's gaze and those who move amid the stranger crowd, and likewise they who choose a quiet walk in life. For there is no just discernment in the eyes of men, for they, or ever they have surely learnt their neighbour's heart, loathe him at first sight, though never wronged by him; and so a stranger most of all should adopt a city's views; nor do I commend that citizen, who, in the stubbornness of his heart, from churlishness resents the city's will.

But on me hath fallen this unforeseen disaster, and sapped my life; ruined I am,

and long to resign the boon of existence, kind friends, and die. For he who was all the world to me, as well thou knowest, hath turned out the worst of men, my own husband. Of all things that have life and sense we women are the most hapless creatures; first must we buy a husband at a great price, and o'er ourselves a tyrant set which is an evil worse than the first; and herein lies the most important issue, whether our choice be good or bad. For divorce is not honourable to women, nor can we disown our lords. Next must the wife, coming as she does to ways and customs new, since she hath not learnt the lesson in her home, have a diviner's eye to see how best to treat the partner of her life. If haply we perform these tasks with thoroughness and tact, and the husband live with us, without resenting the yoke, our life is a happy one; if not, 'twere best to die. But when a man is vexed with what he finds indoors, he goeth forth and rids his soul of its disgust, betaking him to some friend or comrade of like age; whilst we must needs regard his single self.

And yet they say we live secure at home, while they are at the wars, with their sorry reasoning, for I would gladly take my stand in battle array three times o'er, than once give birth. But enough! this language suits not thee as it does me; thou hast a city here, a father's house, some joy in life, and friends to share thy thoughts, but I am destitute, without a city, and therefore scorned by my husband, a captive I from a foreign shore, with no mother, brother, or kinsman in whom to find a new haven of refuge from this calamity. Wherefore this one boon and only this I wish to win from thee, - thy silence, if haply I can some way or means devise to avenge me on my husband for this cruel treatment, and on the man who gave to him his daughter, and on her who is his wife. For though woman be timorous enough in all else, and as regards courage, a coward at the mere sight of steel, yet in the moment she finds her honour wronged, no heart is filled with deadlier thoughts than hers.

**LEADER OF
THE CHORUS**

This will I do; for thou wilt be taking a just vengeance on thy husband, Medea. That thou shouldst mourn thy lot surprises me not. But lo! I see Creon, king of this land coming hither, to announce some new resolve.

(CREON enters, with his retinue.)

CREON Hark thee, Medea, I bid thee take those sullen looks and angry thoughts against thy husband forth from this land in exile, and with thee take both thy children and that without delay, for I am judge in this sentence, and I will not return unto my house till I banish thee beyond the borders of the land.

MEDEA Ah, me! now is utter destruction come upon me, unhappy that I am! For my enemies are bearing down on me full sail, nor have I any landing-place to come at in my trouble. Yet for all my wretched plight I will ask thee, Creon, wherefore dost thou drive me from the land?

CREON I fear thee, - no longer need I veil my dread 'neath words, - lest thou devise against my child some cureless ill. Many things contribute to this fear of mine; thou art a witch by nature, expert in countless sorceries, and thou art chafing for the loss of thy husband's affection. I hear, too, so they tell me, that thou dost threaten the father of the bride, her husband, and herself with some mischief; wherefore I will take precautions ere our troubles come. For 'tis better for me to incur thy hatred now, lady, than to soften my heart and bitterly repent it hereafter.

- MEDEA** Alas! this is not now the first time, but oft before, O Creon, hath my reputation injured me and caused sore mischief. Wherefore whoso is wise in his generation ought never to have his children taught to be too clever; for besides the reputation they get for idleness, they purchase bitter odium from the citizens. For if thou shouldst import new learning amongst dullards, thou wilt be thought a useless trifler, void of knowledge; while if thy fame in the city o'ertops that of the pretenders to cunning knowledge, thou wilt win their dislike. I too myself share in this ill-luck. Some think me clever and hate me, others say I am too reserved, and some the very reverse; others find me hard to please and not so very clever after all. Be that as it may, thou dost fear me lest I bring on thee something to mar thy harmony. Fear me not, Creon, my position scarce is such that should seek to quarrel with princes. Why should I, for how hast thou injured me? Thou hast betrothed thy daughter where thy fancy prompted thee. No, 'tis my husband I hate, though I doubt not thou hast acted wisely herein. And now I grudge not thy prosperity; betroth thy child, good luck to thee, but let me abide in this land, for though I have been wronged I will be still and yield to my superiors.
- CREON** Thy words are soft to hear, but much I dread lest thou art devising some mischief in thy heart, and less than ever do I trust thee now; for cunning woman, and man likewise, is easier to guard against when quick-tempered than when taciturn. Nay, begone at once! speak me no speeches, for this is decreed, nor hast thou any art whereby thou shalt abide amongst us, since thou hatest me.
- MEDEA** O, say not so! by thy knees and by thy daughter newlywed, I do implore!
- CREON** Thou wastest words; thou wilt never persuade me.
- MEDEA** What, wilt thou banish me, and to my prayers no pity yield?
- CREON** I will, for I love not thee above my own family.
- MEDEA** O my country! what fond memories I have of thee in this hour!
- CREON** Yea, for I myself love my city best of all things save my children.
- MEDEA** Ah me! ah me! to mortal man how dread a scourge is love!
- CREON** That, I deem, is according to the turn our fortunes take.
- MEDEA** O Zeus! let not the author of these my troubles escape thee.
- CREON** Begone, thou silly woman, and free me from my toil.
- MEDEA** The toil is mine, no lack of it.
- CREON** Soon wilt thou be thrust out forcibly by the hand of servants.
- MEDEA** Not that, not that, I do entreat thee, Creon
- CREON** Thou wilt cause disturbance yet, it seems.

MEDEA I will begone; I ask thee not this boon to grant.

CREON Why then this violence? Why dost thou not depart?

MEDEA Suffer me to abide this single day and devise some plan for the manner of my exile, and means of living for my children, since their father cares not to provide his babes therewith. Then pity them; thou too hast children of thine own; thou needs must have a kindly heart. For my own lot I care naught, though I an exile am, but for those babes I weep, that they should learn what sorrow means.

CREON Mine is a nature anything but harsh; full oft by showing pity have suffered shipwreck; and now albeit I clearly see my error, yet shalt thou gain this request, lady; but I do forewarn thee, if tomorrow's rising sun shall find thee and thy children within the borders of this land, thou diest; my word is spoken and it will not lie. So now, if abide thou must, stay this one day only, for in it thou canst not do any of the fearful deeds I dread.

(CREON and his retinue go out.)

CHORUS *(chanting)* Ah! poor lady, woe is thee! Alas, for thy sorrows! Whither wilt thou turn? What protection, what home or country to save thee from thy troubles wilt thou find? O Medea, in what a hopeless sea of misery heaven hath plunged thee!

MEDEA On all sides sorrow pens me in. Who shall gainsay this? But all is not yet lost! think not so. Still are there troubles in store for the new bride, and for her bridegroom no light toil. Dost think I would ever have fawned on yonder man, unless to gain some end or form some scheme? Nay, would not so much as have spoken to him or touched him with my hand. But he has in folly so far stepped in that, though he might have checked my plot by banishing me from the land, he hath allowed me to abide this day, in which I will lay low in death three of my enemies-a father and his daughter and my husband too. Now, though I have many ways to compass their death, I am not sure, friends, which I am to try first. Shall I set fire to the bridal mansion, or plunge the whetted sword through their hearts, softly stealing into the chamber where their couch is spread? One thing stands in my way. If I am caught making my way into the chamber, intent on my design, I shall be put to death and cause my foes to mock, 'Twere best to take the shortest way-the way we women are most skilled in-by poison to destroy them. Well, suppose them dead; what city will receive me? What friendly host will give me a shelter in his land, a home secure, and save my soul alive? None. So I will wait yet a little while in case some tower of defence rise up for me; then will I proceed to this bloody deed in crafty silence; but if some unexpected mischance drive me forth, I will with mine own hand seize the sword, e'en though I die for it, and slay them, and go forth on my bold path of daring. By that dread queen whom I revere before all others and have chosen to share my task, by Hecate who dwells within my inmost chamber, not one of them shall wound my heart and rue it not. Bitter and sad will I make their marriage for them; bitter shall be the wooing of it, bitter my exile from the land. Up, then, Medea, spare not the secrets of thy art in plotting and devising; on to the danger. Now comes a struggle needing courage. Dost see what thou art suffering? 'Tis not for thee to be a laughing-stock to the race of Sisyphus by reason of this wedding of Jason, sprung, as thou art, from noble sire,

and of the Sun-god's race. Thou hast cunning; and, more than this, we women, though by nature little apt for virtuous deeds, are most expert to fashion any mischief.

CHORUS *singing*

strophe 1

Back to their source the holy rivers turn their tide. Order and the universe are being reversed. 'Tis men whose counsels are treacherous, whose oath by heaven is no longer sure. Rumour shall bring a change o'er my life, bringing it into good repute. Honour's dawn is breaking for woman's sex; no more shall the foul tongue of slander fix upon us.

antistrophe 1

The songs of the poets of old shall cease to make our faithlessness their theme. Phoebus, lord of minstrelsy, hath not implanted in our mind the gift of heavenly song, else had I sung an answering strain to the race of males, for time's long chapter affords many a theme on their sex as well as ours.

strophe 2

With mind distraught didst thou thy father's house desert on thy voyage betwixt ocean's twin rocks, and on a foreign strand thou dwellest thy bed left husbandless, poor lady, and thou an exile from the land, dishonoured, persecuted.

antistrophe 2

Gone is the grace that oaths once had. Through all the breadth of Hellas honour is found no more; to heaven hath it sped away. For thee no father's house is open, woe is thee! to be a haven from the troublous storm, while o'er thy home is set another queen, the bride that is preferred to thee.

(As the CHORUS finishes its song, JASON enters, alone. MEDEA comes out of the house.)

JASON It is not now I first remark, but oft ere this, how unruly a pest is a harsh temper. For instance, thou, hadst thou but patiently endured the will of thy superiors, mightest have remained here in this land and house, but now for thy idle words wilt thou be banished. Thy words are naught to me. Cease not to call Jason basest of men; but for those words thou hast spoken against our rulers, count it all gain that exile is thy only punishment. I ever tried to check the outbursts of the angry monarch, and would have had thee stay, but thou wouldst not forego thy silly rage, always reviling our rulers, and so thou wilt be banished. Yet even after all this I weary not of my goodwill, but am come with thus much forethought, lady, that thou mayst not be destitute nor want for aught, when, with thy sons, thou art cast out. Many an evil doth exile bring in its train with it; for even though thou hatest me, never will I harbour hard thoughts of thee.

MEDEA Thou craven villain (for that is the only name my tongue can find for thee, a foul

reproach on thy unmanliness), comest thou to me, thou, most hated foe of gods, of me, and of all mankind? 'Tis no proof of courage or hardihood to confront thy friends after injuring them, but that worst of all human diseases-loss of shame. Yet hast thou done well to come; for I shall ease my soul by reviling thee, and thou wilt be vexed at my recital. I will begin at the very beginning. I saved thy life, as every Hellene knows who sailed with thee aboard the good ship Argo, when thou wert sent to tame and yoke fire-breathing bulls, and to sow the deadly tilth. Yea, and I slew the dragon which guarded the golden fleece, keeping sleepless watch o'er it with many a wreathed coil, and I raised for thee a beacon of deliverance. Father and home of my free will I left and came with thee to Iolcos, 'neath Pelion's hills, for my love was stronger than my prudence. Next I caused the death of Pelias by a doom most grievous, even by his own children's hand, beguiling them of all their fear. All this have I done for thee, thou traitor! and thou hast cast me over, taking to thyself another wife, though children have been born to us. Hadst thou been childless still, I could have pardoned thy desire for this new union. Gone is now the trust I put in oaths. I cannot even understand whether thou thinkest that the gods of old no longer rule, or that fresh decrees are now in vogue amongst mankind, for thy conscience must tell thee thou hast not kept faith with me. Ah! poor right hand, which thou didst often grasp. These knees thou didst embrace! All in vain, I suffered a traitor to touch me! How short of my hopes I am fallen! But come, I will deal with thee as though thou wert my friend. Yet what kindness can I expect from one so base as thee? But yet I will do it, for my questioning will show thee yet more base. Whither can I turn me now? to my father's house, to my own country, which I for thee deserted to come hither? to the hapless daughters of Pelias? A glad welcome, I trow, would they give me in their home, whose father's death I compassed! My case stands even thus: I am become the bitter foe to those of mine own home, and those whom I need ne'er have wronged I have made mine enemies to pleasure thee. Wherefore to reward me for this thou hast made me doubly blest in the eyes of many a wife in Hellas; and in thee I own a peerless, trusty lord. O woe is me, if indeed I am to be cast forth an exile from the land, without one friend; one lone woman with her babes forlorn! Yea, a fine reproach to thee in thy bridal hour, that thy children and the wife who saved thy life are beggars and vagabonds! O Zeus! why hast thou granted unto man clear signs to know the sham in gold, while on man's brow no brand is stamped whereby to gauge the villain's heart?

**LEADER OF
THE CHORUS**

There is a something terrible and past all cure, when quarrels arise 'twixt those who are near and dear.

JASON

Needs must I now, it seems, turn orator, and, like a good helmsman on a ship with close-reefed sails, weather that wearisome tongue of thine. Now, I believe, since thou wilt exaggerate thy favours, that to Cypri, alone of gods or men I owe the safety of my voyage. Thou hast a subtle wit enough; yet were it a hateful thing for me to say that the Love-god constrained thee by his resistless shaft to save my life. However, I will not reckon this too nicely; 'twas kindly done, however thou didst serve me. Yet for my safety hast thou received more than ever thou gavest, as I will show. First, thou dwellest in Hellas, instead of thy barbarian land, and hast learnt what justice means and how to live by law, not by the dictates of brute force; and all the Hellenes recognize thy cleverness, and thou hast gained a name; whereas, if thou hadst dwelt upon the confines of the earth, no tongue had

mentioned thee. Give me no gold within my halls, nor skill to sing a fairer strain than ever Orpheus sang, unless there-with my fame be spread abroad! So much I say to thee about my own toils, for 'twas thou didst challenge me to this retort. As for the taunts thou urgest against my marriage with the princess, I will prove to thee, first, that I am prudent herein, next chastened in my love, and last powerful friend to thee and to thy sons; only hold thy peace. Since I have here withdrawn from Iolcos with many a hopeless trouble at my back, what happier device could I, an exile, frame than marriage with the daughter of the king? 'Tis not because I loathe thee for my wife-the thought that rankles in thy heart; 'tis not because I am smitten with desire for a new bride, nor yet that I am eager to vie with others in begetting many children, for those we have are quite enough, and I do not complain. Nay, 'tis that we-and this is most important-may dwell in comfort, instead of suffering want

for well I know that every whilom friend avoids the poor,

and that I might rear my sons as doth befit my house; further, that I might be the father of brothers for the children thou hast borne, and raise these to the same high rank, uniting the family in one,-to my lasting bliss. Thou, indeed, hast no need of more children, but me it profits to help my present family by that which is to be. Have I miscarried here? Not even thou wouldest say so unless a rival's charms rankled in thy bosom. No, but you women have such strange ideas, that you think all is well so long as your married life runs smooth; but if some mischance occur to ruffle your love, all that was good and lovely erst you reckon as your foes. Yea, men should have begotten children from some other source, no female race existing; thus would no evil ever have fallen on mankind.

LEADER This speech, O Jason, hast thou with specious art arranged; but yet I think-albeit in speaking I am indiscreet-that thou hast sinned in thy betrayal of thy wife.

MEDEA No doubt I differ from the mass of men on many points; for, to my mind, whoso hath skill to fence with words in an unjust cause, incurs the heaviest penalty; for such an one, confident that he can cast a decent veil of words o'er his injustice, dares to practise it; and yet he is not so very clever after all. So do not thou put forth thy specious pleas and clever words to me now, for one word of mine will lay thee low. Hadst thou not had a villain's heart, thou shouldst have gained my consent, then made this match, instead of hiding it from those who loved thee.

JASON Thou wouldest have lent me ready aid, no doubt, in this proposal, if had told thee of my marriage, seeing that not even now canst thou restrain thy soul's hot fury.

MEDEA This was not what restrained thee; but thine eye was turned towards old age, and a foreign wife began to appear a shame to thee.

JASON Be well assured of this: 'twas not for the woman's sake I wedded the king's daughter, my present wife; but, as I have already told thee, I wished to insure thy safety and to be the father of royal sons bound by blood to my own children-a bulwark to our house.

MEDEA May that prosperity, whose end is woe, ne'er be mine, nor such wealth as would ever sting my heart!

JASON Change that prayer as I will teach thee, and thou wilt show more wisdom. Never let happiness appear in sorrow's guise, nor, when thy fortune smiles, pretend she frowns!

MEDEA Mock on; thou hast a place of refuge; I am alone, an exile soon to be.

JASON Thy own free choice was this; blame no one else.

MEDEA What did I do? Marry, then betray thee?

JASON Against the king thou didst invoke an impious curse.

MEDEA On thy house too maybe I bring the curse.

JASON Know this, I will no further dispute this point with thee. But, if thou wilt of my fortune somewhat take for the children or thyself to help thy exile, say on; for I am ready to grant it with ungrudging hand, yea and to bend tokens to my friends elsewhere who shall treat thee well. If thou refuse this offer, thou wilt do a foolish deed, but if thou cease from anger the greater will be thy gain.

MEDEA I will have naught to do with friends of thine, naught will I receive of thee, offer it not to me; a villain's gifts can bring no blessing.

JASON At least I call the gods to witness, that I am ready in all things to serve thee and thy children, but thou dost scorn my favours and thrustest thy friends stubbornly away; wherefore thy lot will be more bitter still.

MEDEA Away! By love for thy young bride entrapped, too long thou lingerest outside her chamber; go wed, for, if God will, thou shalt have such a marriage as thou wouldst fain refuse.

(JASON goes out.)

CHORUS *singing*

strophe 1

When in excess and past all limits Love doth come, he brings not glory or repute to man; but if the Cyprian queen in moderate might approach, no goddess is so full of charm as she. Never, O never, lady mine, discharge at me from thy golden bow a shaft invincible, in passion's venom dipped.

antistrophe 1

On me may chastity, heaven's fairest gift, look with a favouring eye; never may Cypris, goddess dread, fasten on me a temper to dispute, or restless jealousy, smiting my soul with mad desire for unlawful love, but may she hallow peaceful married life and shrewdly decide whom each of us shall wed.

strophe 2

O my country, O my own dear home! God grant I may never be an outcast from my city, leading that cruel helpless life, whose every day is misery. Ere that may I this life complete and yield to death, ay, death; for there is no misery that doth surpass the loss of fatherland.

antistrophe 2

I have seen with mine eyes, nor from the lips of others have I the lesson learnt; no city, not one friend doth pity thee in this thine awful woe. May he perish and find no favour, whoso hath not in him honour for his friends, freely unlocking his heart to them. Never shall he be friend of mine.

(MEDEA has been seated in despair on her door-step during the choral song. AEGEUS and his attendants enter.)

AEGEUS All hail, Medea! no man knoweth fairer prelude to the greeting of friends than this.

MEDEA All hail to thee likewise, Aegeus, son of wise Pandion. Whence comest thou to this land?

AEGEUS From Phoebus' ancient oracle.

MEDEA What took thee on thy travels to the prophetic centre of the earth?

AEGEUS The wish to ask how I might raise up seed unto myself.

MEDEA Pray tell me, hast thou till now dragged on a childless life?

AEGEUS I have no child owing to the visitation of some god.

MEDEA Hast thou a wife, or hast thou never known the married state?

AEGEUS I have a wife joined to me in wedlock's bond.

MEDEA What said Phoebus to thee as to children?

AEGEUS Words too subtle for man to comprehend.

MEDEA Surely I may learn the god's answer?

AEGEUS Most assuredly, for it is just thy subtle wit it needs.

MEDEA What said the god? Speak, if I may hear it.

AEGEUS He bade me "not loose the wineskin's pendent neck."

MEDEA Till when? what must thou do first, what country visit?

AEGEUS Till I to my native home return.

MEDEA What object hast thou in sailing to this land?

ÆGEUS O'er Troezen's realm is Pittheus king.

MEDEA Pelops' son, a man devout they say.

ÆGEUS To him I fain would impart the oracle of the god.

MEDEA The man is shrewd and versed in such-like lore.

ÆGEUS Aye, and to me the dearest of all my warrior friends.

MEDEA Good luck to thee! success to all thy wishes!

ÆGEUS But why that downcast eye, that wasted cheek?

MEDEA O Aegeus, my husband has proved most evil.

ÆGEUS What meanest thou? Explain to me clearly the cause of thy despondency.

MEDEA Jason is wronging me though I have given him no cause.

ÆGEUS What hath he done? tell me more clearly.

MEDEA He is taking another wife to succeed me as mistress of his house.

ÆGEUS Can he have brought himself to such a dastard deed?

MEDEA Be assured thereof; I, whom he loved of yore, am in dishonour now.

ÆGEUS Hath he found a new love? or does he loathe thy bed?

MEDEA Much in love is he! A traitor to his friend is he become.

ÆGEUS Enough! if he is a villain as thou sayest.

MEDEA The alliance he is so much enamoured of is with a princess.

ÆGEUS Who gives his daughter to him? go on, I pray.

MEDEA Creon, who is lord of this land of Corinth.

ÆGEUS Lady, I can well pardon thy grief.

MEDEA I am undone, and more than that, am banished from the land.

ÆGEUS By whom? fresh woe this word of thine unfolds.

MEDEA Creon drives me forth in exile from Corinth.

AEGEUS	Doth Jason allow it? This too I blame him for.
MEDEA	Not in words, but he will not stand out against it. O, I implore thee by this beard and by thy knees, in suppliant posture, pity, O pity my sorrows; do not see me cast forth forlorn, but receive me in thy country, to a seat within thy halls. So may thy wish by heaven's grace be crowned with a full harvest of offspring, and may thy life close in happiness! Thou knowest not the rare good luck thou findest here, for I will make thy childlessness to cease and cause thee to beget fair issue; so potent are the spells I know.
AEGEUS	Lady, on many grounds I am most fain to grant thee this thy boon, first for the gods' sake, next for the children whom thou dost promise I shall beget; for in respect of this I am completely lost. 'Tis thus with me; if e'er thou reach my land, I will attempt to champion thee as I am bound to do. Only one warning I do give thee first, lady; I will not from this land bear thee away, yet if of thyself thou reach my halls, there shalt thou bide in safety and I will never yield thee up to any man. But from this land escape without my aid, for I have no wish to incur the blame of my allies as well.
MEDEA	It shall be even so; but wouldst thou pledge thy word to this, I should in all be well content with thee.
AEGEUS	Surely thou dost trust me? or is there aught that troubles thee?
MEDEA	Thee I trust; but Pelias' house and Creon are my foes. Wherefore, if thou art bound by an oath, thou wilt not give me up to them when they come to drag me from the land, but, having entered into a compact and sworn by heaven as well, thou wilt become my friend and disregard their overtures. Weak is any aid of mine, whilst they have wealth and a princely house.
AEGEUS	Lady, thy words show much foresight, so if this is thy will, I do not, refuse. For I shall feel secure and safe if I have some pretext to offer to thy foes, and thy case too the firmer stands. Now name thy gods.
MEDEA	Swear by the plain of Earth, by Helios my father's sire, and, in one comprehensive oath, by all the race of gods.
AEGEUS	What shall I swear to do, from what refrain? tell me that.
MEDEA	Swear that thou wilt never of thyself expel me from thy land, nor, whilst life is thine, permit any other, one of my foes maybe, to hale me thence if so he will.
AEGEUS	By Earth I swear, by the Sun-god's holy beam and by all the host of heaven that I will stand fast to the terms I hear thee make.
MEDEA	'Tis enough. If thou shouldst break this oath, what curse dost thou invoke upon thyself?
AEGEUS	Whate'er betides the impious.
MEDEA	Go in peace; all is well, and I with what speed I may, will to thy city come, when I

have wrought my purpose and obtained my wish.

(AEGEUS and his retinue depart.)

CHORUS *(chanting)* May Maia's princely son go with thee on thy way to bring thee to thy home, and mayest thou attain that on which thy soul is set so firmly, for to my mind thou seemest a generous man, O Aegeus.

MEDEA O Zeus, and Justice, child of Zeus, and Sun-god's light, now will triumph o'er my foes, kind friends; on victory's road have I set forth; good hope have I of wreaking vengeance on those I hate. For where we were in most distress this stranger hath appeared, to be a haven in my counsels; to him will we make fast the cables of our ship when we come to the town and citadel of Pallas. But now will I explain to thee my plans in full; do not expect to hear a pleasant tale. A servant of mine will I to Jason send and crave an interview; then when he comes I will address him with soft words, say, "this pleases me," and, "that is well," even the marriage with the princess, which my treacherous lord is celebrating, and add "it suits us both, 'twas well thought out"; then will I entreat that here my children may abide, not that I mean to leave them in a hostile land for foes to flout, but that I may slay the king's daughter by guile. For I will send them with gifts in their hands, carrying them unto the bride to save them from banishment, a robe of finest woof and a chaplet of gold. And if these ornaments she take and put them on, miserably shall she die, and likewise everyone who touches her; with such fell poisons will I smear my gifts. And here I quit this theme; but I shudder at the deed I must do next; for I will slay the children I have borne; there is none shall take them from my toils; and when I have utterly confounded Jason's house I will leave the land, escaping punishment for my dear children's murder, after my most unholy deed. For I cannot endure the taunts of enemies, kind friends; enough! what gain is life to me? I have no country, home, or refuge left. O, I did wrong, that hour I left my father's home, persuaded by that Hellene's words, who now shall pay the penalty, so help me God, Never shall he see again alive the children I bore to him, nor from his new bride shall he beget issue, for she must die a hideous death, slain by my drugs. Let no one deem me a poor weak woman who sits with folded hands, but of another mould, dangerous to foes and well-disposed to friends; for they win the fairest fame who live then, life like me.

LEADER OF THE CHORUS Since thou hast imparted this design to me, I bid thee hold thy hand, both from a wish to serve thee and because I would uphold the laws men make.

MEDEA It cannot but be so; thy words I pardon since thou art not in the same sorry plight that I am.

LEADER O lady, wilt thou steel thyself to slay thy children twain?

MEDEA I will, for that will stab my husband to the heart.

LEADER It may, but thou wilt be the saddest wife alive.

MEDEA No matter; wasted is every word that comes 'twixt now and then. Ho!

(The NURSE enters in answer to her call.)

MEDEA Thou, go call me Jason hither, for thee I do employ on every mission of trust. No word divulge of all my purpose, as thou art to thy mistress loyal and likewise of my sex.

(The NURSE goes out.)

CHORUS *singing*

strophe 1

Sons of Erechtheus, heroes happy from of yore, children of the blessed gods, fed on wisdom's glorious food in a holy land ne'er pillaged by its foes, ye who move with sprightly step through a climate ever bright and clear, where, as legend tells, the Muses nine, Pieria's holy maids, were brought to birth by Harmonia with the golden hair.

antistrophe 1

And poets sing how Cypris drawing water from the streams of fair-flowing Cephissus breathes o'er the land a gentle breeze of balmy winds, and ever as she crowns her tresses with a garland of sweet rose-buds sends forth the Loves to sit by wisdom's side, to take part in every excellence.

strophe 2

How then shall the city of sacred streams, the land that welcomes those it loves, receive thee, the murderess of thy children, thee whose presence with others is a pollution? 'Think on the murder of thy children, consider the bloody deed thou takest on thee. Nay, by thy knees we, one and all, implore thee, slay not thy babes.

antistrophe 2

Where shall hand or heart find hardihood enough in wreaking such a fearsome deed upon thy sons? How wilt thou look upon thy babes, and still without a tear retain thy bloody purpose? Thou canst not, when they fall at thy feet for mercy, steel thy heart and dip in their blood thy hand.

(JASON enters.)

JASON I am come at thy bidding, for e'en though thy hate for me is bitter thou shalt not fail in this small boon, but I will hear what new request thou hast to make of me, lady.

MEDEA Jason, I crave thy pardon for the words I spoke, and well thou mayest brook my burst of passion, for ere now we twain have shared much love. For I have reasoned with my soul and railed upon me thus, "Ah! poor heart! why am I thus distraught, why so angered 'gainst all good advice, why have I come to hate the rulers of the land, my husband too, who does the best for me he can, in wedding with a princess and rearing for my children noble brothers? Shall I not cease to fret? What

possesses me, when heaven its best doth offer? Have I not my children to consider? do I forget that we are fugitives, in need of friends?" When I had thought all this I saw how foolish I had been, how senselessly enraged. So now do commend thee and think thee most wise in forming this connection for us; but I was mad, I who should have shared in these designs, helped on thy plans, and lent my aid to bring about the match, only too pleased to wait upon thy bride. But what we are, we are, we women, evil I will not say; wherefore thou shouldst not sink to our sorry level nor with our weapons meet our childishness.

I yield and do confess that I was wrong then, but now have I come to a better mind. Come hither, my children, come, leave the house, step forth, and with me greet and bid farewell to your father, be reconciled from all past bitterness unto your friends, as now your mother is; for we have made a truce and anger is no more.

(The ATTENDANT comes out of the house with the children.)

MEDEA Take his right hand; ah me! my sad fate! when I reflect, as now, upon the hidden future. O my children, since there awaits you even thus a long, long life, stretch forth the hand to take a fond farewell. Ah me! how new to tears am I, how full of fear! For now that I have at last released me from my quarrel with your father, I let the tear-drops stream adown my tender cheek.

**LEADER OF
THE CHORUS**

From my eyes too bursts forth the copious tear; O, may no greater ill than the present e'er befall!

JASON Lady, I praise this conduct, not that I blame what is past; for it is but natural to the female sex to vent their spleen against a husband when he trafficks in other marriages besides his own. But thy heart is changed to wiser schemes and thou art determined on the better course, late though it be; this is acting like a woman of sober sense. And for you, my sons, hath your father provided with all good heed a sure refuge, by God's grace; for ye, I trow, shall with your brothers share hereafter the foremost rank in this Corinthian realm. Only grow up, for all the rest your sire and whoso of the gods is kind to us is bringing to pass. May I see you reach man's full estate, high o'er the heads of those I hate! But thou, lady, why with fresh tears dost thou thine eyelids wet, turning away thy wan cheek, with no welcome for these my happy tidings?

MEDEA 'Tis naught; upon these children my thoughts were turned.

JASON Then take heart; for I will see that it is well with them.

MEDEA I will do so; nor will I doubt thy word; woman is a weak creature, ever given to tears.

JASON Why prithee, unhappy one, dost moan o'er these children?

MEDEA I gave them birth; and when thou didst pray long life for them, pity entered into my soul to think that these things must be. But the reason of thy coming hither to speak with me is partly told, the rest will I now mention. Since it is the pleasure of the rulers of the land to banish me, and well I know 'twere best for me to stand not

in the way of thee or of the rulers by dwelling here, enemy as I am thought unto their house, forth from this land in exile am I going, but these children,-that they may know thy fostering hand, beg Creon to remit their banishment.

JASON I doubt whether I can persuade him, yet must I attempt it.

MEDEA At least do thou bid thy wife ask her sire this boon, to remit the exile of the children from this land.

JASON Yea, that will I; and her methinks I shall persuade, since she is woman like the rest.

MEDEA I too will aid thee in this task, for by the children's hand I will send to her gifts that far surpass in beauty, I well know, aught that now is seen 'mongst men, a robe of finest tissue and a chaplet of chased gold. But one of my attendants must haste and bring the ornaments hither.

(A servant goes into the house.)

Happy shall she be not once alone but ten thousand-fold, for in thee she wins the noblest soul to share her love, and gets these gifts as well which on a day my father's sire, the Sun-god, bestowed on his descendants.

(The servant returns and hands the gifts to the children.)

My children, take in your hands these wedding gifts, and bear them as an offering to the royal maid, the happy bride; for verily the gifts she shall receive are not to be scorned.

JASON But why so rashly rob thyself of these gifts? Dost think a royal palace wants for robes or gold? Keep them, nor give them to another. For well I know that if my lady hold me in esteem, she will set my price above all wealth.

MEDEA Say not so; 'tis said that gifts tempt even gods; and o'er men's minds gold holds more potent sway than countless words. Fortune smiles upon thy bride, and heaven now doth swell her triumph; youth is hers and princely power; yet to save my children from exile I would barter life, not dross alone. Children, when we are come to the rich palace, pray your father's new bride, my mistress, with suppliant voice to save you from exile, offering her these ornaments the while; for it is most needful that she receive the gifts in her own hand. Now go and linger not; may ye succeed and to your mother bring back the glad tidings she fain would hear.

(JASON, the ATTENDANT, and the children go out together.)

CHORUS *singing*

strophe 1

Gone, gone is every hope I had that the children yet might live; forth to their doom they now proceed. The hapless bride will take, ay, take the golden crown that is to be her ruin; with her own hand will she lift and place upon her golden locks the garniture of death.

antistrophe 1

Its grace and sheen divine will tempt her to put on the robe and crown of gold, and in that act will she deck herself to be a bride amid the dead. Such is the snare whereinto she will fall, such is the deadly doom that waits the hapless maid, nor shall she from the curse escape.

strophe 2

And thou, poor wretch, who to thy sorrow art wedding a king's daughter, little thinkest of the doom thou art bringing on thy children's life, or of the cruel death that waits thy bride. Woe is thee! how art thou fallen from thy high estate!

antistrophe 2

Next do I bewail thy sorrows, O mother hapless in thy children, thou who wilt slay thy babes because thou hast a rival, the babes thy husband hath deserted impiously to join him to another bride.

(The ATTENDANT enters with the children.)

ATTENDANT Thy children, lady, are from exile freed, and gladly did the royal bride accept thy gifts in her own hands, and so thy children made their peace with her.

MEDEA Ah!

ATTENDANT Why art so disquieted in thy prosperous hour? Why turnest thou thy cheek away, and hast no welcome for my glad news?

MEDEA Ah me!

ATTENDANT These groans but ill accord with the news I bring.

MEDEA Ah me! once more I say.

ATTENDANT Have I unwittingly announced some evil tidings? Have I erred in thinking my news was good?

MEDEA Thy news is as it is; I blame thee not.

ATTENDANT Then why this downcast eye, these floods of tears?

MEDEA Old friend, needs must I weep; for the gods and I with fell intent devised these schemes.

ATTENDANT Be of good cheer; thou too of a surety shalt by thy sons yet be brought home again.

MEDEA Ere that shall I bring others to their home, ah! woe is me

ATTENDANT Thou art not the only mother from thy children reft. Bear patiently thy troubles as a

mortal must.

MEDEA I will obey; go thou within the house and make the day's provision for the children.

(The ATTENDANT enters the house. MEDEA turns to the children.)

O my babes, my babes, ye have still a city and a home, where far from me and my sad lot you will live your lives, reft of your mother for ever; while I must to another land in banishment, or ever I have had my joy of you, or lived to see you happy, or ever I have graced your marriage couch, your bride, your bridal bower, or lifted high the wedding torch. Ah me! a victim of my own self-will. So it was all in vain I reared you, O my sons; in vain did suffer, racked with anguish, enduring the cruel pangs of childbirth. 'Fore Heaven I once had hope, poor me! high hope of ye that you would nurse me in my age and deck my corpse with loving hands, a boon we mortals covet; but now is my sweet fancy dead and gone; for I must lose you both and in bitterness and sorrow drag through life. And ye shall never with fond eyes see your mother more for o'er your life there comes a change. Ah me! ah me! why do ye look at me so, my children? why smile that last sweet smile? Ah me! what am I to do? My heart gives way when I behold my children's laughing eyes. O, I cannot; farewell to all my former schemes; I will take the children from the land, the babes I bore. Why should I wound their sire by wounding them, and get me a twofold measure of sorrow? No, no, I will not do it. Farewell my scheming! And yet what possesses me? Can I consent to let those foes of mine escape from punishment, and incur their mockery? I must face this deed. Out upon my craven heart! to think that I should even have let the soft words escape my soul. Into the house, children!

(The children go into the house.)

And whoso feels he must not be present at my sacrifice, must see to it himself; I will not spoil my handiwork. Ah! ah! do not, my heart, O do not do this deed! Let the children go, unhappy one, spare the babes! For if they live, they will cheer thee in our exile there. Nay, by the fiends of hell's abyss, never, never will I hand my children over to their foes to mock and flout. Die they must in any case, and since 'tis so, why I, the mother who bore them, will give the fatal blow. In any case their doom is fixed and there is no escape. Already the crown is on her head, the robe is round her, and she is dying, the royal bride; that do I know full well. But now since I have a piteous path to tread, and yet more piteous still the path I send my children on, fain would I say farewell to them.

(The children come out at her call. She takes them in her arms.)

O my babes, my babes, let your mother kiss your hands. Ah! hands I love so well, O lips most dear to me! O noble form and features of my children, I wish ye joy, but in that other land, for here your father robs you of your home. O the sweet embrace, the soft young cheek, the fragrant breath! my children! Go, leave me; I cannot bear to longer look upon ye; my sorrow wins the day. At last I understand the awful deed I am to do; but passion, that cause of direst woes to mortal man, hath triumphed o'er my sober thoughts.

(She goes into the house with the children.)

CHORUS (*chanting*) Oft ere now have I pursued subtler themes and have faced graver issues than woman's sex should seek to probe; but then e'en we aspire to culture, which dwells with us to teach us wisdom; I say not all; for small is the class amongst women-(one maybe shalt thou find 'mid many)-that is not incapable of wisdom. And amongst mortals I do assert that they who are wholly without experience and have never had children far surpass in happiness those who are parents. The childless, because they have never proved whether children grow up to be a blessing or curse to men are removed from all share in many troubles; whilst those who have a sweet race of children growing up in their houses do wear away, as I perceive, their whole life through; first with the thought how they may train them up in virtue, next how they shall leave their sons the means to live; and after all this 'tis far from clear whether on good or bad children they bestow their toil. But one last crowning woe for every mortal man now will name; suppose that they have found sufficient means to live, and seen their children grow to man's estate and walk in virtue's path, still if fortune so befall, comes Death and bears the children's bodies off to Hades. Can it be any profit to the gods to heap upon us mortal men beside our other woes this further grief for children lost, a grief surpassing all?

(MEDEA comes out of the house.)

MEDEA Kind friends, long have I waited expectantly to know how things would at the palace chance. And lo! I see one of Jason's servants coming hither, whose hurried gasps for breath proclaim him the bearer of some fresh tidings.

(A MESSENGER rushes in.)

MESSENGER Fly, fly, Medea! who hast wrought an awful deed, transgressing every law: nor leave behind or sea-borne bark or car that scours the plain.

MEDEA Why, what hath chanced that calls for such a flight of mine?

MESSENGER The princess is dead, a moment gone, and Creon too, her sire, slain by those drugs of thine.

MEDEA Tidings most fair are thine! Henceforth shalt thou be ranked amongst my friends and benefactors.

MESSENGER Ha! What? Art sane? Art not distraught, lady, who hearest with joy the outrage to our royal house done, and art not at the horrid tale afraid?

MEDEA Somewhat have I, too, to say in answer to thy words. Be not so hasty, friend, but tell the manner of their death, for thou wouldst give me double joy, if so they perished miserably.

MESSENGER When the children twain whom thou didst bear came with their father and entered the palace of the bride, right glad were we thralls who had shared thy griefs, for instantly from ear to ear a rumour spread that thou and thy lord had made up your former quarrel. One kissed thy children's hands, another their golden hair, while I for very joy went with them in person to the women's chambers. Our mistress,

whom now we do revere in thy room, cast a longing glance at Jason, ere she saw thy children twain; but then she veiled her eyes and turned her blanching cheek away, disgusted at their coming; but thy husband tried to check his young bride's angry humour with these words: "O, be not angered 'gainst thy friends; cease from wrath and turn once more thy face this way, counting as friends whomso thy husband counts, and accept these gifts, and for my sake crave thy sire to remit these children's exile." Soon as she saw the ornaments, no longer she held out, but yielded to her lord in all; and ere the father and his sons were far from the palace gone, she took the brodered robe and put it on, and set the golden crown about her tresses, arranging her hair at her bright mirror, with many a happy smile at her breathless counterfeit. Then rising from her seat she passed across the chamber, tripping lightly on her fair white foot, exulting in the gift, with many a glance at her uplifted ankle. When lo! a scene of awful horror did ensue. In a moment she turned pale, reeled backwards, trembling in every limb, and sinks upon a seat scarce soon enough to save herself from falling to the ground. An aged dame, one of her company, thinking belike it was a fit from Pan or some god sent, raised a cry of prayer, till from her mouth she saw the foam-flakes issue, her eyeballs rolling in their sockets, and all the blood her face desert; then did she raise a loud scream far different from her former cry. Forthwith one handmaid rushed to her father's house, another to her new bridegroom to tell his bride's sad fate, and the whole house echoed with their running to and fro. By this time would a quick walker have made the turn in a course of six plethra and reached the goal, when she with one awful shriek awoke, poor sufferer, from her speechless trance and oped her closed eyes, for against her a twofold anguish was warring. The chaplet of gold about her head was sending forth a wondrous stream of ravening flame, while the fine raiment, thy children's gift, was preying on the hapless maiden's fair white flesh; and she starts from her seat in a blaze and seeks to fly, shaking her hair and head this way and that, to cast the crown therefrom; but the gold held firm to its fastenings, and the flame, as she shook her locks, blazed forth the more with double fury. Then to the earth she sinks, by the cruel blow o'ercome; past all recognition now save to a father's eye; for her eyes had lost their tranquil gaze, her face no more its natural look preserved, and from the crown of her head blood and fire in mingled stream ran down; and from her bones the flesh kept peeling off beneath the gnawing of those secret drugs, e'en as when the pine-tree weeps its tears of pitch, a fearsome sight to see. And all were afraid to touch the corpse, for we were warned by what had chanced. Anon came her haples father unto the house, all unwitting of her doom, and stumbles o'er the dead, and loud he cried, and folding his arms about her kissed her, with words like these the while, "O my poor, poor child, which of the gods hath destroyed thee thus foully? Who is robbing me of thee, old as I am and ripe for death? O my child, alas! would I could die with thee!" He ceased his sad lament, and would have raised his aged frame, but found himself held fast by the fine-spun robe as ivy that clings to the branches of the bay, and then ensued a fearful struggle. He strove to rise, but she still held him back; and if ever he pulled with all his might, from off his bones his aged flesh he tore. At last he gave it up, and breathed forth his soul in awful suffering; for he could no longer master the pain. So there they lie, daughter and aged sire, dead side by side, a grievous sight that calls for tears. And as for thee, I leave thee out of my consideration, for thyself must discover a means to escape punishment. Not now for the first time I think this human life a shadow; yea, and without shrinking I will say that they amongst men who pretend to wisdom and expend deep thought on words do incur a serious charge of folly; for amongst mortals no man is happy;

wealth may pour in and make one luckier than another, but none can happy be.

(The MESSENGER departs.)

**LEADER OF
THE CHORUS**

This day the deity, it seems, will mass on Jason, as he well deserves, heavy load of evils. Woe is thee, daughter of Creon We pity thy sad fate, gone as thou art to Hades' halls as the price of thy marriage with Jason.

MEDEA

My friends, I am resolved upon the deed; at once will I slay my children and then leave this land, without delaying long enough to hand them over to some more savage hand to butcher. Needs must they die in any case; and since they must, I will slay them-I, the mother that bare them. O heart of mine, steel thyself! Why do I hesitate to do the awful deed that must be done? Come, take the sword, thou wretched hand of mine! Take it, and advance to the post whence starts thy life of sorrow! Away with cowardice! Give not one thought to thy babes, how dear they are or how thou art their mother. This one brief day forget thy children dear, and after that lament; for though thou wilt slay them yet they were thy darlings still, and I am a lady of sorrows.

(MEDEA enters the house.)

CHORUS

(chanting) O earth, O sun whose beam illumines all, look, look upon this lost woman, ere she stretch forth her murderous hand upon her sons for blood; for lo! these are scions of thy own golden seed, and the blood of gods is in danger of being shed by man. O light, from Zeus proceeding, stay her, hold her hand, forth from the house chase this fell bloody fiend by demons led. Vainly wasted were the throes thy children cost thee; vainly hast thou borne, it seems, sweet babes, O thou who hast left behind thee that passage through the blue Symplegades, that strangers justly hate. Ah! hapless one, why doth fierce anger thy soul assail? Why in its place is fell murder growing up? For grievous unto mortal men are pollutions that come of kindred blood poured on the earth, woes to suit each crime hurled from heaven on the murderer's house.

FIRST SON

(within) Ah, me; what can I do? Whither fly to escape my mother's blows?

SECOND SON

(within) Know not, sweet brother mine; we are lost.

CHORUS

(chanting) Didst hear, didst hear the children's cry? O lady, born to sorrow, victim of an evil fate! Shall I enter the house? For the children's sake I am resolved to ward off the murder.

FIRST SON

(within) Yea, by heaven I adjure you; help, your aid is needed.

SECOND SON

(within) Even now the toils of the sword are closing round us.

CHORUS

(chanting) O hapless mother, surely thou hast a heart of stone or steel to slay the offspring of thy womb by such a murderous doom. Of all the wives of yore I know but one who laid her hand upon her children dear, even Ino, whom the gods did madden in the day that the wife of Zeus drove her wandering from her home. But she, poor sufferer, flung herself into the sea because of the foul murder of her

children, leaping o'er the wave-beat cliff, and in her death was she united to her children twain. Can there be any deed of horror left to follow this? Woe for the wooing of women fraught with disaster! What sorrows hast thou caused for men ere now!

(JASON and his attendants enter.)

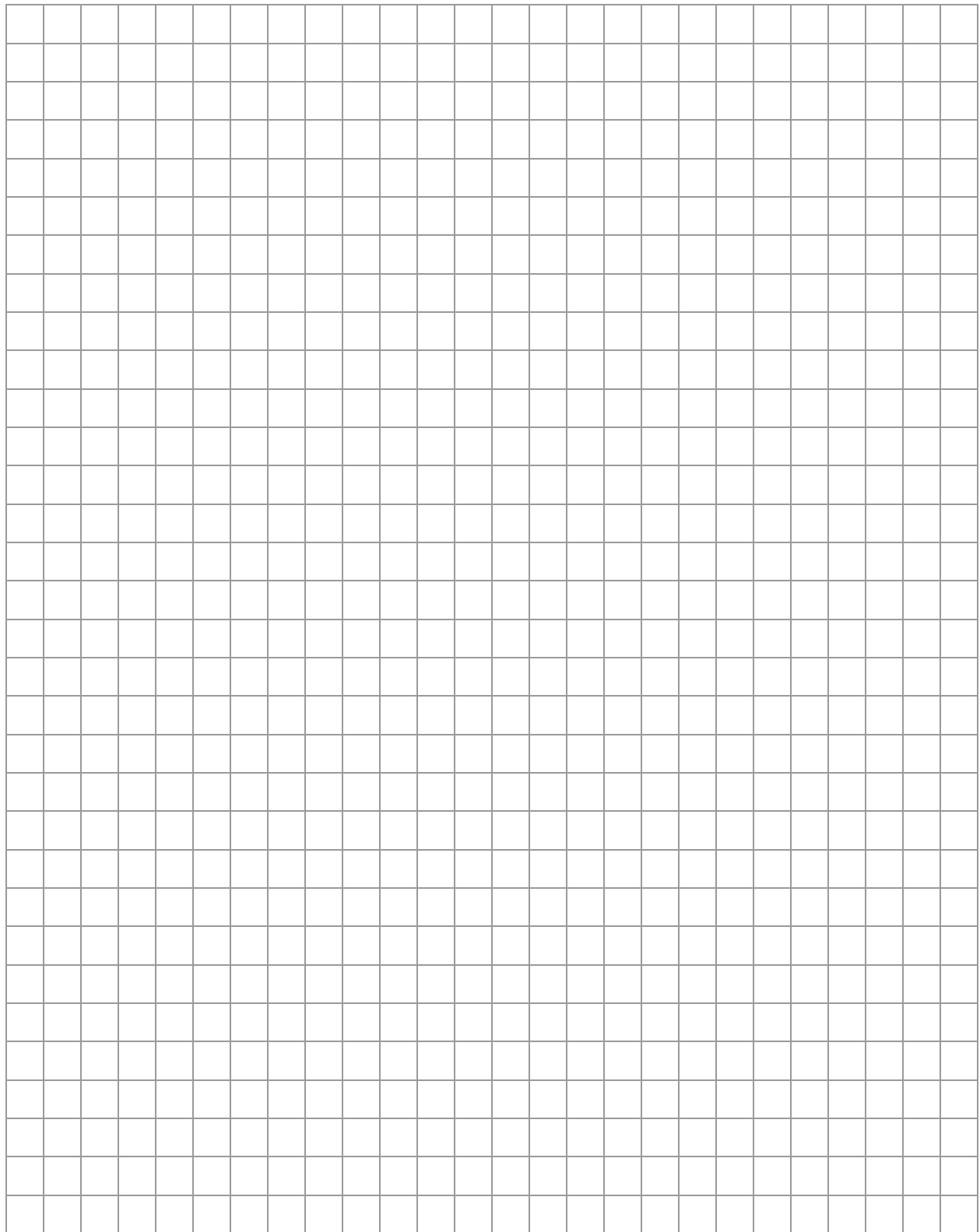
JASON Ladies, stationed near this house, pray tell me is the author of these hideous deeds, Medea, still within, or hath she fled from hence? For she must hide beneath the earth or soar on wings towards heaven's vault, if she would avoid the vengeance of the royal house. Is she so sure she will escape herself unpunished from this house, when she hath slain the rulers of the land? But enough of this! I am forgetting her children. As for her, those whom she hath wronged will do the like by her; but I am come to save the children's life, lest the victim's kin visit their wrath on me, in vengeance for the murder foul, wrought by my children's mother.

LEADER OF THE CHORUS Unhappy man, thou knowest not the full extent of thy misery, else had thou never said those words.

JASON How now? Can she want to kill me too?

LEADER Thy sons are dead; slain by their own mother's hand.

JASON O God! what sayest thou? Woman, thou hast sealed my doom.



Vocabulary: Ancient Rome and the Italian Renaissance

Plautus
Terence
Seneca
Closet Dramas
Commedia dell'arte
Scenarios
lazzi

Greek History		Roman History	
Dates			
Theatres			
Playwrights:			
Tragedy			
Comedy			
Plots/themes			

The Brothers Menæchmus

by Titus Maccius Plautus

Translation by the Furman University Theater and Furman University Classics faculty

CAST

Prologa, *speaker of the prologue*
Peniculus, *a parasite*
Menaechmus I, *a twin*
Erotium, *a courtesan*
Cylindra, *a cook*
Menaechmus II, *a twin*
Messenio, *his slave*
Matrona, *wife to Menaechmus I*
Ancilla, *slave to Erotium*
Senex, *Matrona's father*
Medicus, *a physician*
Ruffiana, *a slave*
Decia, *another slave*
Thalia, *yet another slave*
Dulcia, *still one more slave*

About this Translation

In the Fall of 1995, Dr. Rich Prior of the Furman Classics faculty struck a deal with Dr. Court Gilmour of the Furman Theater—a new translation of a Roman comedy for the Theater to perform in its regular season. *The Menaechmi* was chosen and Dr. Prior offered roles to a few of his students to translate. Once the translations were complete, they were edited by Dr. Prior and again by Mr. John Scott Gray. Auditions were held and rehearsals began. After one or two “read throughs.” Drs. Prior and Gilmour collaborated to iron out awkward lines and scenes and embellish Plautus’s work here and there and make the play more accessible to a modern audience. Therefore, the script which follows should be seen more as a working script than as a word for word translation of the original. Nevertheless, apart from the wholesale reworking of the prologue, no great violence has been done. The translators were: Erin Culbertson, Dr. Courtlandt Gilmour, Dr. Anne Leen, Cheryl Mason, Dr. Rich Prior, and Antoine Stevens.

Director’s Note: Stock Characters

Very early in the development of drama, playwrights seem to have recognized that their characters bore a responsibility beyond having a personality, a purpose, and a point of view: they had, in fact, a function. While with major characters it might not be instantly seen that they are tools of their creators, and that lurking beneath the majesty of fine speech and noble action is a protagonist, while that smiling, sycophantic fellow is really an antagonist, with lesser characters the function is more evident.

Antagonists need henchpersons, just as protagonists need trusted allies, lieutenants, or servants. Actually the antagonizing might better be done by the villain alone, but he or she needs to have someone with whom to plot in order that the audience can know what's afoot. It's either a conspirator-character or an endless quantity of soliloquies. In the early stages, when the number of actors who could be on stage at one time was severely limited, the function of commentator, explicator, and questioner was carried out by the successful device of a chorus.

Later developments in drama have added to the list of functionaries. There were from the beginning messengers, for there is always a need for someone who can announce a death or the serving of the evening meal. Once playwrights began to depart from the unities of time, place, and action, the emergence of subplots demanded greater variety among supporting players.

Eventually, with a big boost from the invention of comedy, there emerged here and there a character of special appeal. Perhaps an individual actor was initially responsible for popularizing the character, but playwrights and managers were not slow to recognize the appeal. Soon, a saucy servant here, a braggadocio there, and suddenly there were stock characters everywhere.

Theater has gone on to create an array of stock characters, whose development can be traced from Greek and Roman comedy to some of the major comedic artists of modern times. The commedia offers the largest and clearest example, since the miserly and lecherous Pantalone, the trickster servant Harlequin, the verbose but vacant Dottore are personae who appear and reappear in one form or another throughout later theater. Moliere's *raisonneur* is a stock character. So is the quintessential soubrette, Dorine, who is more clever than her master and saucily outwits him throughout *Tartuffe*.

Even actors who do not play easily recognizable stock characters, such as the hissable top-hatted, twirly-mustachioed villain of meller-dramer, may in a lifetime of playing highly individualized characters discover that they are fulfilling a function. Recognizable types include the "lead," "the heavy," "the juvenile," "the ingenue," and our personal favorite, "the utility."

—Courtlandt Gilmour

Titus Maccius Plautus: The Flatfoot Clown

In the year 254 BCE in a tiny backwater town of north-central Italy named Sarsina was born a certain Titus. That was his name. Just plain Titus. As a young man, Titus was dissatisfied with his rural lot, so he decided to seek his fortune in the big city. When Titus arrived in Rome he found work first as a stage hand, then as an actor. At this point the Roman stage was occupied by a native Italian dramatic form called the *fabula Atellana*, a sort of variety show featuring singers, dancers, clowns, magicians, and skits with a generous amount of slapstick. Our boy Titus found his niche as a clown (*maccus* in Latin). He also acquired a nickname 'Flatfoot' (*Plautus*). When he became a citizen and had to pick a full and proper legal name by Roman custom, he stitched these together to become Titus Maccius Plautus, or Titus the Clown Flatfoot.

Eventually Titus saved some cash, left the stage, and tried his hand at commerce. The venture failed miserably. Driven to desperation, he worked as a common laborer at a flour mill while studying Greek on the side. Greece had only recently been swept into the Roman world, and with Greece came all kinds of Greek goodies, including new dramatic forms. The Greek "New Comedy" was different. A single continuous story, all with the same stage set -- 2 or 3 houses on a street. The Greek plays were funny enough, but the jokes were about Greek manners and ways. Titus thought Romans would enjoy them too, but only if they were adapted to a Roman context. The only catch was that the Romans were real fuddy-duddies. Fine if the plays made fun of Greeks, but no one should poke fun at Romans. So, starting when he was about 40 years old, Titus found a way to reconcile it all. In a brilliant Victor/Victoria-esque maneuver, he replaced the Greeks in the plays with Romans, but dressed them up as Greeks, put them in Greek cities, and gave them Greek names. The veneer was thick enough to satisfy the curmudgeons, but thin enough to let the essential Roman-ness shine through. He added some innovations of his own as well, such as audience involvement and saucy, clever slaves who always come up smelling like roses.

We know that Plautus wrote over a hundred plays before he died in 184 BCE. Unfortunately only 20

survive intact, and these represent the oldest complete works of Roman literature. This performance is of a new translation of his *Menaechmi* done by Classics faculty and students here at Furman. Very little tinkering was necessary to make the play work on the modern stage, so, language difference aside, what you see tonight is what Romans enjoyed 2200 years ago. Funny how in this fast-paced, ever changing age, something so old can seem so new. Now that's staying power.!

PROLOGUE

PR: *(Entering from UR and gesturing extravagantly)* Nunc argumentum accipite atque animum advortite ut apporto vobis Plautum. Mercator quidam fuit Syracusis ... senex. Ei sunt nati filii gemini duo. Pater unum Tarentum avexit secum; alterum domi apud matrem reliquit.

(Somewhere in here, the magister scaenae interrupts the prologue. Angry but inaudible words are exchanged. The magister scaenae leaves the stage as the Prologa removes her robe, revealing an Elizabethan costume of some splendor beneath. The prologue continues, as follows:)

I am not partial to infringe our laws;
The enmity and discord which of late
Sprung from the rancorous outrage of your Duke
To merchants, our well-dealing countrymen,
Who, wanting guilders to redeem their lives,
Have seal'd his rigorous statutes with their bloods,
Excludes all pity from our threat'ning looks:
For since the mortal and intestine jars
'Twixt thy seditious countrymen and us...

(Somewhere in here the magister scaenae interrupts the prologue. Angry but inaudible words are exchanged. The magister scaenae leaves the stage as the Prologa replaces her robe and, after saying this line:)

Well, why can't you get it right???! *(turns to the audience and begins the real prologue to tonight's play:)*

First, from the very outset, I wish myself and you, dear spectators, a gracious welcome.

Now, if you'll listen and pay attention, I'll bring you in as few words as possible, I promise, Plautus' play's premise. *(Prologa goes swiftly UC, looks off R, towards MS, and makes a "Now are you satisfied" gesture. Coming swiftly back DC, speaking as she does so:)*

The action is set, supposedly, in a Greek city. Roman playwrights like to do that; makes folks think it's an import and therefore better than the homegrown stuff. There was an elderly merchant from Syracuse (it was Greek at the time!), whose wife bore him twin sons. They were so alike that not even their wet nurse could tell them apart. When the boys were seven, their father took one of them by ship to Tarentum, where the boy wandered off, was found and taken home by a wealthy merchant from Epidamnus. This Epidamnian raised the boy as his own, married

him off to a rich woman, and shortly thereafter was swept to Hades while trying to ford a rapid stream, thereby making the boy his very wealthy heir. This kidnapped boy's name was Menaechmus.

Menaechmus' father was depressed at his son's loss and died of grief a few days later (still at Tarentum). When news got back to Syracuse that the father was dead and the boy lost, the grandfather was so moved that he gave the name Menaechmus to the surviving twin, who up to that time had a perfectly good name of his own, Sosicles. So, and this is important for you to remember throughout the play, both boys now have the same name ... Menaechmus.

It is now many years since that fateful day at the market in Tarentum, and that-twin-who-lived-at-Syracuse-Menaechmus has this day arrived in Epidamnus with his slave, continuing his lengthy search for his long-lost-brother-Menaechmus. So, while this story is being told, this is the city of Epidamnus. No matter what you've been told about roads and Rome, in Roman comedies there's only one road: this one, which will take you to the Forum if you go that way, and to the harbor if you go that way. Many people have lived in these play houses: an old man, a teenager, a king, a procurer, a parasite ... just now this is where Menaechmus the kidnapped and his wife live, and this is a ... but wait, someone's coming. (*Exit Prologa.*)

ACT I

PE: The young folk call me Peniculus - that means "Whisk Broom" if your Latin's a little rusty - because when I come to dinner I sweep the table clean.

You know, people who throw prisoners into chains or put leg irons on runaway slaves are pretty stupid in my opinion. Think about it. Here you've got this poor slob, you're going to add insult to injury? Of course he's going to want to run away and cause trouble! He'll get out of those chains some way or another, saw the leg irons off or smash the lock with a stone. That's nonsense! If you want to keep him so he won't run away, bind him to you with food and drink. Just tie the guy's snout to a loaded table. If you give him enough to eat and drink - what he thinks is enough - everyday, by Pollux, he'll never run, not if his life depended on it. Yes sir, use that kind of chain and you won't need to post a guard. These food chains (so to speak) are mighty elastic: the more you stretch them the tighter they bind. Take me for example. I've been coming to see Menaechmus here for some time now, and he has me firmly under his thumb - and I love it. You see, that guy doesn't just feed his guests, he refreshes them and makes them reborn. Nobody can cure what ails you better! That's just the kind of guy he is. He gives feasts fit for the gods. He'll heap those platters up so high on the table that if you want something from off the top you need a step ladder to get at it! But I've been shut up at home with my loved ones these past few days, a pantry full of tasty loved ones in fact. But, alas, now my loved ones are running low, so here I am, come to visit lunch ... I mean Menaechmus. But wait, the door's opening. There's the man himself coming outside.

ME.I: (*enter ME.I shouting into doorway*) If you weren't so evil, if you weren't so stupid, if you weren't so wild and had any control over your mind, you'd see the things your husband hates and you'd hate them too. And I'll tell you something else! If you do such a thing to me ever again, I'll see to it that we get a divorce and I'll

pack you up and ship you off to your father. Whenever I want to go out you hold me back. You keep nagging me; where am I going? what am I doing? what business am I involved in? what have I done while I was out? It's like living with a customs agent! Is it that necessary for me to tell you everything I've done or am doing? I've spoiled you for too long. Now let me tell you what I'm going to do. Since I have furnished you quite well with maids, food, wool, gold, dresses, fancy ones at that, and whatever else you needed, if you're wise you'll steer clear of trouble. You will stop monitoring your husband. And furthermore, just so you don't think the time you've spent spying on me has been wasted, today I'm going to go take a tart out to dinner. That's right! I have a date!

PE: *(to audience)* That man thinks he's cursing his wife, but he's really cursing me. If he dines out it's me that he's hurting, not his wife.

ME.I: Good, by Hercules! I finally got rid of my wife by this shouting match from the door. Where is the delegation from the League of Cheating Husbands? They should be giving me an award for having faced the enemy so bravely.

I just stole this palla from my wife. I'm taking it to my doxy. It's only right for me to deceive that evil prison guard of mine. This deed is beautiful, excellent, slick, executed with panache. I stole this from my evil wife, and I'll hear about it, but it will really be to her loss. I snatched the loot from the enemy, with no casualties on our side.

E: Say, friend, anything in that little bundle there you'd like to share with me?

ME.I: Oh-oh. I'm dead. I've fallen into a trap!

PE: On the contrary! Into safety. Don't be afraid.

ME.I: Who is it?

PE: It's just me.

ME.I: Oh my luck and my salvation! Good morning!

PE: Good morning!

ME.I: What are you doing?

PE: Holding the right hand of my guardian angel.

ME.I: You couldn't have come at a better time. Perfect timing.

PE: That's me alright. I have perfect timing down to a science.

ME.I: Do you want to see my splendid deed?

PE: What cook cooked it? I'll know soon enough whether he screwed it up, even from just inspecting leftovers.

ME.I: Tell me, have you ever seen that painting were an eagle snatches up Ganymede or where Venus grabs Adonis?

PE: Lots of times, but what do those pictures have to do with me?

ME.I: C'mon now. Look at me. Do I look the part?

PE: What in the world have you got on?!

ME.I: Tell me I am gorgeous.

PE: When do we eat?

ME.I: Just say what I told you to say.

PE: Alright. I'll say it. You look fabulous.

ME.I: Dare to add anything of your own?

PE: Absolutely fabulous, darling.

ME.I: Keep going...

PE: No way. I'm not going any further until I know what I'm going to get out of it. You've had a fight with your wife so I'm going to be very careful around you.

ME.I: There's a place my wife doesn't know about where we can blow the entire day.

PE: Sounds good to me! How soon can I start the fire? The day's already half wasted you know.

ME.I: You're the one wasting with all your talk.

PE: Well dig my eye out through the sole of my foot if I utter even a single syllable ... unless you ask me to of course.

ME.I: Come over here, away from the door.

PE: OK.

ME.I: No, even further away.

PE: Okey dokey.

ME.I: No, walk boldly over here, away from the lioness' cave.

PE: Hmmm, you know, I think you'd be a good chariot racer.

ME.I: What do you mean?

PE: You keep looking back to see if your wife's caught up with you yet.

ME.I: What do you mean?

PE: Me? Just what you want to hear: “yes” if you want “yes” “no” if you want “no.”

ME.I: At any rate, could you make a guess about a scent if you got a good whiff of something?

PE: I have a degree in sniffology.

ME.I: Then get a whiff of this, Peniculus. What do you smell? Why the face?

PE: The top part smells like a women's palla, the bottom part reeks of a odor you couldn't wash out for love or money.

ME.I: Then smell this part, Peniculus. My! How daintily you shrink back!

PE: What did you expect?

ME.I: What is it then? What smells? Tell me.

PE: Theft. Whore. Lunch!

ME.I: You can have anything you want. By Pollux you are absolutely correct. I stole this palla from my wife, now I'm taking it to my girlfriend, the prostitute Erotium. I'll order a nice lunch to be prepared for myself, for you, and for her.

PE: Yes!

ME.I: We'll drink until the morning star graces the eastern sky.

PE: That's a pretty picture. Shall I knock now?

ME.I: Yes, or, better yet, don't. Wait a minute.

PE: Hurry up! We're already a keg behind schedule!

ME.I: Knock gently.

PE: Why? Afraid the door's made of glass?

ME.I: Wait! Wait! For Hercules' sake! There she is, she's coming out. Ah! See how the sun pales beside the brightness of her beauty?

ER: Sweetie! Menaechmus! Good morning!

PE: What about me?

ER: You don't count as far as I'm concerned.

PE: Don't count? Hey! I'm a real character in this play, not just some stupid extra!

ME.I: Guess what? Know what I want at your house today? I'd like a big old ...

PE: ... battle royal. That's what you'll get today. Each of us will drink in battle. Whichever of us is the better warrior the wine jug will decide. *(to ER)* The winner is yours, you judge which one you'll spend the night with.

ME.I: When I see you, my lovely, I hate my wife so much ...

PE: ... that you can't help but slip into something of hers.

ER: What is this?

ME.I: A garment for you, Erotium, mon amour, a little something taken from my wife.

ER: You always win me over so easily! You're much better to me than any of my other customers.

PE: A floozie will flatter flatter flatter so long as she sees something she can grab. *to ER* If you really loved him you'd have nipped his nose off with kisses by now.

ME.I: Hold this, Peniculus. I wish to offer what I have stolen for her as I promised I would.

PE: Oh for God's sake give it here. Dance like this with the palla later on.

ME.I: Me? Dance? You're crazy.

PE: Am I crazier than you? If you won't dance, take it off.

ME.I: I stole this today at great danger to my well-being.

PE: You're right. I don't think Hercules ran half the risk you did when he performed his twelve labors.

ME.I: Take this, a little gift just for you, since you alone care about me.

ER: True lovers ought to be motivated by such virtue.

PE: Especially lovers who are in a hurry to reduce themselves to poverty.

ME.I: I bought that for four minas for my wife last year.

PE: That's four minas down the drain as your accountant can tell you.

ME.I: Do you think that you can take care of what I want?

ER: I know: I'll take care of whatever you have in mind.

ME.I: Then order a lunch be prepared for the three of us at your house, and that some fancy food be bought down at the forum. Let's see. A delicate cut of pork, some

bacon, a bit of ham, a half a head of hog or something along those lines, something juicy that'll make me hungry as a horse when I see it on the table. Snap to it!

ER: By Castor, you've got it!

ME.I: We're going to the forum. We'll be right back. We'll have a few drinks while lunch's in the oven.

ER: Come back whenever you want; it'll be ready.

ME.I: Just hurry! *(to PE)* You, follow me.

PE: By Hercules you'd better believe I'll follow you today, and watch every move you make. I wouldn't lose you for all the art in Athens!

(ME.I and PE exit toward forum)

ER: Hey! Get the cook Cyndra out here to me on the double! enter CY Take a basket and some cash. Here are six drachmas.

CY: Got it.

ER: Go and bring back groceries. Make sure you get enough for three. Not too much, not too little.

CY: Who's going to be here?

ER: Me and Menaechmus and his moocher.

CY: Well that makes ten. His parasite will eat enough for eight.

ER: I have listed all the guests. You take care of the rest.

CY: OK. Dinner's just about done. Tell'em to take their places.

ER: Return soon.

CY: Consider me back already!

ACT II

ME.II: Messenio, I don't think there's any bigger or greater thrill for a sailor than when he's been out to sea for a while and catches sight of land.

MES: It's an even greater thrill, I'll tell you, when the shore you're nearing is your own. But I beg you, Menaechmus, why have we come to Epidamnus? Or are we just going around to all the islands in the sea?

ME.II: We have to look for my brother -- my twin brother.

MES: But when are you going to put an end to this quest? This is the sixth year we've

been at this. We've sailed around to Istria, Spain, Marseilles, Illyria, the entire Adriatic, Sicily, southern Italy - hell, all of Italy that you can get to by sea. I think if you had been looking for a needle in a haystack you would have found it a long time ago by now; if it existed. We're chasing after a dead man among the living. We should have found him a long time before now if he were still alive.

ME.II: That's why I'm looking, to see if I can at least find someone who knows for sure. If someone says he knows for a fact my brother's dead, then I won't keep looking. But until then, I'm going to keep on looking. You don't understand how much he means to me.

MES: Humph. You'd find a coke machine hereabouts first. Why don't we just go home from here, unless we're going to write a travel guide.

ME.II: You do what you're told, eat what you're given, and stay out of trouble! And don't be a such pain. You are a slave, and it's about time you started acting like one.

MES: Humph. *(to audience)* It's talk like that that reminds me that I'm a slave. He couldn't have said that more plainly or concisely. I should keep my mouth shut, but by Pollux I can't! to ME.II Listen, Menaechmus, I just took a peek in our purse and we seem to be traveling rather light. By Hercules, if you don't return home you'll run out of money looking for your twin, then you'll be in a fine mess. The folks here in Epidamnus are nothing but pleasure seekers and luses. The only others who live here are cheats and boot-lickers. Then you've got the hookers here too, and they're said to be the best anywhere. The name of the city is *Epidamnus* for a reason; almost no one stays here without being damned.

ME.II: I'll worry about that. Just give me whatever cash we've still got.

MES: Why do you want it?

ME.II: I'm afraid of what you just said.

MES: What's to be afraid of?

ME.II: That you'll get me *damned* in Epidamnus. You are quite the ladies man, Messenio, but I have a chronic short temper. If I keep the cash I can watch out for both of us: you won't go off on a toot and I won't get mad at you.

MES: Then take it and keep it. hands purse over Happy for you to have it.

(CY enters from forum with groceries)

CY: I picked up some nice stuff at the market, if I may say so myself. I'll be able to put on a nice lunch for the guests. Uh-oh, I see Menaechmus. I'll get whipped for sure coming back from shopping after the guests have arrived. I'd better go up and talk to him. *(to ME.II)* Hello Menaechmus!

ME.II: Gods bless you, whoever you are.

CY: Whoever I are? Don't you recognize me, Menaechmus?

ME.II: By Hercules I do not.

CY: Where are the rest of the guests?

ME.II: What guests are you looking for?

CY: Your moocher.

ME.II: My moocher? *(to MES)* This broad's one sandwich short of a picnic.

MES: Didn't I tell you there were a lot of cheats here? *(steals purse back)*

ME.II: *(while looking for purse)* So, what moocher of mine is this you're looking for?

CY: Peniculus, you know, old Whisk Broom.

MES: *(shows purse to ME.II)* Look, I'll put it safe here in my backpack. *(ME.II snatches it back)*

CY: You're a bit early for lunch, Menaechmus. I just now got back from shopping.

ME.II: So tell me, how much do pigs cost around here? Those pure white ones like they use for sacrifices.

CY: A couple drachmas apiece.

ME.II: OK. Here's a two drachma coin, go get yourself purified on me. You've got to be a little touched in the head going around talking like that to people you don't even know, whoever you are.

CY: I'm Cylindra! Don't you know my name?

ME.II: I don't care if you're Cylindra, Cona or Pyramida, damn you either way! I don't know you and I have no desire to.

CY: Your name is Menaechmus.

ME.II: That much I do know. You talk like you have your act together - but where do you know me from?

CY: Where do I know you from? Your girlfriend Erotium! I'm her slave.

ME.II: By Hercules I don't have any girlfriend and I certainly don't know who in the hell you are.

CY: How can you not know who in the hell I am when I've mixed so many drinks for you right here in this house?

MES: *(looking around)* Damn! Pity there's nothing around to smash this guy's head in with.

ME.II: You've mixed drinks for me? That's quite a trick seeing as I'd never seen nor set foot in this city before today.

CY: You deny it?!

ME.II: Of course I deny it!

CY: Don't you live in that house over there?

ME.II: May the gods rain ruin on the people who live in that house!

CY: *(to audience)* This guy's out of his tree calling curses down upon himself like that! *(to ME.II)* Hey, Menaechmus.

ME.II: What do you want?

CY: If you ask me - remember that two drachma piece you offered me a little while ago? - you certainly can't be feeling that well, Menaechmus, cursing your own house and all, maybe you should be getting a little purification piggy for yourself.

ME.II: Why you little sonofabitch!

CY: *(to audience)* He often jokes around like this with me. He's a pretty funny guy ... when his wife's not around anyway. to ME.II So whaddaya say?

ME.II: So whaddaya want?

CY: So is this enough, what you see here, I bought enough for three of you, or should I go get more, for you and for the moocher and for the lady?

ME.II: Who are these moochers and ladies you keep talking about?

MES: What pesky demon possesses you to pester this person?

CY: *(to MES)* What business is it of yours? I don't know you! I'm talking with this guy. I know him.

MES: You don't know your curds from whey. By Castor, I'd say you're touched in the head.

CY: *(to ME.II)* I'm going to go cook this stuff up now. It won't take long. Don't go far from the house. Did you want anything else?

ME.II: Yes, for you to go to Hades.

CY: *(sarcastically)* Better if you'd go yourself ... *(ME.II glares and CY continues sheepishly)* and take your place at the table while I go set this stuff by Vulcan's lame. I'll go in and tell Erotium you're standing out here so she can invite you in. *(CY returns to sarcasm)* Better than your standing around out here.

ME.II: Is she gone yet? She's gone. (to MES) By Hercules, I'm finding out that those weren't lies you were spouting about this place!

MES: You just watch your back. I think some hussy lives in that joint, judging from what that basket case that was just here said.

ME.II: But I wonder how she knew my name.

MES: By Hercules, nothing to wonder about there. You see, sirens have this gimmick: they send their little slaves of both sexes down to the harbor. If some ship comes in from abroad, they pick a guy out and ask around where he came from, what his name is, then they immediately stick to him like glue. If they seduce him, they send him home ruined. (*pointing to ER's house*) Now in that port stands a pirate ship which I think we ought to be on guard about.

ME.II: You're probably right.

MES: If you keep your eyes open and pay close attention you'll see that I'm right.

ME.II: Shut up! The door just squeaked. Let's see who's coming out.

ES: I'll put this down for a minute. (*to other slaves*) Keep an eye on this, will you, guys?

(*enter ER, talking into her house at slaves*)

ER: Leave the doors open. Go away. I don't want them shut. Get things ready inside! Take care of things! Go on! See what needs to be done! Set the table! Light the incense! Elegance is a turn on to the mind of a lover. Such loveliness is also a loss for a lover, but for us it's clear profit. But where is that man? The cook said he was in front of the house. Ah! There he is. I see him. He's my best customer and biggest source of profit. Of course that makes him more than welcome anytime in my house. I'll go up to him now and speak to him on my own. (*to ME.II*) My darling, it seems strange to me that you should stand here outside when the doors are open, when this house is more home to you than your own. Everything is ready, just as you ordered, just as you wanted it. No waiting, you can come take your place whenever you wish.

ME.II: Who's this woman talking to?

ER: To you, silly.

ME.II: Do I know you? Have we met?

ER: Of course we have! Venus picked only you of all men to cherish me most highly. And in return you don't get anything you don't deserve either. By Castor, by your kindness you alone make me blossom.

ME.II: (*to MES*) This woman is either insane or drunk, Messenio. She talks to me as if she's known me all her life.

MES: Didn't I tell you that's how they operate around here? Right now only a few leaves are falling, if we stay here for three days, the whole tree will come crashing down on you. That's the way the trolls are here: they're all silver seductresses. But let me have a word with her. Hey, lady, I'm talking to you!

ER: What is it?

MES: Where do you know this man from?

ER: From where he has known me for a long time now, right here in Epidamnus.

MES: In Epidamnus? This man who's never before set foot in this city before today?

ER: Yuk, yuk. You're very funny. *(to ME.II)* Menaechmus darling, why don't you go inside? It'll be much nicer in there.

ME.II: This woman calls me by the right name, sure enough. I wonder what this is all about?

MES: She smells that purse that you have.

ME.II: Yeah, you're probably right. Here, take this. *(gives purse to MES)* Now I'll find out whether she's interested more in me or in my money.

ER: Let's go inside. Let's have lunch.

ME.II: Thanks, but no thanks.

ER: Well, why did you order me to cook lunch for you a little while ago?

ME.II: I ordered you to cook?

ER: Certainly! For you and your moocher.

ME.II: Damn! For what moocher? *(to audience)* This woman is obviously out of her mind!

ER: Peniculus. You know, old Whisk Broom.

ME.II: What Whisk Broom? The one you sweep up with?

ER: Don't be stupid. The one who came by with you a little while ago, when you carried off my palla - the one you stole from your wife.

ME.II: What?! I gave you a palla I stole from my wife? Are you nuts? *(to MES)* This woman must be sleep walking!

ER: Why are you getting your jollies making fun of me and saying that you didn't do what you did?

ME.II: *(to ER)* Say again what it was that I did that I didn't do?

ER: You gave your wife's palla to me today.

ME.II: I still say I didn't do it. I have never had a wife, nor do I have one now, and from the day I was born I swear I've never set one jeweled foot in this town. Besides, I had lunch on the ship, before I came here and ran into you.

ER: Damn! What ship are you talking about now?

ME.II: Oh, a wooden one, it's been scraped a lot, repaired a lot, banged on a lot with a hammer. Its patches are patched over with patches.

ER: Now please, stop fooling around and come inside with me.

ME.II: I don't know who you're looking for lady, but it isn't me.

ER: Don't I know you, Menaechmus? Son of Moschus. You were born at Syracuse in Sicily, when King Agathocles was ruler, who was followed by Phintia, then Liparo, who then handed the kingdom down to Hiero when he died, and now it's still Hiero.

ME.II: So far so good.

MES: By Jupiter, that woman doesn't come from there, does she?

ME.II: By Hercules, I don't think I can keep on turning her down.

MES: Don't do it! You're a dead man if you cross that threshold!

ME.II: Why don't you shut up? Everything's under control. I'm going to go along with the lady, whatever she says, so long as I can get a good time out of it. *(to ER)* Sorry for arguing with you like that - just being careful. You see, I was afraid that this guy would go and blab to my wife about the palla and the lunch. We can go in now if you like.

ER: Don't you want to wait or that moocher any longer?

ME.II: No I'm not going to wait for him, I couldn't care less about him anyway. As a matter of fact, if he shows up, I don't want him let in!

ER: That suits me just fine. But d' you know what I'd like you to do for me?

ME.II: Your wish is my command.

ER: That palla you just gave me? Please take it in to the dress shop. I want to get some fine embroidery work put on it.

ME.II: By Hercules, that's a great idea! It won't look the same, so my wife wouldn't know that you have it if she sees you on the street.

ER: Good. So take it with you when you go, would you?

ME.II: Sure.

ER: Let's go inside.

ME.II: I'll be right along, I want to talk to this guy first. *(exit ER into house)* Hey! Messenio! Get over here!

MES: What's going on?

ME.II: Jump!

MES: What's the point? Why?

ME.II: Because I said so.

MES: *(jumps)*

ME.II: I know what you're going to call me.

MES: That makes you all the more so.

ME.II: I've got a plan to pick up some loot. Go as fast as your feet can carry you. Take those slaves to an inn right away. And make sure you come back and get me before sunset.

MES: You don't know these strumpets, master.

ME.II: You just shut up and mind your own business. If I do something stupid, it'll be my problem, not yours. This woman is a clueless idiot. As far as I can tell, we've got some easy pickings here. *(ME.II exits into ER's house.)*

MES: *(after ME.II)* Are you gone yet? to audience I'm dead. He's dead for sure. That pirate ship is going to tow our little dingy straight to hell. But I'm a fool if I expect to manage my master; he bought me to listen to his orders, not to be his commander-in-chief. *(to slaves with baggage)* You guys follow me. I'll come back on time just as he ordered. *(exeunt to forum.)*

ACT III

PE: Look. I'm more than thirty years old, and in those thirty years I don't think I've ever done anything as stupid as I did today. When I was at the town board meeting, struggling to keep awake, Menaechmus gave me the slip! I think he went to his girlfriend's house and didn't want to take me along. I don't know who concocted the idea of town board meetings, but I hope he rots in hell for wasting people's time. It isn't right for busy men to be picked to serve on those boards. There are tons of people with nothing better to do - summon them and fine them if they don't show up. I mean, really! Think of all those people who, say, only eat one meal a day and have nothing to occupy their time with. They're never invited to dinner parties and they certainly never invite anyone over themselves. Why not nab them for the job? If they did that then I wouldn't have missed my lunch today. Besides,

I'm sure he wanted me to have it with him. I'll go anyway. Maybe there are some decent leftovers. There's always hope! *(ME.II enters from ER's house)* But what's this I see? Menaechmus is leaving her house wearing a garland. The party's over! Look's like I got here just in time. I'll watch what he does, then I'll go up and speak to him.

(enter ME.II from Erotium's house, holding the palla and talking into the house)

ME.II: Relax! I'll get this fixed up nice and pretty for you today. I'll make sure it doesn't even look like the same palla.

PE: He's taking that palla to and embroiderer now that he's eaten the food, drunk all the wine, and shut his favorite moocher out of doors. By Hercules I'm not the man I am if I don't seek revenge for this outrageous injustice. *(to audience)* You just watch what I'll give him!

ME.II: *(to audience)* O immortal gods! Have you ever given a man more good luck in one day when he expected far less? Cenavi, potavi, lascivivi -- I dined, I drank, I frolicked. I carried off this palla, which will never see its rightful owner again.

PE: I can't hear what he's saying while I'm hiding over here, but I'll bet he's talking about how good the lunch was and about me and about my rightful share of that lunch.

ME.II: *(to audience)* She says I gave this to her after I had stolen it from my wife. I knew right off she was mistaken, so I just played along as if I knew what was going on. Whatever she said, I'd say the same thing. No need to say more. I've never had such a good time in a naughtyhouse and come away a richer man for it.

PE: I'll go over to him now. I can't wait to make some trouble for him.

ME.II: *(to himself)* Who is this coming towards me?

PE: What do you say? You're looking light as a feather, aren't you? You good for nothing, worthless dog of a man! *(flustered)* You sneap cheak! What did I ever do to you to make you treat me like that? To give me the slip in the forum a little while ago so you could polish off the lunch while I was away? How dare you do such a thing when I was just as much an heir to that bounty as you were?

ME.II: My dear friend, what business do I have with you? Why are you bad-mouthing me like this when I don't know you at all - I'm new here. Or would you like me to give you a taste of your own medicine?

PE: By Pollux I think you've already given me some of that!

ME.II: Tell me, sir, what is your name anyway?

PE: So now you're going to play dumb, huh, like you don't know my name already.

ME.II: To my knowledge, I've never laid eyes on you before this fine day. But I'll tell you this, whoever you are, if you have a shred of decency you'll stop pestering me.

PE: Wake up, Menaechmus!

ME.II: Oh, by Hercules I'm wide awake, at least I think I am.

PE: Don't you know me?

ME.II: I wouldn't deny it if I did.

PE: You don't know your own moocher?

ME.II: I don't think that that half a brain in your bony little head is fully functional.

PE: Well tell me this: didn't you steal that palla from your wife today and give it to Erotium?

ME.II: I do not have a wife, by Hercules, nor did I give a palla to Erotium, nor did I steal one. Are you nuts?

PE: This is hopeless! Didn't I see you come outside wearing this palla?

ME.II: Go to hell! You think everyone likes to prance around in women's clothing just because you do? What do you mean you saw me wearing this palla?

PE: By Hercules, I did!

ME.II: Why don't you go find a place where you belong? Or go purify yourself, you're obviously out of your gourd.

PE: *(exit Peniculus into ME.I's house)*

ME.II: What's going on here? Is everyone I meet here going to try to make a fool out of me? Oh! The door creaked.

(enter Ancilla from Erotium's house)

AN: Menaechmus, Erotium begs you to take this for her to the goldsmith too and to get an ounce of gold added to it. Oh, and ask him to fix the bracelet as well.

ME.II: Certainly! This and that and whatever else she wants taken care of, I'll have it taken care of, whatever she wants.

AN: Do you know what bracelet this is?

ME.II: I don't know, a gold one?

AN: It's the one you said you once stole secretly from your wife's jewelry box.

ME.II: I never did that!

AN: You don't remember? Then give me back the bracelet, if you don't remember.

ME.II: Wait a minute! Now I remember! Of course! Isn't this the one I gave her? Where are the arm bands that I gave her along with it?

AN: You never gave her any.

ME.II: Ah! That's right! This is all I gave her.

AN: Well I say you'll take care of it?

ME.II: Tell her it's all taken care of. I'll get the palla and the bracelet back to her at the same time.

AN: Please, my dear Menaechmus, get some earrings for me, made with the weight of four drachmas, dangling earrings, so that I'll be happy to see you when you come.

ME.II: You got it! Give me the gold and I'll pay for the labor.

AN: Pay for the gold too, if you would. I'll pay you back later.

ME.II: No, no. You give it, I'll pay you back later, double even.

AN: I don't have any.

ME.II: OK. Well, when you have it, give it to me then.

AN: Do you want anything else?

ME.II: Tell her I'll take care of these. *(exit Ancilla into Erotium's house)* Yeah, I'll take care of them, I'll sell them for whatever I can get for them. Has she gone inside? Yup, gone in and shut the door. The gods are helping me; they're filling my pockets: they love me! But why am I waiting when I've got a perfect opportunity to escape from this den of iniquity? C'mon, Menaechmus, get a move on! I'll take this garland off and toss it over here so if they come after me they'll think I went that a way. I'll go and try to find my slave so I can tell him about the good luck the gods have given me today. *(exit ME.II towards forum)*

ACT IV

MA: Shall I permit myself to be cheated and cheated on right here in my own house, under my own nose? Honestly! The man steals my things and carries them over to his paramour!

PE: Shhhh! Just hush! I'll make sure you'll catch him red handed in a minute. *(PE moves toward forum exit)* Just come over here, will you? He was drunk and wearing a garland and carrying that palla that he had stolen from you today. He was taking it to a seamstress to get something or other done to it. Here's the garland he had on. See? Did I lie? He went this way if you want to chase him down - the trail's still hot! *(ME.I enters)* And look! There he is! Back just in time! But he's not carrying the palla.

MA: What will I do with him now?

PE: Same as always, I guess; treat him badly. Let's hide over here and you can take him by surprise.

ME.I: We have a very silly and irritating custom around here, and all the elite cling very tightly to it: followers. Everyone wants oodles of followers for themselves. It doesn't matter if they're bad or good, just so long as they're there. Money's more important than any trustworthiness they might have. If a man is poor but beyond reproach, he is considered worthless; but if he is rich and corrupt, then he is all the more desirable. The ones who take no interest in law or fairness keep their patrons nervous. But the ones who are greedy litigious liars, who made their money by loan sharking and perjury, they're itching for a good court battle. When their court date is set, the date is set for their patrons too, since their patrons have to defend them whether the suit is brought before the people, the magistrate, or the judge. That's what kept me from taking care of my own business today. One of my followers got into a bit of a mess, so he held me back to help him. I plead his case among the magistrates for his many evil deeds. I proposed twisted and broken terms - in other words, I did what I was supposed to do - I tried to plea bargain, I even tried to settle out of court. What did he do? He almost didn't make bail. I never saw a man caught redder-handed! Three witnesses to his crimes were there, and they were really tough to discredit. To hell with him anyway! He ruined a beautiful day for himself, for me too. He shot the whole day for me. I never did get where I was going. I did order lunch, and my girlfriend's waiting for me I'm sure. As soon as I could I ran from the forum. Now I'll bet she's angry with me. Maybe that palla I stole from my wife today will placate her.

PE: *(to MA)* So what do you think?

MA: That I'm married to a wicked man.

PE: Could you hear what he was saying over there?

MA: I heard enough.

ME.I: If I'm smart I'll duck in here where I can have some fun.

PE: Wait a minute, buster! You have some trouble coming first.

MA: By Castor you'll give back what you took with interest!

PE: Sic him!

MA: Did you think you could get away with that, you sneak?

ME.I: Woman, what in Hades are you talking about?

MA: You're asking me?

ME.I: What do you want me to ask you?

MA: Don't try to kiss up to me.

PE: Get it, girl!

ME.I: Why are you upset with me?

MA: You ought to know.

PE: He knows, the bastard's just playing dumb.

ME.I: What are you talking about?

MA: The palla.

ME.I: The palla?

MA: Yes, a certain palla ...

PE: What are you afraid of?

ME.I: I don't have anything to be afraid of.

PE: You forgot one thing - that palla sure made you turn pale just now. And you shouldn't have eaten that lunch behind my back either. *(to MA)* Finish him!

ME.I: Will you shut up?

PE: No, by Hercules, I will not shut up. *(to MA)* He's nodding at me to get me to be quiet.

ME.I: By Hercules, I am not nodding at you, or winking, or anything else.

PE: You've got a lot of nerve to say that you didn't do anything when they *(pointing to audience)* saw you do it.

ME.I: I swear by Jupiter and all the gods, my wife, - is that enough for you? - I didn't nod at him.

PE: Alright. She believes you now on that point, so go back.

ME.I: Go back where?

PE: Well, back to the embroidery shop I suppose. Go and bring the palla back.

ME.I: And what palla would that be?

PE: I'm going to give up if she can't keep up her side of the fight.

MA: Oh! I hate my horrible life!

ME.I: There, there. Why are you unhappy? You can tell me. Are any of the slaves not

working? Are your maids not doing what you want? Tell me. I'll see that they're punished.

MA: You are a fool.

ME.I: You're still upset. This does not please me at all.

MA: You are a fool.

ME.I: Certainly, you are angry at one of the slaves.

MA: You are a fool.

ME.I: You're not mad at me, are you?

MA: Now you are not a fool.

ME.I: By Pollux, I haven't done anything wrong.

MA: Now you are a fool again.

ME.I: There, there, my dear wife. What's the matter?

PE: He's trying to suck up to you.

ME.I: Could you stop bothering me? Am I talking to you?

MA: Don't you touch me!

PE: Atta girl!! (*to ME*) I You snuck off and ate that lunch without me, then you stumbled out of that house all drunk wearing that garland and made fun of me.

ME.I: By Pollux I swear I did not have lunch at that house today. Never set a foot inside there.

PE: You deny it?

ME.I: By Hercules, of course I deny it!

PE: You've got some nerve! Didn't I see you just a little while ago right there in front of that house wearing that garland? And didn't you say that you didn't think that the half a brain in my bony little head was fully functional and that you didn't know me and that you were a tourist?

ME.I: Yes, I did leave you a short time ago, and no, I didn't say that. I'm only returning home just now.

PE: Oh, I know your type. You thought you had me in the palm of your hand, didn't you? Well I'm going to get the last laugh, by Hercules. I told your wife everything.

ME.I: What did you say?

PE: Oh, I don't know. Why don't you ask her yourself?

ME.I: What is this, my dear wife? What did this guy tell you? (*MA turns away*) What is it? Why are you silent? Why don't you tell me what it is?

MA: You ask me as if you didn't know.

ME.I: If I knew, by Pollux, I wouldn't ask you at all.

PE: Bravo! This act should be enshrined in theater! You can't hide it; she knows exactly what you did. By Hercules I told her everything.

ME.I: What is it?

MA: Since you apparently have no shame and wish to confess your sins, listen up. I'll make sure you understand precisely why I'm sad and what this man told me. One of my pallas was stolen from the house.

ME. I: One of my pallas was stolen?

PE: See how that bastard is trying to trick you? to ME.I No, it was stolen from her, not from you. If it had been stolen from you, it would be safe now.

ME.I: (*to PE*) I have nothing to say to you. to MA But what are you saying to me?

MA: I'm saying that a palla vanished from the house.

ME.I: Who stole it?

MA: (*to PE*) By Pollux, he knows who stole it.

ME.I: Who is this man?

MA: A certain Menaechmus.

ME.I: That's incredible! Who is this Menaechmus?

MA: It's you.

ME.I: Me?

MA: You.

ME.I: Who accuses me?

MA: I do.

PE: I do too. And you gave it to your little dish, Erotium, over there.

ME.I: I gave it?

MA: You! You're the one!

PE: Want me to go get an owl to say "you, you" for you? We're getting tired of this already!

ME.I: I swear by Jupiter and all the gods, my wife, - is that enough for you? - I didn't give...

PE: Yes you did, dammit! Don't go swearing false oaths!

ME.I: But I didn't give it to her as a gift, I only gave her the use of it.

MA: By Castor, I didn't give "the use" of your best toga to anyone to use. It's right for women to loan women's clothes out, and men to loan men's. Why don't you bring the palla home?

ME.I: I'll see that it's returned.

MA: That would be for the best, for your own sake, I think. You will never enter this house again unless you have the palla with you at the same time. I am going home.

PE: *(to MA)* So what do I get out of this? I did put a lot of work into this for you.

MA: You'll be repaid when someone steals something from your house. *(exit MA to ME.I's house)*

PE: That'll be never. I don't have anything that anyone would want to steal. Well, may the immortal god put the pair of you on a fast track to ruin. I'll head to the forum: I've obviously worn out my welcome at this house! *(exit PE toward forum)*

ME.I: My wife thinks she's punishing me since she's locked me out of the house. As if I didn't have a better place I could go to. If I displease you, wife, deal with it. I have pleased Erotium though. She won't lock me out, in fact she'll lock me in her house. Now I'll go beg her to give back the palla I had given her earlier. I'll buy something better for her. Hey, there! Isn't there any door-keeper? Open up, someone, and call Erotium to the door.

ER: Who is looking for me?

ME.I: Someone who loves your youthfulness more than his own.

ER: My Menaechmus! What are you doing standing out front? Come inside!

ME.I: No, stay here. Do you know why I've come to see you?

ER: I know, you've come to get yourself some more loving from me. ME.I: No, by Pollux. It's that palla, the one I just gave you. Please return it to me. My wife has found out everything that I had done. I'll buy you any palla you want that's twice as expensive as that one.

ER: But I did give it back to you, to take to the embroiderer's shop just a minute ago; I gave you a bracelet too, to take to the goldsmith to get it fixed.

ME.I: You gave the palla and a bracelet to me? That can't be right. After I gave it to you and went to the forum I went home, and after that I came here and here I am.

ER: Oh, I see what you're doing! Think you're clever, don't you? You're trying to cheat me!

ME.I: No, no, no! By Pollux I didn't ask for it back for the sake of cheating you! I'm telling you that my wife really found out!

ER: I never asked you for that palla. You brought it to me of your own free will; you gave it to me as a gift, and now you demand the gift back. Fine. Be that way. Take it, keep it, shove it. You can wear it, your wife can wear it, you can lock it up in a trunk for all I care. As of this moment you are no longer welcome here. To think that after all I've given you for free you should treat me in such a despicable manner! Well, the party's over, mister. No money, no honey. Or better yet, go find someone else to push around.

ME.I: I've done it now, by Hercules. Now she's angry too. *(ER turns toward door)* Hey! I'm talking to you! Stay! Come back! *(ER slams door)* Are you still there? Please come back, just for me? She's gone. Locked the door too. Now I'm locked out of both places. No one believes me at home, or even here at my girlfriend's house. I'll go and talk to my friends about this mess, see what they think I should do. *(ME.I exits toward forum)*

ACT V

(enter ME.II from forum)

ME.II: That was a stupid move I made back when I gave Messenio all the cash. He's probably passed out under a table in some dive by now.

(enter MA from ME.I's house unseen by ME.II.)

MA: I'll keep an eye out and see how soon my husband returns with the palla. Ah! There he is! I see him now. Ha! I was right! He's bringing the palla with him.

ME.II: *(to himself)* I wonder where Messenio is wandering about now?

MA: I'll go meet him and give him what he deserves. *(to ME.II)* Don't you feel any shame coming within my sight with that dress?

ME.II: *(startled)* Ah! What's your problem, lady?

MA: Have you no shame? Do you dare mutter one word or even speak to me?

ME.II: What am I so guilty of that I shouldn't dare to speak?

MA: You're asking me? You shameless, wicked man!

ME.II: Lady, do you know why the Greeks used to call Hecuba a bitch?

MA: No, I do not.

ME.II: Because she used to act just like you're acting right now. She would growl and snap at anyone she saw, so they were right to start calling her a bitch.

MA: Oh! I cannot tolerate such shamelessness! I'd rather pass my life as a divorcée than have to put up with the horrible things you do!

ME.II: What's it to me if you can put up with your husband or want to leave him? Is this the custom here? Running up to tourists and pouring your life stories out to them?

MA: What stories? I will not tolerate any more of this. I will get a divorce before I put up with your evil ways any longer.

ME.II: As far as I'm concerned you can live your life out as a widow for as long Jupiter's on his throne.

MA: But you just denied that you had stolen this from me, and now you stand there with it right before my eyes. Have you no shame?

ME.II: Whoa! Hold on now, lady! You're pretty rude and rambunctious, anyone ever tell you that? You mean to say that someone had stolen this palla from you? Well, it wasn't me. Some other lady gave me this to have some alterations done.

MA: Ugh! By Castor, I'm going to get my father and tell him about what you have done. *(calling into house)* Decia! Go get my father and bring him back here with you at once! Tell him about the despicable things going on here. *(a slave enters from house and exits toward forum)* You just wait! I'll expose you for what you really are.

ME.II: What are you, nuts? What did I do?

MA: You steal clothing and jewelry from me, your own wife, and give it to your girlfriend. That's the whole unvarnished truth, isn't it?

ME.II: Lady! You're out of control! How much would a man have to drink to be able to put up with a pushy old bitch like you? I don't know who you think I am, but I must have met you the same day I met Hercules' second wife's grandfather.

MA: You can mock me, but you can't him. Here comes my father now. *(SE and slave enter from forum)* Why don't you look behind you? Don't you recognize him?

ME.II: Oh yes, I met him the same day I met the prophet Calchas. This is the first day I've ever seen either of you!

MA: Do you deny that you know me? Do you deny my father?

ME.II: And I'll say the same thing again if you bring your grandfather on stage.

MA: By Castor, you're acting the way you always do.

SE: This seems like a pretty serious crisis, so I'd better hurry, but I'm so old I can only hurry so fast. But it isn't easy for me, you know. Not as spry as I used to be, no sir. No spring chicken here. I drag my body around like a burden, all my strength is gone. Old age is such a pain! Bad business this old age thing. When it comes it brings all kinds of troubles. Let's see, first you've got your ... naw, I'd better not start counting them off. Makes my speech too long. But I'm pretty worried about this here crisis. What could be going on? Why does my daughter want me to come to her house so suddenly? She didn't even tell me what this was all about, what she wanted, why she wanted me to hurry over. But I'll bet I could guess: she's gotten herself into some sort of spat with her husband. That's the way women are. Always trying to make husbands into slaves, and they think their dowry gives them the right! And the men aren't much better. But there's a limit to what a wife has to put up with. But a daughter never invites her father to her house unless something's happened or she's had a fight. But whatever it is, I'll find out soon enough; there she is standing in front of her house, her husband too. Look at'er. What a puss! Just what I thought. I'll call her over.

MA: I'll go meet him. Good afternoon, father.

SE: Are you alright? Did I get here in time? Why are you upset? Why is he standing over there all angry? You two have had some kind of little skirmish, haven't you? Well, tell me who started it, but keep it short and to the point.

MA: I never did anything wrong, let me put that out of your mind right away, father. But I cannot live here nor endure that man another minute. Please take me away from here!

SE: Wait a minute. What's this all about?

MA: I'm considered a laughingstock, father.

SE: By whom?

MA: By that man you married me off to.

SE: *(to audience)* Bingo! *(to MA)* How many times have I told you two to make sure not to come to me with your nit-picking?

MA: But how could I have avoided this, father?

SE: You're asking me?

MA: Yes, you tell me *(deferentially)* but not if you don't want to.

SE: How many times have I explained to you that you need to obey your husband, and not watch his comings and goings or stick your nose in his business?

MA: But he's ... you know ... with that slu- ... pros- ... woman next door.

SE:	Well, obviously he has good taste. And if you keep on nagging him about it, I guarantee he'll be over there even more!
MA:	And he drinks there.
SE:	Do you think he'll want to go out drinking any less on account of you, whether he goes over there or someplace else? Don't you know your place? Do you honestly think you can demand he not go out any more than you can forbid his inviting people over to his own house? Do you expect husbands to act like slaves? If so, just give him some daily chores and order him to sit with the slave girls and card wool.
MA:	I didn't bring you here to defend him, but to defend me. Whose side are you on anyway?
SE:	If he's done wrong I'll get after him worse than I've gotten after you. Look, since he keeps you in nice clothes and jewelry, gives you slaves and keeps the kitchen cupboards full, it would be better for you to keep a clear head over all this.
MA:	But he's been filching my clothes and my jewelry out of a chest in the house - he's stealing stuff from me! - stealing and sneaking it out of the house and taking it all to those sluts!
SE:	Well if that's the case, he's in the wrong. But if he's not doing that, then it's you who are in the wrong for falsely accusing an innocent man.
MA:	No, father, I'm not making it up! He's got the palla right now and a bracelet too that he'd taken to her. He's bringing them back because I found out.
SE:	Alright, alright! I'll find out from him just what happened. Let me go and talk to the man. <i>(SE walks over to ME.II)</i> Tell me, Menaechmus, fill me in, what are you two fighting about? Why the long face? What's she doing standing way over there all upset?
ME.II:	Whoever you are, whatever your name is, old man, I swear by almighty Jupiter and all the gods...
SE:	Whoa! What's all this swearing all of a sudden?! Swear? Swear to what?
ME.II:	That I've done nothing wrong to that lady over there, the one that's accusing me of stealing this from her house.
MA:	He's lying!
ME.II:	May the gods make me the unhappiest man in the world if I've ever set foot in that house of hers.
SE:	Are you nuts calling a curse down on yourself like that? You nutcase, you deny that you've ever set foot in your own house?
ME.II:	Old man, are you telling me that that is my house?

SE: Do you deny it?

ME.II: Well of course I deny it!

SE: Well of course you do not - not unless you moved out last night! *(to MA)*
 Daughter, come over here. What do you say? You didn't move out of here, did you?

MA: Why would we do that? Where would we go?

SE: How should I know?

MA: He's making a fool out of you - can't you see that?

SE: OK, Menaechmus, you've had your fun. Now let's get down to business.

ME.II: Excuse me, but what business could I possibly have with you? Who are you anyway? Where do you come from? I don't owe you anything, and I certainly don't owe her anything - she's driving me insane!

MA: Look at his eyes! Don't they look funny to you? See how his face is turning colors? Look at his eyes! See how they flash?

ME.II: *(aside)* Ah! What could be better? If they think I'm going out of my mind, why not act like I really am? That ought to scare them off!

MA: Look how he stretches and gapes! What am I going to do now, father?

SE: Come over here, daughter, keep as far away from him as you can.

ME.II: Yippee! Yippee! Whither, oh Bacchus, dost thou beckon me to the forest and to the hunt? I hear thee but I cannot leave this place! On my left a rabid bitch keeps watch o'er me, behind me a fetid goat who oft in his long life hath borne false witness against his neighbor.

SE: Why you son of a ...

ME.II: OH! Apollo from his oracle doth command me that I extinguish blazing torches in her eyes.

MA: *(shriek)* Father! He's threatening to burn my eyes out!

ME.II: *(aside)* They call me nuts? They're the ones that're nuts!

SE: Psst! Hey! Daughter!

MA: What is it?

SE: What do we do now? Do you think I should get some slaves out here on the double? I'll go bring some back to grab him and tie him down in the house before

he makes any more trouble.

ME.II: *(aside)* Uh-oh. Now I'm stuck. If I don't think of something fast they're going to haul into the house. *(to MA)* Indeed, thou dost forbid me to spare my fists against the face of this woman, should she hie herself not from my sight to a horrid death. Oh lord Apollo! Thy will be done!

SE: Run in the house as fast as you can so he can't hurt you!

MA: I'm running! Please, father, keep an eye on him so he doesn't get away. to herself Why is this happening to me? exit MA

ME.II: *(aside)* That's one down, one to go; and what a shifty, shaggy, shaky, antique son of Cygnus that one is – *(to SE , grabbing for his cane)* as thou biddest me, thus shall I shatter his limbs and bones and joints with the very cane he holds!

SE: You'll be sorry if you touch me or take one step closer!

ME.II: *(to Apollo)* I shall do thy bidding: I shall take up a double-headed ax and chop this old man to the bone, chop his vitals to shreds!

SE: I'd really better watch out and take care - the way this loony's threatening he might actually hurt me.

ME.II: You order many things of me, divine Apollo: now thou biddest I join a team of horses, wild and untame, and ascend my chariot to trample this little old, foul toothless lion. Now I'm in my chariot, now I hold the reins, now the whip is in hand. Ya! My steeds! Let me hear the galloping of your hooves. In swift course let the nimbleness of your feet be bent!

SE: Are you threatening me with a team of horses?

ME.II: Lo! Apollo! Again thou biddest me charge that man, who standeth there, and kill him. But who is this who snatches me from out my car by the hair? He changes the order and bidding of Apollo. *(feigns unconsciousness)*

SE: Oh my! This illness is very grave indeed. This man was perfectly fine a minute ago, and now he's completely off his rocker. The sickness just fell on him like that snap. I'll go get the doctor as fast as I can. *(exit toward the forum)*

ME.II: *(peering around)* Have those people finally gone out of sight who made me act insane? What am I waiting for? I need to run down to the ship while I still can. *(to audience)* Hey, if the old guy comes back, please don't tell him what street I went down! *(exit)*

ACT VI

SE: My backside hurts from sitting, my eyes hurt from watching, from waiting for that damn doctor to get back from his rounds. The bastard finally escaped from his patients. He said he had to set a broken leg for Aesculapius and a broken arm for

Apollo. Now I wonder what I've brought back, a doctor or a carpenter. Oh look, here he comes. *(to MED)* Hey, pick up the pace there, would you?

MED: What sort of illness did you say he had? Describe it, sir. Is it spirit possession or simple insanity? Tell me. Is he sluggish or bloated?

SE: Why do you think I got you? So you could tell me! And make him better of course.

MED: That should be easy enough. He'll be sane again, I promise you.

SE: I want him to be cared for with great care.

MED: Oh I'll sigh and wring my hands over six hundred times a day. How'll that be for caring for him with great care?

SE: *(looks toward forum and sees ME.I approaching)* And here he comes now. Let's watch and see what he does.

ME.I: By Pollux this has not been a good day for me. Everything I thought I'd done in secret that damn moocher Peniculus made public. He's caused me nothing but trouble and then some. My own private Ulysses, ready to ruin his master at a moment's notice. As I live and breathe, I will squoosh the life out of that man. But I'm a fool if I think what's mine is his. What's his is mine is more like it. He stripped me of my lunch and my money. Now I'll strip that man from his life. And this hooker Erotium acted just as you'd have expected. I asked her for the palla back and she swears up and down that she returned it. What a mess I'm in!

SE: Hear what he's saying?

MED: He says he's in a big mess.

SE: Go talk to him.

MED: Hello there, Menaechmus. Why are you baring your arm? Don't you know how bad that is for you in your condition?

ME.I: Why don't you go hang yourself?

SE: Notice anything?

MED: What's not to notice?! A whole box full of prozacium couldn't get him under control. *(to ME.I)* What do you say, Menaechmus?

ME.I: What do you want?

MED: Answer me this, if you would: Do you drink red or white wine?

ME.I: Why don't you go to hell?

MED: *(to audience)* By Hercules, we're already seeing the first signs of insanity. *(to ME.I)* Why don't you just answer the question?

ME.I: What are you asking me? If I usually eat purple bread or red or yellow? Whether I prefer to eat scaly birds or feathery fish?

SE: Oh boy! Did you hear that? Is he talking crazy or what? Why are you waiting to give him some kind of drugs before he goes completely off his rocker?

MED: Hold your horses. I want to interview him a little more.

SE: You'll kill him with all your yaking!

MED: *(to ME.I)* Tell me this: do your eyes often feel riveted on things?

ME.I: What? Do you think I'm a lobster, you loser?

MED: Tell me, do you ever hear borborygmi? ME.I looks confused bor-bo-ryg- mi? ME.I still looks confused rumbling in your gut?

ME.I: When I am full of food, my stomach makes no noises. When I am hungry, then it does.

MED: Hmm. Well, that doesn't sound like an answer from an insane man. Do you usually sleep right through till morning? Do you sleep soundly?

ME.I: If I have paid off my debts, I sleep soundly. May Jupiter and all the gods destroy you, you pesterer pollster.

MED: *(to SE)* Uh-oh, we're losing him again. You'd better watch out.

SE: Humph! He's wisdom incarnate compared to the way he was earlier. Before you got here he was calling his wife a rabbit bitch!

ME.I: I never called my wife a rabbit!

SE: You are out of your mind!

ME.I: Me?!

SE: Yes, you. You even threatened to run me down with a four horse chariot. I saw you do it! Don't even try to deny it!

ME.I: Oh yeah? Well I know that you stole the crown of Jupiter and I know that they threw you into jail for that and I know that after you got out they beat you silly with twigs and branches and I know that you killed your father and put your mother up for sale. How do you like that? Do I respond well enough for a sane man?

SE: *(to MED)* For God's sake, Doc, hurry! Whatever you're going to do, do it! Can't you see this man's insane?

MED: Know what I think you ought to do? Bring him to my office.

SE: Is that what you think?

MED: Why not? I'd be able to treat him better there.

SE: Well, if you say so.

MED: *(to ME)* I'll have you taking Hellebore for twenty days or so.

ME.I: No, I'll hang you upside down and use you for target practice for thirty days or so.

MED: *(to SE)* Go get some men to take him to my clinic.

SE: How many?

MED: Given the way he's raving, I'd say no fewer than four.

SE: They'll be right here. You keep an eye on him, Doc.

MED: No, I'd better go back to the office to get ready to receive him. You tell the slaves to bring him to me.

SE: I'll get him there right away.

MED: I'm going now. *(exit MED toward forum)*

SE: Good-bye. *(exit SE into ME.I's house)*

ME.I: My father-in-law has left and the doctor, too. I am alone. By Jupiter, why is it that these men think I'm insane? I've never been sick a day in my life. I'm not crazy and I'm not going to start a fist-fight or a quarrel. I'm sane, and everyone I see is sane as well. I know these men, I will speak rationally to them. Or are they wrongly accusing me of lunacy when it's they who are loony? What am I going to do now? I just want to go home, but my wife won't let me. No one will let me in here either. What a disaster this whole day has turned out to be. I'll just stay here until ... well, by nightfall I think I'll be able to get into my house.

(enter MES from harbor)

MES: This is your proof of a good slave: he takes care of his master's business, sees to it, arranges it, thinks it over, and protects his master's things diligently when his master isn't even around. And he does it all as if his master were around, perhaps even more honestly than if. The slave whose heart is in the right place ought to think more of his back than his gullet, more of his legs than his belly. Just keep in mind what rewards are given to good-for-nothing slaves: whippings, shackles, mill-work, exhaustion, starvation, not even a blanket for the bed. These are the rewards of laziness. I'm really afraid of that little list, so I've decided to be good rather than bad. I find it much easier to survive tongue-lashings - I hate the leather kind - and I much prefer to eat the meal than turn the mill. Therefore I follow my master's orders, attend to them well and without protest. Then I get what I want. Other slaves can do as they please. More power to'em. Me, I'll do what I'm

supposed to. I should stay in fear and out of trouble, so I can be at my master's beck and call at every instant. Slaves who stay in fear never get into trouble, they're always useful to their masters. Slaves who don't fear anything, well, once they get what they've got coming, they sure as heck fear then! I don't have much to fear, and it's almost time for my master to pay off my reward for my deeds. I do my work on the principle that I think it's good for my back. So here I am, come back for my master just as he had ordered, after setting up the baggage and the other slaves at an inn. Now I'll knock at the door so he'll know I'm here, and lead him safely outside from this ravine of ruin. But I'm afraid I've come too late and that the battle's already been fought.

(enter SE with four strong slaves from ME.I's house)

SE: I swear by gods and men that you'd better follow my orders to the letter! *(points to MES)* Pick that man up ... no, *(looks around and points to ME.I)* Pick that man up and cart him off to the doctor's office, unless of course you don't care what happens to you. And don't pay any attention to anything he says. Why are you still standing there? What are you waiting for? He should be up on your shoulders by now! I'll go off to the clinic. I'll meet you there. ME.I: Uh-oh! I'm dead! What's going on here? Why are those men running toward me? What do you want? What are you looking for? Why are you surrounding me? Hey! Where are you taking me? Where are you carting me off to? Oh no! Help! Citizens of Epidamnus! I beg you! Why don't you let me go?

MES: In the name of the immortal gods, what do I see before my eyes? Who are those guys carrying my master off up in the air like that? It's so undignified!

ME.I: Hey! Won't anyone dare to help me?

MES: I'll dare, master, very daringly even! Oh what a shameful and evil deed! Citizens of Epidamnus! My master, who came here to your fine city of his own free will is being mastermanned right off the city streets - in broad daylight even! *(to the slaves)* Let go of him!

ME.I: I beg you, whoever you are, help me! Don't let them treat me like this!

MES: Don't worry! I want to help you and defend you and come to your aid! I would never allow you to be murdered! Why I'd rather they murdered me first! Poke out his eye, master, the one who's got you by the shoulder, do it! Now these here, I'll bust every single one of them in the chops with my fists! You stupid racks of meat! I'll give you what for, carrying my master off like that! Let him go!

ME: I: I've got this one by the eye!

MES: Good! Now make sure there's nothing left but a socket in his head! You bastards! you thieves! You mastermappers!

LO: *(variously)* O! ... Heu! ... O! ... Pro pudore! ... Cessate! ... Improbe! ... Ne sic facias! ... Scelerate!

MES: Well let him go then!

ME.I: Why are you touching me? (to MES) Hit with your fists!

MES: Go on! Go on! Get out of here and go to hell! (*LO runs into ME.I's house. MES gives the last one a final kick*) There! That's another one for you since you're the last to leave, take it as your reward! I rearranged their faces pretty well if I may say so myself. By Pollux, master, didn't I come to your aid in the nick of time just now?

ME.I: May the gods always favor you, whoever you are. If it hadn't been for you I never would have seen the sun set today.

MES: Well then, by Pollux, if you were interested in doing the right thing, master, you'd set me free.

ME.I: You want me to free you?

MES: Yes, master, after all I did save you.

ME.I: What? I think you're mistaken.

MES: What? I'm mistaken?

ME.I: Jove as my witness, I swear that I'm not your master.

MES: Well, shut my mouth!

ME.I: I'm not lying. My slaves never act like you acted toward me.

MES: Very well then, if you say I'm not yours, let me go free.

ME.I: As far as I'm concerned, you are free, and you may go wherever you wish.

MES: You really mean it?

ME.I: I really mean it, by Hercules, if I have any power over you at all.

MES: That makes you my patron now instead of my master, doesn't it? Well then greetings, my patron! (*to self*) "Since you are free, Messenio, I congratulate you." to audience Please applaud me on my emancipation. Thank you, thank you. (*to ME.I*) But, patron, please, don't hesitate to order me around any less than you did when I was your slave. I shall live at your house and when you go home, I'll go with you.

ME.I: I don't think so.

MES: I'll go to the inn now and get your baggage and your cash. The purse with the traveling money is sealed up tight in the bag. I'll bring that here to you right away.

ME.I: Sounds good! Hurry up!

MES: I'll give it back safe and sound, just as you gave it to me. Wait here for me.

(MES exits to forum)

ME.I: This day has just been getting weirder and weirder. Some are saying that I am not who I say I am and shut the door in my face, and this slave is saying he is mine and I set him free. He says I had a purse with cash in it. If he brings it back, I'll tell him he may leave a free man to go wherever he wishes. But then he might come back looking for the money from me once he regains his senses. My father-in-law and the doctor say that I'm crazy. Whatever's going on here, it's definitely weird. It's like being stuck in a dream. Well, I'd better try getting into this house of joy again. Let's see if I don't have any better luck getting that palla back from her so that I can take it home. *(exit ME.I sneaks into ER's house)*

ACT VII

(ME.II and MES enter from harbor)

ME.II: Wait a minute! You saucy rascal! D'you dare to stand there and tell me you've already met me once here today since the time I ordered you to meet me?

MES: Didn't I just rescue you from those four men who had picked you up and were carrying you away right here in front of this very house? You were screaming for divine or human intervention and I ran up and rescued you from those chumps by beating the crap out of them. Then you set me free because I saved you. Then when I said I was going back to fetch the money you ran ahead as fast as you could so you could meet me and deny what you had done.

ME.II: I told you you could go free?

MES: You certainly did!

ME.II: No way! What is certain is that I'd sell myself into slavery before I'd ever set you free.

(ME.I enters from ER's house and turns to talk into the open door)

ME.I: You can swear till the cows come home, but it won't change the fact that I never took any palla or bracelet away from here today. door slams Buncha bitches anyway.

ER: from inside I heard that!

MES: For the love of the immortal gods, what do I see here?

ME.II: What do you see?

MES: Your mirror image.

ME.II: What?!

MES: I mean that man is your exact image! He's looks about as much like you as anyone

ever could.

ME.II: By Pollux, he does kind of resemble me, come to think of it.

ME.I: Hello there, young man, whoever you are! Aren't you the one who saved me?

MES: In the name of Hercules, sir, please tell me what your name is, if it's not a bother.

ME.I: By Pollux, of course it's no bother. It's the least you've earned today. My name is Menaechmus.

ME.II: Can't be! That's my name!

ME.I: I am from Syracuse in Sicily.

ME.II: That's my hometown and homeland.

ME.I: What am I hearing you say?

ME.II: The truth, the whole truth, and nothing but the truth.

MES: I'm sure I know this man: he is my master, and I'm really his slave, but I thought I was his. I thought he was you, I even made some trouble for him. Please forgive me if I said anything foolish to you without realizing it.

ME.II: I think you're losing it, Messenio. Don't you remember? You got off the ship with me this morning.

MES: I'm sure you're right. You are my master, You need to go find yourself another slave. Hello to you. Good-bye to you. This here gentleman is Menaechmus.

ME.I: I say that I am Menaechmus.

ME.II: No, I am Menaechmus. I say that you are full of it.

ME.I: I say that I am the son of my father Moschus.

ME.II: You're my father's son?

ME.I: No, I am my father's son.

MES: O immortal gods! Give me the unhoped for hope which I think I see before me. For unless my mind deceives me, theses two are twin brothers! What they say about their homeland and there father fits like a glove. I'll call my master aside. Menaechmus!

ME.1 & ME.II: Whaddaya want?

MES: I don't want both of you, just the one that traveled on the ship with me.

ME.I: That's not me.

ME.II: Must be me.

MES: Then you're the one I want. Come over here.

ME.II: OK. What is it?

MES: That man over there is either a cheat or your twin brother. I swear I've never seen two men more alike. No water is more like water, no milk more like milk, believe you me, than that one is to you and you to him. After all, he does remember the same fatherland and father. We'd better go and quiz him.

ME.II: By Hercules I think you're right! Thanks for pointing that out! You go ahead and do that, go quiz him. If you find that he is my brother, you're a free man.

MES: I hope he is.

ME.II: Me too.

MES: Pardon me sir. I think you said that you are called Menaechmus?

ME.I: Yes.

MES: This man's name is also Menaechmus. You said you were born in Sicily; and he was born there also. You said your father was Moschus; so was his. Now both of you can do a favor for me and for yourselves at the same time.

ME.I: You deserve to get whatever your heart desires. You just say the word and I'll serve you as if you had bought me as a slave.

MES: I have a dream ... of finding that you two are twin brothers, born of one mother and one father on one day.

ME.I: You're talking miracles! I hope you can achieve this dream you're chasing.

MES: I can. But come now, both of you, and answer me some questions.

ME.I: Ask away whenever you're ready. I'll answer as best I can and won't hold anything back.

MES: Is your name Menaechmus?

ME.I: Yes.

MES: And is yours also?

ME.II: It is.

MES: You say your father was Moschus?

ME.I: Yes.

ME.II: Mine too.

MES: Are you a Syracusan?

ME.I: Yes.

MES: What about you?

ME.II: You betcha.

MES: All the signs point to one thing so far. Give me your attention just a little bit longer. What's the earliest thing you remember in your fatherland? Tell me.

ME.I: When I left Tarentum for the forum with my father. I wandered away from him, got lost among all the people, and was snatched up and carried off here.

ME.II: O holy Jupiter, save me!

MES: *(to ME.II)* What are you shouting? Can't you keep still? *(to ME.I)* How old were you when your father took you away from your fatherland?

ME.I: Seven. My teeth were then just beginning to fall out. After that day I never saw my father again.

MES: What? How many sons did your father have?

ME.I: Wait. Ah, I remember now: two.

MES: Which was older, you or he?

ME.I: We were both the same age.

MES: How is that possible?

ME.I: We were both twins.

ME.II: The gods are fulfilling my prayers!

MES: If you don't shut up I'll stop this investigation immediately.

ME.II: No, no. I'll shut up.

MES: Tell me, did you both have the same name?

ME.I: No. My name was Menaechmus, as it still is, but they called him Sosicles.

ME.II: Y up! There it is! I can't hold myself back any longer! My dear twin brother! I'm Sosicles!

ME.I: Then why did you say your name was Menaechmus?

ME.II: When the news that you'd wandered away from Dad and been kidnapped by some stranger, and then Dad died, our grandfather changed my name. He missed you so much he gave me your name.

ME.I: I believe what you say happened, but tell me this...

ME.II: Just ask!

ME.I: What was our mother's name?

ME.II: Teuximarcha.

ME.I: The pieces fit! Hello, my long lost brother!

ME.II: O my dear brother, I'm so glad to have found you! I've been through a lot of misery and trouble looking for you.

MES: Ah-ha! So that's how the dolly over here came to call you by his name; she thought you were he, I think, when she asked you to lunch.

ME.I: By Pollux, I had ordered that lunch be prepared today - it was to be a secret lunch away from my wife, from whom I stole the palla this morning. I gave it to her.

ME.II: Do you mean this palla, brother?

ME.I: That's the one! How did you get this stuff?

ME.II: The drab that lives in that house took me in for lunch and said that I had given it to her. I had a pretty good lunch, drank a bit, had my way with her, and left with the palla and some jewelry.

ME.I: By Pollux, I'm happy if I was responsible for something good happening to you today. When she invited you in, she must have thought you were me.

MES: You don't object to my being free, do you? You did order it.

ME.I: Brother, he only asks for what is fair. Please agree to it, for my sake?

ME.II: I set you free.

ME.I: Since you are free, Messenio, I congratulate you.

MES: But I'm going to need more than just good will if I'm going to stay free. How 'bout forty acres and a mule?

ME.II: (*ignoring MES*) Well, brother, since everything's turned out just the way we wanted it, let's both go back to Sicily.

ME.I: I shall do whatever you wish, brother. I'll have an auction here and sell whatever there is to sell. For the meanwhile, though, brother, let's go inside.

ME.II: Good idea!

MES: Hello! I'm still here! Know what I'd like from you?

ME.I: What?

MES: Let me be your auctioneer.

ME.I: Fine by me.

MES: Then shall I announce at once that there will be an auction?

ME.I: All right, it'll be a week from today.

MES: A week from today.

ME.I: In the morning. (*the brothers exit into ME.I's house*)

MES: Got it. (*to audience*) There will be an auction of the goods of the Menaechmus estate a week from today! In the morning. Please mark your calendars. For sale: whatever you want: cash up front! Also for sale - a wife, if any buyer is interested. I doubt the whole auction will bring in more 50,000 sesterii. A mere pittance.

Now, dear audience, we must bid you farewell. I will be accepting donations to the Messenio Freedom Fund in the lobby after the show, but for the moment please give us some loud applause!



Commedia dell-arte

COMIC SERVANTS (ZANNI)

Arlecchino

He is the key figure, and the most popular one of the Commedia masks. He is the faithful valet whose fortunes depend on those of his young master or mistress. Since he is more enterprising than his employer, he takes him, or her, in and out of intrigues, all of which end happily. His motivations are direct: to satisfy whatever need presents itself at the moment. Arlecchino lives only in the immediate present, never remembering the past or anticipating the future. He is all sunlight, as Pierrot is moonlight. He loves what he sees, forgets what is out of sight. His needs are simple: food, Colombina, and the opportunity for roguish trickery. The tricks are never unmotivated; they are always undertaken in order to cadge a meal or earn a coin. He enjoys his adroitness at wriggling out of situations and will sometimes prolong them for the pleasure of further enjoyment. He can entertain only one idea at a time, and never considers the consequences of an act.

Arlecchino is never malicious. If he gives two men the same rendezvous with a girl, it is simply for the double tip. His glee is never due to another's discomfiture—he would probably be sympathetic—but to his own inventiveness, sense of fun, and joy of life.

He identifies with everything and everyone, especially animals; he displays the sinuousness of the cat, the strut of the cock. He loves to disguise himself but always lets slip something that gives him away. He is quick physically and slow mentally; he acts, then he thinks, if at all. He keeps going, resolving each moment physically. His is a mixture of ignorance and natural wisdom. His movements are percussive and violent, and coincide with his words. Mercurial and impulsive, he can swing instantly from mood to mood. He is mocking, clever, ribald, credulous, clownish, greedy, loyal, childlike, amoral—altogether totally engaging. He carries a slapstick which serves any needed purpose: it can be a weapon, magic wand, spoon, baby, guitar, or phallus.

Arlecchino is Harlequin in English, Arlequin in French. He has also been called Truffaldino, Trivelino, Scapin, Crispin.

Colombina

Colombina is the perky servant, the soubrette. She is good-hearted, friendly, energetic, and outspoken. No one can take advantage of her, for she is commonsensical and brooks no nonsense. She is utterly charming, and her love interest is usually centered upon Arlecchino, although the character masks can pursue her. Of the two she is the cleverer, but her kindness would not permit her to mock him as she might mock any of the others.

Franceschina is an older version of Colombina, a housekeeper or wife of a tradesman. If she runs Pantalone's house, she does so with a firm hand.

Colombina is sometimes called Smeraldina, Bettina, Zerbinetta.

Brighella

Brighella is sometimes paired with Arlecchino, as servants with contrasting characteristics often worked together. This valet is big, crafty, bold, and unscrupulous, a cynical liar who looks out only for himself. He thrives on quarrels, intrigues, and secrets. Pitiless, he is never repentant when his crimes are revealed. He fawns or swaggers as the circumstances dictate. At the same time, he has a rakish attraction and is strong and lithe as a panther. An animal of prey is his appropriate identification. Brighella has flair; he steals, but is no ordinary snatch-grab, for he will execute it ingeniously. He never has any of the money he diddles out of others, since he drinks it up, then sleeps it off, then he prowls around looking for the next victim.

Sometimes Brighella is a petty tradesman, and as such can take Arlecchino for his servant.

He has been called Sganarelle, Scapin, Mezzetino, Franca-Trippa, Pasquariel, Figaro. Some playwrights combined characteristics of Arlecchino and Brighella.

Pantalone

Pantalone is a Venetian merchant, often retired. His outstanding trait is his miserliness; he loves gold for its own sake, not for what it will buy. He naturally suspects everyone, even himself, of designs on his money—an all-pervasive paranoia; he simply assumes that all motivations revolve around his hoard. His storage precautions can be elaborate; he might well keep his treasure in many boxes, each within the other and each with its separate key. Above all, he pleads poverty no matter what the circumstances. Pantalone often has a son who is always without money, and usually trying to get some; the father is convinced that the son is a spendthrift, which is sometimes true. If Pantalone has a daughter, he tries to marry her off to a wealthy man, and without a dowry.

Sometimes Pantalone himself is a suitor, seeking a young wife or companion. The lady leads him a merry chase, usually involving some financial transactions, throwing the unfortunate man into a dilemma. For all that he is intelligent, he is fooled by servants, sweethearts, and offspring. Pantalone is given to extremes of movement, can be quite acrobatic when angry or excited. These movements match his extremes of emotion, from enraged tyranny to whining childishness.

Brigante is an older version of Pantalone, perpetually expiring but never dying. His interest in young women is unabated, matched by his concern over his money and his health.

Pantalone has been called Harpagon, Cassandre, Geronte, Sotinet, Orgon, Gorgibus, Pangrazio.

Il Dottore

The Doctor comes from Bologna, site of a famous university. He is a doctor of any science: lawyer, physician, linguist, astronomer, philosopher, cabalist, diplomat, mathematician, logician, etc. He is a member of every academy but in reality is a pretentious bag of wind. He is the know-it-all bore with the wrong answer for all occasions. He quotes incorrectly in all languages, gibberish, or macaronic speech—forever advising, prescribing, explaining. He is given to tautologies: he who is always wrong is never right; a sick man may be in poor health; one who is married is probably not single, etc. He can be a father to one of the young lovers, but he is more often a suitor or someone brought in for professional consultation.

When Il Dottore enters a room, he bears the combined weighty dignity of Harvard, Yale, and the Sorbonne on his shoulders. He lives in high planes: head high for high thought; finger held high in disputation.

He has been called Dr. Baloardo, Dr. Graziano, Dr. Boniface, or simply . . . IL DOTTORE.

Il Capitano

The cowardly braggart was a popular figure in Renaissance theatre, as well as long before (*Miles Gloriosus*). This captain is often of Spanish origin, reflecting that country's military domination of Italy at one time. If he speaks no Italian he is able to interpret any comments as the adulation which is rightfully his. He is pompous, gallant, and inordinately vain, extravagantly preoccupied with great military deeds on earth and in heaven, with gorgeous uniforms, and with amatory prowess. He is convinced that all eyes focus admiringly upon him.

Il Capitano boasts of past deeds, makes promises of future ones—when he can get around to it. He claims to be fearless in bloody battle, but also sensitive, for he delicately shields his eyes from the sight of the bodies he hacks and slices—or better yet, he refrains from the hacking and slicing. He is all the more pretentious since he is poverty-stricken and attempts bravely to hide or justify that fact. Because he is a coward, he flees, or feigns death, at the slightest provocation—a bee buzzing or a donkey braying—or at the possibility of confrontation or discovery. And how ingenious are his rationalizations!

If two captains meet, it is with all the majestic suspicion of two armed galleons on the high seas, cannon aimed and fuses lighted. They cross swords with gestures so large that a public square is scarcely big enough, all the more since they never touch; a furious battle is waged, from opposite sides of the square or back to back.

If Il Capitano is a suitor, he is a ridiculous one. At times he has a servant, who naturally gets the better of him.

There is another, later, captain, a suave, elegant fellow rather like the Baron Munchausen; a supercilious, fascinating, brilliant liar whose strategic retreats are elegantly executed.

The captain's names reflect his attributes: Captain Spavento, Rodomonte, Taille-Bras, Spezzafer, Cocodrillo, Matamoros; also Scaramouche, Pasquariello.

LOVERS (INNAMORATI)

They are close to the young lovers in Shakespeare's comedies; they are played seriously, not parodied, even though their only function is to be in love. In *Commedia dell'arte* the roles were often taken by young people of good family, who enjoyed mingling with the players. The lovers had to be comely, well-educated, able to speak several languages, well brought up, and sumptuously dressed. They spoke in verse, fables, platitudes, and rhetorical periods. They discussed whether men or women love better, and capped each other's protestations concerning love's joys and torments. Their only faults were due to their desperate need to bring about their marriage. Their filial respect was unquestioned, but when love entered they lent themselves to any needed trickery, disguise, or elopements without a qualm.

Isabella*

Isabella is a daughter of Pantalone or another character. She has only to be in love, and to marry the young suitor of her choice.

She is also called Lucinda, Flaminia, Lucrezia, Cornelia, Silvia, Rosaura.

* Isabella has a special aura. The name was bestowed on the successors of Isabella Andreini (1562-1604), a remarkable woman who starred in a famous company, was well versed in Latin, was a prolific writer of poems and songs, and member of a Paduan Academy of Letters. Talented, beautiful, and virtuous, she attracted unheard-of veneration, was feted, honored and admired throughout France and Italy by audiences, artists, and royalty. When she died in Lyon in childbirth, the city and the populace made official recognition of the somber event.

Pedrolino-Pierrot

Pedrolino, originally a servant, also played other roles such as a young lover, innkeeper, or others, and did not develop the fixity of character that the other masks did. His own mask was a white-powdered face. Moliere used him in his plays, changing his name to the French equivalent, Pierrot. And in the 19th century he became a unique character, the romantic creation of Jean-Gaspard Debureau (1796-1846), who also made him mute.

He has been called Pagliaccio, Bertoldo, Gilles, and Gros-Guillaume. Because he does not offer a specific characterization, he is not included in this present work.

Tartaglia

The stammerer; he appeared as a servant or a small tradesman.

Commedia scripts required other characters from time to time, but not frequently enough to have evolved them as fixed types. Rustic men and women, tradespeople, artisans, peasants, husbands or wives were among the roles. Pasquella, Burattino, Cacicchio were names for innkeepers, peasants, gardeners; Laura or Lavora or Marinetta was the widow or wife of Pantalone or Il Dottore.

Further reading: Cyril Beaumont, *The History of Harlequin*; P. L. Duchartre, *The Italian Comedy*; Kathryn Lea, *Italian Popular Comedy*, Vol. 1; Allardyce Nicoll, *The World of Harlequin*; Maurice Sand, *The History of the Harlequinade*; Winifred Smith, *Italian Actors of the Renaissance*; Rosamond Gilder, "Isabella Andreini—Europe's Prima Donna Innamorata"; Théophile Gautier, *Captain Fracassa*.

SCENE #4

ARLECCHINO

COLOMBINA

Scenario

Arlecchino, in the barn, is taking care of the animals. Colombina arrives from a neighboring farm to buy eggs. They meet for the first time, and Arlecchino falls in love. A tender scene ensues.

Text

(Arlecchino is feeding the chickens, one grain at a time, clucking to them like children. Colombina arrives to buy eggs, and he sees her for the first time. He stares, speechless)

COLOMBINA: Good morning, you must be Arlecchino. My mistress sent me to buy some eggs . . . *(no reply)* . . . you do have some eggs, don't you?

(He can only stare happily. She looks around) May I help you gather them *(as she does so)*? My name is Colombina.

ARLECCHINO: *(Released, he repeats breathlessly to the cow)* Colombina! *(To the pig)* Colombina! *(To the goat)* Colombina! *(To the chickens)* Colombina! *(He again fastens his eyes on her)*

COLOMBINA: *(Pleased)* Perhaps I can have some milk too?

(He nods and stumbles over to the cow, still staring at the vision. She looks about for a seat; he rushes the milking stool to her, brushing it off. He stands staring until she gently reminds him of the milk. He begins to milk, still staring, and his milking becomes very erratic. When he is finished he tries to think of any pretext to keep her there)

ARLECCHINO: This is, uh, the barn . . . *(She looks about politely)* horse . . . hay . . . cow . . . uh *(offering his lunch)* some bread and cheese? *(They nibble away, smiling at each other)*

COLOMBINA: The cook is waiting for the eggs . . .

(Arlecchino puts them carefully into her apron, starts to put the pail of milk on top. She takes the pail and leaves. He stares after her, absently making another sandwich with straw instead of cheese and eating it)

SCENE #11

PIERROT (Arlecchino)

CASSANDRE (Pantalone)

Text

PIERROT: Sir, I come to tell you once and for all that I'm very pleased with you and that I've always loved you better than you deserve.

CASSANDRE: (*Ironically*) I'm much obliged to you for the honor. (*He bows and removes his hat, a gesture reserved for the nobility*)

PIERROT: You may wear your hat. Now, you've paid me my wages promptly and I've consumed them in your service just as promptly.

CASSANDRE: That's hardly my fault. But, Pierrot, what ails you? I find you entirely changed.

PIERROT: Why, I shall be changed if I wish and I shall not be changed if I do not wish.

CASSANDRE: I beg you to pardon me for having presumed to take an interest in your concerns.

PIERROT: What I want to know, sir, without all this preamble, is, what do you intend to give me by way of reward?

CASSANDRE: But you yourself confess that I've paid you all your wages.

PIERROT: Agreed. But haven't I also told you that I've consumed them? Therefore, sir, let's count up the services out of the ordinary which I've rendered you, and you'll see how much more I deserve. Firstly, I have not told your wife that you have a love affair in the town upon which you are spending the best part of your income. I leave it to yourself to put a price on my discretion.

CASSANDRE: You are right. That deserves something.

PIERROT: Secondly, you have been ten times drunk without my permission. I'm not compelled to put up with you in such a condition.

CASSANDRE: That's well reasoned.

PIERROT; Thirdly, I've fallen in love while in your service.

CASSANDRE: That certainly deserves a recompense.

PIERROT: As the total sum of the extraordinary services which I've rendered, give me a thousand pounds and I'll give you quittance in full.

CASSANDRE: You may give me quittance now, for you've already had your thousand pounds—each year for ten years 100 pounds of straw for your bed. And you may eat it if you like.

SCENE #12

PANTALONE

BRIGANTE

Text

PANTALONE: Signor, I'd like to ask you to be seated, but the chairs are all covered against the dust. I didn't expect you so soon, and I'd never in the world ask you to sit on slip covers.

BRIGANTE: What does it matter, if the covers are of good quality?

PANTALONE: Dear Signor, I'm concerned not with the quality but with the proprieties.

BRIGANTE: Huh! The proprieties! I'd rather sit without proprieties than lean on the air with propriety. With your permission (*not waiting*) I'm sitting. My rheumatism is killing me today.

PANTALONE: If you knew how it grieves me to see you seated . . .

BRIGANTE: Don't grieve, I feel very comfortable.

PANTALONE: Dear Signor, aren't you afraid of being cold? The vertical position makes the blood circulate, and it's rather chilly here.

BRIGANTE: Not at all; my blood circulates in all the positions I adopt.

PANTALONE: Permit me to urge you for the sake of your health. We can talk as we walk around.

BRIGANTE: No, I prefer the seated position for talking.

PANTALONE: (*Aside*) It makes me wince! He presses down the slip cover and the chair underneath. Horrible! (*Aloud*) Very well, but I'll walk about for my health. (*Aside*) That'll save one chair.

SCENE #15

BRIGHELLA, *servant to*
a recruiting officer

ARLECCHINO

Text

BRIGHELLA: If you become a captain of dragoons, pleasure and good living will follow you everywhere. No troubles, no sorrows, nothing but joy. What happiness! You receive an order to join your company. Immediately you take a coach; all along the road you have partridges and quails and hummingbird's wings for your everyday food. The waiters will say, "Just taste this wine . . ." (*He mimes this and all other actions. Arlecchino reacts*) ". . . what do you think of it?" That's the least of all the wines that you'll drink on the way. Then you arrive in camp. To begin with, you are given very handsome apartments on the ground floor . . .

ARLECCHINO: So much the better, for I don't much like going up stairs.

BRIGHELLA: A number of fellow officers will come to visit you. You play, you smoke, you sing, you drink.

ARLECCHINO: The devil! That's the life of a politician! And they say that war is hell!

BRIGHELLA: It's only people who have never been there who speak ill of it. Meanwhile, the enemy advances, and the captain of dragoons is ordered to go and reconnoiter—that is, to ascertain where the enemy is camped, what movements they are making, and the number of troops they have. There is nothing easier. First of all, you will march smartly at the head of your company. Oh, I can see you on horseback; what a heroic figure you are! . . . You shake your head?

ARLECCHINO: Uh-uh. I know I should never manage to stay on a horse; I can't even ride a donkey. Couldn't we cut that part out?

BRIGHELLA: Indeed no, it's an honor. So, you advance upon the enemy. As soon as they see you, they detach a company of artillery to come and meet you. When you are within range of one another, you begin to exchange salutes: POW! POW! The captain of the artillery draws his sword, runs upon you and —ZAP!

ARLECCHINO: Ohhhhhhhhhhhhh!

BRIGHELLA: Oh, it's nothing, only an arm lopped off.

ARLECCHINO: And you call that nothing!

BRIGHELLA: A mere trifle. The action is reported to the grand marshal, and you become a colonel in another regiment.

SCENE #16

(cont. from #15)

BRIGHELLA, *servant to*
a recruiting officer

ARLECCHINO

Text

BRIGHELLA: The general orders you, the colonel, to deliver battle. The enemy is firing like the very devil: CRACK! BANG! BANG! PSHHHHHHU! ZAP!!

ARLECCHINO: Another zap!

BRIGHELLA: A grenade shot, which carries away one of our colonel's legs. But that's a trifle.

ARLECCHINO: Devil take me if I didn't suspect it when I heard that zap of yours!

BRIGHELLA: What would you? These are the fruits of war. Your wound will be treated, your name will be published in the gazette, and you'll become a brigadier.

ARLECCHINO: A still higher rank?

BRIGHELLA: I should think so! All the officers will come to compliment you upon your new rank, and they'll envy your good fortune. Now, the enemy rallies and returns to the charge. First of all, our brigadier runs everywhere issuing the necessary orders. The fight is furious, quarter neither asked nor given. Finally the enemy is routed and victory is shouted! The fugitives are pursued sword in hand. At that moment a battery of twelve pieces of cannon, which the enemy had mounted on a little hill, is discharged: VROOMMM! VROOMM! ZAP! ZAP!

ARLECCHINO: Ohhhh, there were two zaps!

BRIGHELLA: You were unfortunate. What a pity! Our poor brigadier has had his remaining arm and leg carried away by a cannon shot.

ARLECCHINO: I'm not in the least surprised; zaps have always been fatal to me. (*He is now kneeling with his arms behind him*) Now just look at me!

SCENE #17

(cont. from #16)

BRIGHELLA, *servant to*
a recruiting officer

ARLECCHINO

Text

BRIGHELLA: You must be courageous, my friend. These absent limbs are marks of your bravery. Your name will again appear in the gazette, and you'll be made a general, the highest rank of all.

ARLECCHINO: There's one thing I notice: the more my rank increases, the more my limbs diminish.

BRIGHELLA: From the moment that you're a general you're always mounted on horseback.

ARLECCHINO: A moment, please. How am I to mount on horseback if I have neither legs nor arms?

BRIGHELLA: Yes. You seize a new opportunity to cover yourself with glory. The enemy is weak, you've surrounded them, you dash and prance everywhere, issuing orders and giving courage to your men.

ARLECCHINO: Fine! I shall be giving courage to others until I have none left for myself!

BRIGHELLA: Turn what way you will there's nothing but carnage: grenades, bombs, carcasses, cannon balls: POW! POW! CRACK! BANG! PSHHHU! VROOMMMM — — Z A P!

ARLECCHINO: Ah! We've come to it again!

BRIGHELLA: A bullet has carried away the general's head.

ARLECCHINO: Trivial, eh?

BRIGHELLA: Exactly.

ARLECCHINO: I shall be happy to know what rank you'll give me now.

BRIGHELLA: As soon as your wounds are healed, peace will be made and you'll go and serve in Hungary against the Turks.

ARLECCHINO: I'm to go and serve in Hungary against the Turks! At least you could pin a medal on my basket! You go to the devil with your company! If ever I become a captain of dragoons, may all the zaps in the world zap me at once!

SCENE #18

COLOMBINA

CASSANDRE (Pantalone)

Text

CASSANDRE: Good morning, child. Give me a kiss—why, you run away!

COLOMBINA: Master Cassandre, you should reserve your transports for your wife.

CASSANDRE: Hah! You're a foolish girl . . . where are you going?

COLOMBINA: To my mistress. She's calling me.

CASSANDRE: I don't hear her.

COLOMBINA: I hear her and I must go at once.

CASSANDRE: Let her wait.

COLOMBINA: Do you want me to be reprimanded, sir?

CASSANDRE: Who would dare to! My little queen, you shall be the sovereign of my heart and my possessions.

COLOMBINA: Why Master, I don't understand you.

CASSANDRE: Dear child, let me explain. Your charm and beauty can make your fortune. I mean to set you up magnificently . . . privately. In the evening I'll come and sup with you in secret. I'll bear all the expenses of your servants as well as of a handsome coach, clothes, ornaments, you shall have them all! My heart will supply every wish you can make. Now do you understand?

COLOMBINA: Yes, sir, very plainly.

CASSANDRE: And I suppose what I say tickles your ear? What do you say to these proposals, my dear?

COLOMBINA: I cannot accept your proposition without consulting a very kind lady whom I honor.

CASSANDRE: And who is that?

COLOMBINA: Your wife.

CASSANDRE: What the devil—my wife!

COLOMBINA: Yes, sir, if you please; she takes an interest in what concerns me, and I have no doubt she'll be delighted to see me embrace this quiet kind of life.

CASSANDRE: Are you joking?

COLOMBINA: I shall also consult your daughter and your son. I imagine all three will be much impressed by the care you take of a poor orphan, and will be touched to see that even at your age your charitable impulses are so powerful as to ruin them in order to provide for a helpless servant girl.

SCENE #19

ISABELLA

FLAMINETTA, *younger sister*

Text

ISABELLA: You're really very foolish to stuff your head with silly notions of love and marriage. Is such conduct becoming in a younger sister?

FLAMINETTA: All that is very easy to say, my sister, since you're to marry before I do.

ISABELLA: But do you hear me complaining of the tiresomeness of the spinster state?

FLAMINETTA: Oh, complain or not as you wish. For myself, I should have become a wife long ago if father had permitted it, for I've been told that one may marry at the age of twelve.

ISABELLA: But do you so much as know what a husband is, that you talk like this?

FLAMINETTA: Should I want one if I didn't know?

ISABELLA: Ha! And where have you learned all these fine things?

FLAMINETTA: One doesn't need to learn them. Marriage must be a very agreeable state, since the mere thought of it brings so much pleasure.

ISABELLA: You're very much out in your reckoning if you think marriage is agreeable. A husband who's grumbling? The care of servants? To suffer the inconvenience of pregnancy? That alone were sufficient to make me renounce marriage forever.

FLAMINETTA: I may be wrong, but if I were married at once I'm sure I should find some pleasure in it. Why, less than a week ago, in a shop at the Palace, a gentleman of condition told me how much he liked me, and how glad he would be to marry me.

ISABELLA: And what did you answer him?

FLAMINETTA: I told him that I was still very young for that, but that next year . . .

ISABELLA: You'll be older and more foolish. Can't you see that he was mocking you, and that you're becoming ridiculous? Besides, you know I must be married first. But here comes father, not a word to him. (*They curtsy in greeting*)

SCENE #20

(cont. of #19)

BROCANTIN (Pantalone)

ISABELLA (his

FLAMINETTA (daughters

Text

BROCANTIN: Sit down, my dears, I have some news of interest to you . . .
mmmm, hrmph, uhh . . . You know, mmm, in order to perpetuate our
family . . . You understand what I'm coming to? I've resolved that, uhh,
marriage . . . uh . . . in short . . .

BOTH: (*ad libs*) Oh father, such wonderful news! How marvelous! Marriage!
You make us very happy! (*Etc.*)

BROCANTIN: I'm delighted with your reactions. You agree then that I'm still
a fine figure of a man? Consider my air, my shape, my lightness . . . (*as he
demonstrates his ability, the girls are astonished*)

FLAMINETTA: But what has that to do with us?

BROCANTIN: Why, don't you think my wife should be pleased?

ISABELLA: Your wife! You are going to be married, father?

BROCANTIN: But what else are we discussing?

FLAMINETTA: To a woman?

BROCANTIN: I think that each of you has her wit in her wig! Do you find me
too old? Why, Dr. Peephole was telling me only this morning, while giving
me an injection, that I look less than 45.

FLAMINETTA: Oh father, that was because he wasn't looking you in the face.

BROCANTIN: No matter what you think, missy, I feel that I need a wife. I'm
bursting with health, and have found a young woman to my taste: beautiful,
young, respectable, rich—in short, a chance in a thousand.

ISABELLA: Someone else might tell you, father, what you risk in marrying.
But I, who know the respect which I owe you, will only tell you that since
you're in such good health you're wise to take a wife.

BROCANTIN: There now, you take the thing in a proper spirit. Since you're so
reasonable, I can tell you that I'm also discussing marriages for you.

BOTH: Oh father!

BROCANTIN: My dear daughters! (*Embraces*)

SCENE #30

IL CAPITANO

COLOMBINA

ARLECCHINO (*or another*)

Text

COLOMBINA: My most laudable lord, I greet you very humbly.

IL CAPITANO: May the gods love you, my child, and may they give you what your heart desires. (*To Arlecchino*) I do not for a moment doubt but that the girl is in love with me.

COLOMBINA: My one desire is to spend my life near you, sir.

IL CAPITANO: You aspire to that?

COLOMBINA: It is not for myself that I speak; I should never dream of being so daring. I speak for my mistress, who is dying for love of you.

IL CAPITANO: There are many others besides her who desire the same happiness and may not attain to it. But who is your mistress? I am approached by such a number of women that I cannot remember them all. Tell me, little love-messenger.

COLOMBINA: (*Reading the letter she has brought*) "My famous Achilles, lend an ear to my prayer; grant what I ask of you; generously save a loving and beautiful woman; draw upon your heroic heart for some sentiments of softness, of tenderness, and of compassion. Do that, great demolisher of cities, illustrious slayer of kings!"

IL CAPITANO: By Hercules, this becomes tiresome and importunate. (*To Arlecchino*) How often have I forbidden you to promise so indiscriminately my services to ladies?

ARLECCHINO: (*To Colombina*) He must be sparing with his favors. None but brave warriors are born of the woman whom he honors with his love, and his children live at least eight hundred years.

IL CAPITANO: He tells you truly. My children live a thousand years, and often relieve Atlas of his burden by shouldering the earth in his place.

ARLECCHINO: I was afraid to say so lest this child should have thought that I was indulging in a gross and impudent falsehood. (*Satisfied, the Captain accepts the letter as the others run off*).

SCENE #31

IL CAPITANO

LELIO (*his secretary*)

Text

IL CAPITANO: Traitor! So this is how you present my suit to my mistress!

LELIO: Speak softly . . . the servants . . .

IL CAPITANO: . . . oh?

LELIO: They'll fall upon us both.

IL CAPITANO: Let us draw apart . . . You know your crime! Far from speaking for me to the object of my desires, you spoke for yourself!

LELIO: Yes, I took your place and put you out.

IL CAPITANO: I give you your choice of three or four deaths: With a blow of my fist I'll break you like a glass. Or I'll split you in ten parts with a single backhand slice. Or I'll throw you so high that you'll be devoured by Jupiter's lightning bolts. Choose quickly, and wind up your affairs.

LELIO: You yourself choose.

IL CAPITANO: . . . What do *you* propose?

LELIO: That you leave, or be thrashed right here.

IL CAPITANO: You threaten me! What audacity! Instead of imploring my mercy on your knees . . . Are those the servants coming this way? I'm going off to command the seas to engulf you!

LELIO: We needn't seek so far; right from here I'll toss you into the river.

IL CAPITANO: He's in league with the servants! Dare I let myself become infuriated?

LELIO: I've already massacred ten men this night. And if you anger me, you'll add to their number.

IL CAPITANO: By Jupiter and Jove! You rascal, you've marched in my shadow and it's made you quite brave. But I've a good heart and it would be a shame to deprive the universe of a courageous man. Ask my pardon, and cease from profaning with your ardor the one who is worthy only of my suit. You already know my courage, now learn my mercy.

LELIO: If your love is so valorous, offer a sword thrust in its name.

IL CAPITANO: By the gods, your audacity charms my generosity. Well, I give her to you as wages for your services; thus I show myself to be a gracious and magnanimous master.

LELIO: For this rare present my heart thanks you. Protector of great kings, intrepid warrior, generous lover, may the entire universe ring with your praises!

SCENE #25

ISABELLA

(*disguised as a man*)

IL DOTTORE

Text

ISABELLA: I'm making use of this man's disguise to avoid marrying pompous old Il Dottore, a marriage which my father wishes to arrange. Il Dottore has never seen me, and is coming to pay me a visit. I shall await him in these clothes, and will give him news of Isabella that will quench his desire to marry her. (*She is seated nonchalantly when Il Dottore enters*) Your servant, sir.

IL DOTTORE: Sir, I beg your pardon. I was told that Signorina Isabella was in her chamber. (*Aside*) What the devil's this coxcomb doing here?

ISABELLA: Sir, she's not here; I'm waiting for her. But you, sir, have the appearance of a member of the faculty and I take you to be a doctor. Is the young lady ill?

IL DOTTORE: You are not mistaken, sir. I am a nursling of Hippocrates. But I'm not here to feel the pulse of Isabella. My pretensions are quite otherwise.

ISABELLA: Indeed. And of what nature, pray, are the pretensions of a doctor toward a young girl?

IL DOTTORE: I seek to marry her. (*Isabella laughs*) You find that amusing? (*She continues to laugh. Il Dottore looks at himself in a mirror*) Is my wig on crooked?

ISABELLA: No, I'm just, ha ha, laughing, ha ha ha. Tell me, sir, in determining to take so perilous a leap, I hope that you have properly sounded yourself? You have not, perchance, discovered any headache, or weakness of the skull? You understand me?

IL DOTTORE: Not at all, sir. I'm very well. I'm not subject to headaches.

ISABELLA: (*Placing her hand on his brow in the gesture of wearing horns*) Yes, in faith, you'll be able to wear them very well.

IL DOTTORE: Sir, you seem to be well acquainted with the lady.

ISABELLA: Our acquaintance does not date from yesterday, and if you're discreet I can tell you something concerning her which I'm sure you don't know.

IL DOTTORE: Oh, you can tell me everything and depend upon my discretion. Doctors, you know . . .

ISABELLA: I spend . . . But I must take care that no one overhears us . . . I spend every night in her chamber.

IL DOTTORE: (*Stupified*) In her chamber?

ISABELLA: In her chamber, and I could even tell you . . . but you're sure to talk.

IL DOTTORE: No, no, I swear it!

ISABELLA: Last night my head reposed upon the same pillow. Draw your own conclusions from that!

IL DOTTORE: On the same pillow?

ISABELLA: And it will be the same again tomorrow. Still, what I've told you should not hinder you from carrying through the affair. A real lover is not to be put off by trifles.

IL DOTTORE: Trifles! Hours before the wedding! What could I expect after? Farewell, sir! I'll not trouble to take my leave of the . . . lady! (*He leaves, and Isabella is delighted*).

SCENE #27

IL DOTTORE

OTHER

Text

OTHER: Dottore, here are three riddles which have puzzled less learned men than you. Let me hear how, in your wisdom, you demolish these trifles. (*Il Dottore makes gesture of acceptance*) First, do you know how to make 50 pairs of shoes in half an hour?

IL DOTTORE: In truth, the solution of this riddle must be very ardently sought. I am constrained to acknowledge my ignorance but I should take a hundred cobblers and I should entrust to each the making of one shoe; then I think that in a very short while I should arrive at what is desired.

OTHER: No, no, I mean one man alone who makes 50 pairs of shoes in half an hour. (*Pause, but before Il Dottore can begin another speech*) It's very simple. You take 50 pairs of boots and cut them all across the line of the ankle, and in less than half an hour you'll have 50 pairs of shoes!

Second: The other day I heard a certain fellow say that he would give a hundred crowns to be one-eyed. Who are those that may be justified in expressing such a wish?

IL DOTTORE: A man must be quite beside himself to have so depraved a desire. Sight is one of the first organs of the body, and the most delicate part of it, being of an incredible and admirable construction, in which the Author of the Universe has enclosed all that is rarest and most excellent in this world; for whether we consider the two pairs of nerves which have their sources in the brain, and by which sight is conducted, one of them being stronger to supply movement, the other more delicate to supply sight; or whether we consider the crystalline humor that is in the center of the eye, and its enveloping tunic which resembles a spider's web, or the other two humors that surround it and in which the eye seems to swim; if afterwards we come to the consideration and contemplation of the admirable retina and the films which surround the whole body of the eye, the muscles which raise and lower the eyelids, and all the artifice employed by Nature in this admirable construction, we shall conclude that a man is highly imprudent to desire the inestimable loss of the finest part of him.

OTHER: Those who desire to be one-eyed, Il Dottore, are the blind. And third: I hear that there are people who make fun of doctors.

IL DOTTORE: Some very ill-advised people who, believing that they will never need their services, deride medical wisdom; they are ignorant of the fact that medicine is an entirely celestial and divine art, which restores and re-integrates Nature in her perfection and her apogee. Medicine is the science of natural sciences, and only the ignorant who are for the moment in good health will ridicule it.

OTHER: You are wrong, Dottore, for those who ridicule the doctors are those who most desire their aid, the people who are ill.

IL DOTTORE: The people who are ill? How can it happen that a patient should mock a doctor, since he's so sorely in need of one?

OTHER: Is it not a piece of mockery to poke out your tongue at someone?

IL DOTTORE: Indeed, to put out the tongue is a sign of derision.

OTHER: Very well, when a doctor visits a patient to examine him, the sick man always put out his tongue at him. That is pure mockery! (*Puts out tongue, and runs off*).

Vocabulary: Middle Ages

Saint Plays (Miracle Plays)
Mystery Plays
Passion Play
Mansions
Pageant wagons
Morality plays

The Moral Play of Everyman

A morality play adapted in length and language

CAST

God	Knowledge
Death	Confession
Everyman	Beauty
Fellowship	Strength
Kindred (<i>several</i>)	Discretion
Goods	Five Wits (<i>requiring five actors</i>)
Good Deeds	Messenger (<i>can use two</i>)

MESSENGER I ask that you all give ear
To a play of serious concern,
One for every man to hear.
It is a moral play,
Showing how transitory is man
And quickly borne away.
Though sin in the beginning is sweet,
When the body has had its pleasures,
The soul is forced to weep.
Here see how God calls every man to atone,
To die,
To face his sins alone.

(Roll of drums.)

He speaks.

GOD I know here in my majesty,
How all men are to me unkind.
They live in worldly prosperity,
But without spiritual sight they are blind.
Drowned in sin, they know me not for their God;
In worldly riches is all their mind.
They forget my mercies, and my rod.
They forget that to gain their life I lost mine.
The deadly sins man has made commendable,
And if I leave the people thus alone
They will become but more damnable.
Such practice I cannot condone.
I had hoped that every man
In my glory would make his home.
But charity is no longer found in the land
And faith and hope are gone.
Great mercy I have offered the people.
Though few are the repentant ones.

Hence justice will be given in full.
Death, deliver my summons.

DEATH Almighty God. I am here at your will.
Your commandment to fulfill.

GOD Go you to Everyman. And show him in my name
A pilgrimage he must on him take.
He is to bring with him a sure reckoning
Without delay or tarrying.

DEATH Lord. I will travel over all the world
And cruelly search out both great and small"
To bring all men to give account
Of their descent and fall.
I see there Everyman walking.
His mind is on fleshly concerns and his mol
Little does he think of my coming To bring him to the Heavenly King.

(Enter Everyman.)

DEATH Everyman!
Where are you going so gaily?
Have you forgotten your maker?

EVERYMAN Why do you want to know?

DEATH For this reason. I am sent to you from God.

EVERYMAN Sent to me?

DEATH To you. Though you may have forgotten him here,
he has not forgotten you,
as each man will know before he leaves this life.

EVERYMAN What does God want of me?

DEATH An immediate reckoning of your life.

EVERYMAN That would take time. I could not do so quickly.

DEATH Then turn your thoughts towards God and begin
your answer, showing in how many bad deeds and
good you have spent your life.

EVERYMAN I am not ready. Why should I do this? Who are you?

DEATH I am Death, that every man dreads.
Every man I arrest, and no man spare,
For it is God's commandment
That all to me should be obedient.

EVERYMAN You have come when I am least prepared.
I will give you all my goods if you will but defer this to another day.

DEATH Everyman, it may not be deferred. I want no gold, silver, nor riches.
I am unimpressed by emperors, kings, dukes and princes.
If I would receive gifts, I could have all the world.
But I give no respite.

EVERYMAN If I could have but twelve more years, I would make my counting book so clear
that I should need to fear nothing. Allow me God's mercy; spare me until I can be
provided with a remedy.

DEATH There is no remedy to my summons. In the world, each living creature must die for
Adam's sin.

EVERYMAN O gracious God, in the high seat celestial, have mercy on me in this deep need.
Shall I have no company from this life, no friend to lead me?

DEATH You need not go alone if there be anyone hardy enough to go with you. Why do
you delay? Did you think this life and all your worldly goods were given to you?

EVERYMAN I had thought so.

DEATH Life and goods were but lent you. As soon as you are gone, another shall have your
possessions, and then he will die just as you. Think, Everyman! You have your
five wits. Make yourself ready, for this is the day that no man living may escape.

(Death leaves, or retires to the back of the stage.)

EVERYMAN What shall I do? Where can I turn? I have no one to help me. I am afraid, and the
time passes without any help for me. Perhaps if I went to Fellowship and told him
my dilemma he would bear me company. We have for many years been good
friends in sport and play. Hello, good Fellowship!

FELLOWSHIP Good day, Everyman! But why do you look so grieved? If anything is wrong, let
me be of help.

EVERYMAN Good Fellowship, I am in great jeopardy,

FELLOWSHIP I must know what it is. I have pity to see you in any distress. If any have wronged
you, you will be revenged if it takes my life! He that will say and do nothing for a
friend is not worthy to go with good company. Therefore, show me your grief.

EVERYMAN A kind and loving friend I need now, for I am commanded to go on a journey, a
long way, hard and dangerous, and give an account without delay before God. I
beg you to accompany me.

FELLOWSHIP That is serious indeed. I am already frightened of the pain I should endure. If we
took such a journey we should never come again until the day of doom!

EVERYMAN	But you said you would not forsake me. Even if it meant to face Death.
FELLOWSHIP	You are summoned by Death himself? Then I will not come with you. Now if you choose to eat, or drink, or make good cheery, or even murder, I will not forsake you to the end.
EVERYMAN	To go to mirth, solace, and play, you would be ready, but not to help me in my need. Will you but comfort me till I come to the town?
FELLOWSHIP	Not if you gave me gold would I go a foot with you. From you I will depart as fast as I can.
EVERYMAN	Farewell, Fellowship. In prosperity one finds friends who in adversity are full unkind. But if friends are to forsake me, where do I turn? To my kinsmen I will go, for they will stand by me.
KINDRED	Cousin, I pray you show us your troubles, and spare no details. With family a man may show the whole truth.
EVERYMAN	Thank you, kinsmen. The grief I carry is that I was commanded by a messenger to go on a final journey from which I will not return. At the journey's end I must give a reckoning.
KINDRED	What account is it that you must render?
EVERYMAN	Of all my works. I must show how I have lived and spent my days, how I have used my time that was lent to me. Therefore I beg you go with me to help make my account.
KINDRED	Why I had rather live on bread and water for five years. As for me, you shall go alone
EVERYMAN	<i>(Appealing to another)</i> Cousin, will you not go with me?
KINDRED	By no means! Why, I have a cramp in my toe. But I will send my maid. She loves to go to feasts, to dance, and to travel. I will give her permission to help you.
EVERYMAN	How should I be merry or glad? Men make fair promises, but when I have need of them, they forsake me. Fellowship turned away, so now my kinsmen flee. Just as there is one hope—all my life I have loved riches. Perhaps my Goods now might help me. I will speak to him in my distress. Where are you, my Goods and Riches?
GOODS	Who calls me? Everyman? I lie here in corners, trussed and piled so high, and in chests locked so fast, sacked in bags and packs. I am so heavy I cannot move. Speak lightly, Sir.
EVERYMAN	Come quickly to give me your aid.
GOODS	If you have any sorrow or adversity in the world, I can help you quickly to a remedy.

EVERYMAN	All my life I have had pleasure in you. Therefore, I beg you to go with me to God Almighty to help clean and purify my reckoning. It is said that money makes all right that is wrong.
GOODS	Never, Everyman. I follow no man in such voyages. Because you have set your mind on me I have blotted your account. It is to your damnation that love of me is contrary to the love everlasting. If you had loved enough to give part of me to the poor, you would not now be in this sorrow.
EVERYMAN	Give to the poor? But you were mine.
GOODS	Nay, Everyman. For a while I was lent to you. A season you had me in prosperity. My condition is to kill man's soul. If I save one, a thousand I do spill. Do you think that I will follow you? No, not from this world.
EVERYMAN	Oh, false Goods, cursed by you. You are a traitor to God that has deceived me and caught me in your snares.
	<i>(Goods answers by laughing. Everyman moves away.)</i>
EVERYMAN	Of myself I am ashamed that I am worthy to be blamed. Of whom shall I now take counsel? I must go to my Good-Deeds, but she is so weak that she can neither go nor speak. My Good-Deeds, where are you?
GOOD-DEEDS	Here I lie, cold in the ground. Your sins have bound me down so that I cannot move.
EVERYMAN	Good-Deeds, I need help of you most desperately.
GOOD-DEEDS	I understand that you have been summoned to account before God. If you will follow my advice, I will take that journey with you.
EVERYMAN	I pray that you will.
GOOD-DEEDS	It is my desire, but I cannot stand.
EVERYMAN	Has something fallen on you?
GOOD-DEEDS	Yes, Everyman, the heaviness of your soul. I am sorry for you and would help you if I could. But because you have not cherished me, I am not able.
EVERYMAN	Then give me at least your counsel.
GOOD-DEEDS	That shall I do. Though on my feet I may not go, I have a sister that can accompany you. She is called Knowledge.
KNOWLEDGE	Everyman, I will go with you and be your guide.
EVERYMAN	Thanked be God, my Creator!
KNOWLEDGE	First must we go together to Confession, that cleansing river.

EVERYMAN	I wish we were there already. But where does Confession dwell?
KNOWLEDGE	In the house of salvation, where we shall be comforted by God's grace. Look, this is Confession. <i>(Enter Confession.)</i>
KNOWLEDGE	Kneel down and ask mercy.
EVERYMAN	O glorious fountain that all uncleanness removes, wash from me the spots of vice unclean, that on me may be seen. I come with Knowledge for my redemption. Redeem me then with hearty and full contrition, for I am commanded to take a pilgrimage and to make great accounts before God.
CONFESSION	I know your sorrow well, Everyman. I will comfort you with a precious jewel called penance. Chastise your body with abstinence and perseverance in God's service and be sure of mercy. Ask God and He will grant truly.
EVERYMAN	Thanked be God for His mercy, for now I will begin my penance. O Eternal God, O Way of Righteousness, forgive my grievous offence. Here I cry thee mercy. Hear my clamorous complaint, late though it be. Receive my prayers, unworthy though I be. Save me from the power of my enemy, for Death assails me strongly. I repent for the sins of the flesh which delighted me, leading me in the way of damnation.
GOOD-DEEDS	I thank God, now I can walk and am delivered of my sickness. Therefore with Everyman I will go and help him to declare his good works. Everyman, for you is prepared the eternal glory since you have made me whole and sound.
KNOWLEDGE	Ever rejoice, Everyman. Put on this garment so that you will have it when you must face God.
EVERYMAN	What do you call it, Knowledge?
KNOWLEDGE	It is a garment of sorrow, redeeming you from pain. It is the robe of contrition which pleases God.
EVERYMAN	<i>(Putting on the robe.)</i> Now I have put on Contrition, let us begin the journey.
GOOD-DEEDS	Yet you must lead three more persons of importance: Discretion, Strength, and Beauty.
KNOWLEDGE	Also you must call to mind your Five-Wits for your counselors.
EVERYMAN	Then I will do so. My friends, come hither and be present. Discretion, Strength, my Five-Wits and Beauty.
BEAUTY	Here at your will we are all ready. What should you have us to do?
GOOD-DEEDS	You are needed to go with Everyman to help and comfort him on his pilgrimage.

DISCRETION	We will go with him all together.
EVERYMAN	Almighty God, I give thee praise that I have Strength, Discretion, Beauty, and Five-Wits. With my Good-Deeds, and Knowledge in my company, I desire nothing more to make my journey.
STRENGTH	I, Strength, will stand by you in distress though you fight in battle.
FIVE-WITS	<i>(In Chorus)</i> We will not depart no matter how long the journey.
DISCRETION	All shall be well.
KNOWLEDGE	Everyman, now you must go to the priest and receive of him the holy sacrament. Then return to us here. <i>(The following speech can be divided among the five actors or spoken chorally.)</i>
FIVE-WITS	Go, Everyman, for there is no emperor, king, duke, nor baron that has the power of the least priest in the world. He bears the keys of the blessed sacraments and of man's redemption. Here in this transitory life, for you and me the blessed sacraments seven there be: baptism, confirmation, the priesthood good, and God's precious flesh and blood, marriage, extreme unction, and penance—these seven must be kept in remembrance.
EVERYMAN	I will go. <i>(Everyman exits.)</i>
FIVE-WITS	God has given to priests more power than to any angel. They can consecrate God's body in flesh and blood; they bind and unbind all bands. They are the surgeons that cure deadly sins. No remedy we find under God but through the priesthood. Therefore let us honor the priesthood and follow their doctrine for our souls' health. We are their sheep, and they are the shepherds.
EVERYMAN	<i>(Re-entering.)</i> I have received the sacrament for my redemption. Blessed be all they that counseled me to take it! And now, friends, set each of you your hand on this cross and follow me with God as our guide.
STRENGTH	Everyman, we will not leave you until you have finished this journey.
EVERYMAN	Also, I am so faint that I can no longer stand. I must creep into this cave, there turn to earth and sleep.
BEAUTY	What, into this grave? Alas I cross all this out! Adieu! It is not for me to smother here.
EVERYMAN	Now Beauty goes fast away from me. Beauty that promised to live and die with me.
STRENGTH	Everyman, I too will forsake and deny you. This game I do not like at all.
EVERYMAN	And you, too, Strength. He that trusts in his Strength, will be deceived at the end.

	Both Strength and Beauty forsake me, yet they promised me fair and loving
DISCRETION	Everyman, I will, after Strength be gone also, for when Strength goes before, I follow after.
EVERYMAN	When Death blows his blast, Beauty, Strength, and Discretion run full fast.
FIVE-WITS	Everyman, we, too, must follow the others.
EVERYMAN	Ah, Jesus, help. All have forsaken me!
GOOD-DEEDS	No, Everyman. I will not forsake you. You will find me a good friend in your need.
EVERYMAN	And Knowledge, will you forsake me also?
KNOWLEDGE	Yes, Everyman, when you go to your death, but not yet.
EVERYMAN	The time has come to make my reckoning and pay my debts. Take heed, all ye that hear and see, how all do forsake me except my Good-Deeds.
GOOD-DEEDS	All earthly things are but vanity: Beauty, Strength, and Discretion do men forsake, Foolish friends and kinsmen that fair spake, All flee, save Good-Deeds, and that am I.
EVERYMAN	Into thy hands, Lord, my soul I commend. it, Lord, that it be not lost: Receive it, Lord, that it be not lost!
KNOWLEDGE	Now has he made his ending. I think that I hear angels sing and make great joy and melody where Everyman's soul received shall be.
MESSENGER	Hearers, on this moral depend. Forsake Pride, for he deceives you in the end. And remember Beauty, Five-Wits, Strength, and Discretion; they all at the last do Everyman forsake. Only Good-Deeds to God can he take. He that hath his account whole and sound, High in heaven shall he be crowned.
ALL	AMEN.

Vocabulary: Elizabethan Theatre and Shakespeare

<i>Ralph Roister Doister</i> by Nicholas Udall
Queen Elizabeth
Christopher Marlowe
Ben Jonson
William Shakespeare
The Globe Theatre
Tiring House
The Heavens
Tarras
Groundlings
Playbill
Box Office



The Globe Theatre

Hello, Shakespeare!

CAST OF CHARACTERS

(In order of appearance)

NARRATOR*	WITCH 2
HELPER*	WITCH 3
SHAKESPEARE*	ACTRESS*
PANTOMIMISTS**	YOUTH
HAMLET	AGE
JULIET	IAGO
ROMEO	RODRIGO
RICHARD II	ROSALIND
MARK ANTONY	CELIA
RICHARD III	KING
KATHARINE	HAMLET
DUKE ORSINO	QUINCE*
MUSICIAN	PYRAMUS*
CLEOPATRA	WALL*
LADY MACBETH	THISBY*
WITCH 1	MOONSHINE*
	LION

* Major speaking part

**3 Clowns, 2 Actresses, King, and 2 Pages

Here is a listing of the possible doubling up of parts. This list can be altered according to the director's wishes, number of actors available, etc.

9 BOYS:

1. Helper
2. Shakespeare, Duke Orsino, Richard II
3. Romeo, Youth, Pyramus
4. Quince, Hamlet, Age
5. Thisby, King
6. Lion, Page, Iago
7. Moonshine, Richard III
8. Wall, Rodrigo, Boy
9. Boy, Mark Antony, Page, Musician

8 GIRLS

1. Narrator
2. Juliet, Actress
3. Katharine, Celia
4. Witch 1, Clown
5. Witch 2, Clown
6. Witch 3, Clown
7. Cleopatra
8. Lady Macbeth, Rosalind

SYNOPSIS

The action of the play takes place at the present time on a stage. A narrator is to present a program explaining the life and works of William Shakespeare. Her plans are disrupted by one of her helpers who clowns around too much. Shakespeare, quite angry at the jangled biography given of his life, appears and settles matters. Subsequently, the narrator starts to explain the kinds of plays Shakespeare wrote, but is again interrupted by her helper who, dressed as Puck, conjures up a host of Shakespearean characters. Some vignettes from the Bard are then given. This is followed by the last scene from *A Midsummer Night's Dream*. The program ends with the narrator and her helper making some final remarks to the audience.

PRODUCTION NOTES

This play lends itself to many forms of production, interpretation, and presentation in style, scenery, costumes, lighting, and music. The scene, for example, may be a realistic Elizabethan setting, an abstract design, or just an empty stage. There are many different characters who appear on the stage. Each one can be played by an individual actor, or one actor can take several parts. If an entire classroom is to present the play, the former method can be used. If there are not enough people to play all the parts or if the play needs to be shortened, some characters can be eliminated; for example, Duke Orsino and the Musician, Richard III, and/or one or two others in this same section of the play.

If students with dancing ability are available, they can be used in the play. The two Cast Members in the beginning can do some dancing to the music before, during, and after they show their signs. They can lead on and off the Sign-holders with a little bit of dancing movements.

The music selected can be authentic Elizabethan music, especially in the opening section, to set the mood and period. In the other parts, a wide range of selections and styles can be chosen from classical ballet music to symphonic music, to movie music, to modern music. If recorded music is not desired, a small group

of students who play musical instruments can supply the musical sequences with published music or their own original compositions.

Lastly, all the Sign-holders can be eliminated and the titles projected on a wall or large screen placed somewhere in sight, if such a thing is wanted or feasible. Adjustments in the script would accordingly have to be made by the director.

NOTES ON COSTUMES

Great freedom and imagination may be employed in costuming this play from very little costume to full Elizabethan fashions for all.

The Narrator should wear school clothes or a party dress. Helper may wear a comical hat and ordinary clothes. When he plays Puck, he could be dressed in green — green tights and green shirt and cap. Shakespeare should have black tights, black shoes with a big buckle on each, a large white collar over a fancy black jerkin. Or else, he may wear black trousers tied up at the bottom and a full white shirt. He should also have a bald wig with a little hair on each side of his head. A rubber bald pate can be purchased inexpensively and the hair could be pasted on it.

The three clowns should dress as typical clowns. The actors for the Pantomime Scene for Tragedy may wear street clothes or black robes. The King should have a large robe and the two Pages should dress like pages or in ordinary clothes with small capes.

All the characters from the plays may wear traditional costumes associated with them or improvised garb as follows: Hamlet, a black robe; Juliet, a long gown; Romeo, a short cape and perhaps tights; Richard II, a crown and robe; Mark Antony, a white sheet and a garland of plastic ivy around his head; Richard III, a large black cape and a black wig with long hair; Katharine, a long gown; Duke Orsino, a cape and tights; and the Musician, a cape and a cap with a feather. Cleopatra's costume should be padded very well so she looks very fat. She may wear a long gown and a shawl over her head. Lady Macbeth may wear a long gown or a long white nightgown and the Three Witches may dress like typical Halloween witches or wear black capes with their hair disheveled.

Quince, Moonshine, and Wall should wear cloths like bandages around their trousers to resemble pantaloons bottoms or knickers. Moonshine should have gray or white hair. Quince and Wall may wear Tyrolean type hats. Pyramus should have a long scarf on his shoulders, a knight's hat, and a sword on his belt. Thisby should wear a lady's dress, a pair of colorful socks which show, boy's shoes, and a long blond wig or long streamers of yellow crepe paper to resemble hair. Wall should have a large piece of paper over his shoulders hanging down in front and back with stones painted on it to resemble a wall. Lion should wear orange and yellow streamers on his wrists and ankles and orange crepe paper cut into thin strips to represent the lion's mane.

LIST OF PROPERTIES

Mask of Comedy

Mask of Tragedy

Large scroll rolled up from both ends with the title of the play on it

Signs: (one title on each side)

“SHAXPEAR” and “CHASPERE”

“SHAKESPAYRE” and “SHAGSBERE”

“PIZZA KING” and “SHAKESPEARE”

“THE TAMING OF THE SHREW” and “THE COMEDY OF ERRORS”

“TWELFTH NIGHT” and “THE MERRY WIVES OF WINDSOR”

“AS YOU LIKE IT” and “A MIDSUMMER NIGHT'S DREAM”

“HAMLET” and “MACBETH”

“JULIUS CAESAR” and “ROMEO AND JULIET”

“ANTONY AND CLEOPATRA” and “KING LEAR”

Knife for Hamlet

Small stool for Juliet

Hobby horse for Richard III

Three skulls on sticks for Witches (optional)
Small stool for Quince
Scarf with rock attached and bouquet of flowers for Thisby
Sword for Pyramus
Toy dog (or real), Lantern, Stool with Cardboard Tombstone
attached to back for Moonshine
Large paper folded in half with a hole in the middle for head to
fit through to represent the stones of a wall
Bottle of ketchup for Lion
Cane for Age
Musical instrument for Musician

1 *(Elizabethan fanfare music plays. Soon 2 CAST MEMBERS*
2 *enter from Right and Left respectively holding a mask in front*
3 *of their faces — one of tragedy and the other of comedy. When*
4 *they reach Center they pause, look at the audience, put down*
5 *their masks on the floor, and pick up a large scroll. Each takes*
6 *one end of it and slowly unrolls it, thus revealing the name of*
7 *the play. After showing it to the Center, Right, and Left of the*
8 *audience, they roll it up, replace it on the floor, and bow gracefully*
9 *to the audience. They then go to the middle of the curtain and*
10 *open it for the NARRATOR to enter. [If there is no curtain they*
11 *introduce the NARRATOR in a manner appropriate to the stage*
12 *set-up.] The NARRATOR walks Downstage Center. The 2 CAST*
13 *MEMBERS stand on either side of the NARRATOR who speaks*
14 *the following lines as they pantomime them. Music ends.)*
15 **NARRATOR: All the world's a stage.** *(The 2 CAST MEMBERS*
16 *make a large circle in the air with their hands.) And all the*
17 **men and women merely players.** *(They each strike a dramatic*
18 *pose.) They have their exits and their entrances.* *(They*
19 *each walk toward the side of the stage making arm movements*
20 *indicating the exit and entrance areas.) And one man in his*
21 **time plays many parts.** *(With grand flourish, they walk to*
22 *Center as NARRATOR crosses to lectern at Right. The 2 CAST*
23 *MEMBERS pick up their masks and the scroll from the floor,*
24 *and with another grand gesture, they bow and exit through the*
25 *curtains.) These famous words comparing the world to a*
26 **stage were written around four-hundred years ago by**
27 **William Shakespeare about whom our play is concerned.**
28 **Will Shakespeare was the greatest writer of plays and**
29 **the most wonderful storyteller that the world has ever**
30 **known. Now Will, who is often called a bard or poet, was**
31 **born in England, but we know very little about his life.**
32 **And believe it or not, there were at one time or another**
33 **dozens of ways of spelling his name, and some of them**
34 **were pretty silly. Shall we see a few?** *(Pause)* **All right**
35 **then. Music and curtain!** *(Music begins and curtain opens.*

– 1 –

1 *The scene may be a realistic representation of an Elizabethan*
2 *stage, a colorful abstract setting, or just an empty stage. The*
3 *most important feature is a door or entrance Up Center. The*
4 *other entrance areas, one on the Right and one on the Left, are*
5 *all that are necessary to complete the basic set. The 2 CAST*
6 *MEMBERS enter followed by HELPER. Each is carrying a sign*
7 *with a name written on both sides. One CAST MEMBER holds*
8 *“SHAXPEAR” and “CHASPERE.” The other one holds*
9 *“SHAKESPAYRE” and “SHAGSBERE.” HELPER has “PIZZA*
10 *KING” and “SHAKESPEARE.” They all hold up one side of*
11 *their card. HELPER has “PIZZA KING” showing. After a brief*
12 *pause each of the 2 CAST MEMBERS shows one then the other*
13 *side of the cards in order.)*
14 **NARRATOR:** *(Astonished then annoyed at HELPER for showing*
15 *what he did)* **What? Will you stop that and show the right**
16 **word!**
17 **HELPER:** **Right-O.** *(He proudly shows the word*
18 *“SHAKESPEARE.”)* **Da daah!**
19 **NARRATOR:** *(Relieved)* **That’s better. This, as many of you**
20 **know, is the spelling most commonly used today.** *(To all*
21 *3)* **Thank you.** *(To the 2 CAST MEMBERS)* **You may leave**
22 **now.** *(They exit and HELPER starts to go with them.)* **No, no!**
23 **Not you! You’re supposed to stay and tell us a little bit**
24 **about Shakespeare’s life. Remember? You practiced it**
25 **long enough.**
26 **HELPER:** **I sure did! Whew!** *(Wipes his brow.)* **Borrrrring!**
27 **NARRATOR:** **Stop it and get serious.**
28 **HELPER:** **Yes, sir!** *(Salutes her.)*
29 **NARRATOR:** **Now take out your notes and begin.**
30 **HELPER:** **Right on!** *(Takes out of his back pocket an extremely*
31 *long scroll which he throws out toward the audience. It hangs*
32 *over the edge of the stage.)* **Ahem.** *(Clears his throat several*
33 *times pretending that he is very important.)*
34 **NARRATOR:** **Well?**
35 **HELPER:** **Well, what?** *(NARRATOR gives him an unkind look.)*

1 **OK, don't get excited. (*Reads.*) William Shakespeare, often**
2 **called the Guard of Avon, was born in —**
3 **NARRATOR: Not Guard! Bard! Bard of Avon! Where did you**
4 **get guard from?**
5 **HELPER: Here! (*Points to his notes. Looks at the scroll more***
6 ***carefully then at audience and smiles.*) You're right. It is Bard.**
7 **Bard of Avon.**
8 **NARRATOR: (*Angered*) Yes. Now start all over and you be on**
9 ***your* guard.**
10 **HELPER: William Shakespeare, often called the Bard of**
11 **Avon, (*Smiles and gives a gracious nod to NARRATOR*) was**
12 **born in 1984. (*Pauses and looks closer at his notes.*) That can't**
13 **be right.**
14 **NARRATOR: (*Impatiently*) No.**
15 **HELPER: (*Sees the correct date.*) Aha-ha! 1564!**
16 **NARRATOR: Yes, 1564.**
17 **HELPER: On April eighteenth, nineteenth, twentieth,**
18 **twenty-first, twenty-second, or twenty-third. Boy, what**
19 **a memory *he* had. He couldn't even remember what day**
20 **he was born on. Anyway, his mother's parents were kind**
21 **of rich, but on his father's side they were all pheasants.**
22 **NARRATOR: Peasants! Peasants! Not pheasants!**
23 **HELPER: Peasants! That's what I said.**
24 **NARRATOR: Oh, continue.**
25 **HELPER: The house in which Billy was born —**
26 **NARRATOR: William, please!**
27 **HELPER: The house in which William Please was born still**
28 **stands today and is about the same as it was when he**
29 **was born — *except* for the admission fee. (*Steps forward to***
30 ***explain.*) You see, now it's a museum and they charge you**
31 **money to get in. Get it? (*Steps back.*) William Shakespeare**
32 **lived as a boy. (*Pause to think of what he said*) I mean William**
33 **Shakespeare lived as a boy in the little town of Stratford**
34 **on the Avon River in England. Believe it or not, the old**
35 **elementary school he attended is still being used today,**

1 but he went to it only a few years — lucky kid! Anyway,
 2 when he was eighteen he married Anne Hathaway and
 3 after a while Shakey became a daddy.

4 **NARRATOR:** Heavens! Say William became a father.

5 **HELPER:** *(Imitating NARRATOR)* Heavens, William became a
 6 father. Now, a few years later Shakespeare became a father
 7 again — of twins! Boy, that meant double trouble for him.
 8 Then after two *more* miserable years, I mean memorable
 9 years, the Bard got bored of Stratford so he went to London —
 10 alone! The kids probably drove him crazy. Most likely,
 11 though, it was after he was arrested for hunting deer on
 12 private property. Whatever the reason he had, he kept it
 13 pretty secret and for the next seven years Shakey,
 14 Shakespeare, let no one know what he was doing. *I* think
 15 he did something worse than stealing or even murder.
 16 *(Confidentially to audience)* He became a teacher! Ugh!

17 **NARRATOR:** Are you finished?

18 **HELPER:** No.

19 **NARRATOR:** Well, cut it short.

20 **HELPER:** OK. Anything you say. *(Takes out scissors from his pocket*
 21 *and cuts the scroll into two pieces, letting one fall to the floor.)*
 22 Shakespeare became a popular writer of plays, a part owner
 23 of a theater, and even an actor. In fact when they had to
 24 show a forest on stage they pasted green leaves all over his
 25 body, painted his legs brown, and he took the part of a tree —
 26 a *will-ow* tree. *(Steps forward.)* Get it? *Will-ow*. Anyway, Willy
 27 finally kicked the bucket, oops! *(Looks slyly at NARRATOR.)*
 28 He died in 1616 when he was only fifty-two years old. Over
 29 his grave are these words: “Curs’t be he that moves my
 30 bones.” And this play will probably make him turn over in
 31 his grave. Uh, uh . . . *(Searches for the next line.)*

32 **NARRATOR:** What’s the matter?

33 **HELPER:** *(Picks up the rest of the scroll from the floor and reads.)*
 34 The end! *(Throws it in the air.)*

35 **NARRATOR:** *(Aside)* Finally. Thank you very much. I’m sure

1 we all enjoyed your report and learned very little. Of
 2 course, I mean very much. Thank you. (*HELPER bows*
 3 *several quick times to the audience.*) You may leave now.
 4 (*HELPER picks up the two pieces of the scroll and starts to leave*
 5 *through the audience.*) No, no. This way. (*Points Left on stage*
 6 *where he does finally exit. She calms herself and resumes her*
 7 *dignified pose.*) Shakespeare wrote three kinds of plays:
 8 comedies, tragedies, and histories. (*Voices are heard*
 9 *arguing backstage.*) What is this commotion? (*Enter HELPER*
 10 *on Left being chased by SHAKESPEARE.*)
 11 HELPER: Help! Help! (*HELPER & SHAKESPEARE run across*
 12 *stage. HELPER cowers next to NARRATOR who puts her hands*
 13 *up to stop the commotion.*)
 14 SHAKESPEARE: You beetle-headed, flap-ear'd knave! How
 15 dare you lie! You cheat! You prevaricator of the truth!
 16 You, you . . .
 17 HELPER: (*Coyly*) Sweetie pie?
 18 SHAKESPEARE: Sweetie pie? Thou hast no more brain in
 19 thine head than I have in mine elbows.
 20 NARRATOR: (*To HELPER*) What's the big idea? You're not
 21 supposed to come out now. You're finished.
 22 SHAKESPEARE: You bet thy life he is! More of his
 23 conversation would infect my brain.
 24 HELPER: What brain?
 25 SHAKESPEARE: (*Pompously*) You are not worth another word.
 26 NARRATOR: And who are you?
 27 SHAKESPEARE: Shakespeare, fair maiden, William
 28 Shakespeare at thy service. (*Makes a sweeping bow.*)
 29 NARRATOR: (*Shocked*) What? You're dead!
 30 HELPER: He sure is. (*Sniffs.*) And smells it!
 31 SHAKESPEARE: Stop his mouth, and let him speak no more.
 32 NARRATOR: (*Relieved at recognizing him*) Oh, I know who you
 33 are. You're one of our actors.
 34 SHAKESPEARE: (*Grandly*) I am not an actor.
 35 HELPER: Anybody can tell that.

1 **SHAKESPEARE:** *(Ignoring him)* I heard what was going on
2 here and it made my bones turn in my grave, so here I am.
3 **HELPER:** *(To himself)* Big deal.
4 **NARRATOR:** Then speak. I know he wasn't very respectful.
5 *(Gives HELPER a stern look.)* I'm going to deal with him
6 later.
7 **SHAKESPEARE:** In the first place, I was born on April
8 twenty-third and my father was not a pheasant. He was
9 a tradesman.
10 **HELPER:** He was a bird!
11 **SHAKESPEARE:** *(Very angry)* I will grind your bones to dust!
12 **NARRATOR:** *(To HELPER)* Stop it! Continue, sir.
13 **SHAKESPEARE:** My children did not drive me crazy — well,
14 not all the time — and my being arrested for hunting deer
15 on private property is pure legend, through and through.
16 **HELPER:** It is not!
17 **SHAKESPEARE:** It is too!
18 **HELPER:** It is not! *(Throws his hat on the floor for emphasis.)*
19 **SHAKESPEARE:** It is too! *(Stamps his foot down in anger and*
20 *squashes the hat.)*
21 **NARRATOR:** Stop it! *(To HELPER)* You may leave . . . now!
22 **HELPER:** *(To SHAKESPEARE)* Yes, you may leave now.
23 **NARRATOR:** *(To SHAKESPEARE)* Not you, sir. *(Points to*
24 *HELPER.)* You!
25 **HELPER:** *(Points to himself in mock surprise.)* Me? You'll be
26 sorry. *(Starts to leave sadly, as if hurt.)*
27 **SHAKESPEARE:** Out, you mad-headed ape!
28 **HELPER:** Oh! *(Places hand on chest as if terribly hurt by this. He*
29 *picks up his flattened hat.)* It was a perfectly good hat too.
30 *(Walks Left.)*
31 **SHAKESPEARE:** Go shake your ears! *(HELPER exits in mock*
32 *defeat. SHAKESPEARE walks a few feet toward Left.)* A plague
33 on you! *(To NARRATOR as he resumes his former place)* Oh,
34 his tongue is bad, but his face is even worse. *(Pause to*
35 *calm down)* I loved my wife and children and what I did

1 between 1585 and 1592 is none of anyone's business. Dost
2 thou understand?

3 **NARRATOR:** I dost. Uh, I understand, Mr. Shakespeare.

4 **SHAKESPEARE:** If it should ever happen that you have
5 someone tell the story of my life again, be sure he knows
6 exactly what he is saying and tells the truth.

7 **NARRATOR:** Yes, sir. I'll do that.

8 **SHAKESPEARE:** And none of that nonsense. Huh. Modern
9 youth have no respect for the dead! Huh, not even for
10 the living!

11 **NARRATOR:** I know.

12 **SHAKESPEARE:** Farewell. I once wrote that parting can be
13 such sweet sorrow, but not in this case. Farewell. *(Exits*
14 *Left in a huff.)*

15 **NARRATOR:** Imagine. Shakespeare, himself, was here. Oh,
16 dear. I hope he isn't too upset. We must continue our
17 program. Now where was I. *(Fumbles through her notes.)*
18 Oh, yes. Of the thirty-seven plays that Shakespeare
19 wrote, fourteen are comedies, thirteen are tragedies, and
20 ten are histories. Let's see if we can show you what these
21 three kinds of plays are like. First the comedy. This is a
22 play with a happy story where many funny things take
23 place which make you laugh, like this for example.
24 *(Music. Curtain opens. Two CLOWNS enter from Center*
25 *entrance Upstage. CLOWN 1 is holding a creamy pie which he*
26 *laughingly indicates to the audience that he is going to throw at*
27 *CLOWN 2 who at this point seems quite oblivious of his plot.*
28 *However, CLOWN 2 crouches down in front of CLOWN 1, and*
29 *unseen by him, pushes the pie in his face. CLOWN 1 cries like*
30 *a baby as the other one convulses in silent laughter. They exit*
31 *from where they came, in character. CLOWN 3 enters and cleans*
32 *the stage quickly with a huge mop. Curtain closes and music*
33 *ends.)*

34 Thank you. That was funny, I mean, that was a
35 comedy. A tragedy, on the other hand, deals with a very

1 **sad story. Many unhappy things take place and it usually**
2 **ends with the death or murder of a number of people.**
3 **Some tragedies are loaded with more horror than a**
4 **Frankenstein movie. Let's see our actors give you a quick**
5 **idea of a tragedy.** (*Music. Curtain opens. Two ACTORS*
6 *appear, one from each side of the stage. One is holding a pistol*
7 *and the other a knife. They cautiously look around as they slowly*
8 *approach each other, walking backward all the time and unaware*
9 *of the other's presence. As they are doing this, an ACTRESS*
10 *enters Up Center, becomes aware of what is going to happen,*
11 *pleads dramatically but silently with them and to heaven for*
12 *them to stop. The ACTORS back into each other and turn around.*
13 *One shoots the gun and the other stabs his assailant. As they*
14 *fall, the ACTRESS screams and collapses on the fallen bodies.*
15 *She quickly picks up the knife, stabs herself, and joins the others*
16 *in death.)*

17 **Thank you, actors.** (*The THREE rise and walk off Up*
18 *Center with their weapons. The curtain closes and the music*
19 *stops.)* **History plays by Shakespeare are stories of actual**
20 **events that took place in English history. They deal with**
21 **wars, battles, heroes, kings and queens. Let's see what our**
22 **actors will do this time to explain histories.** (*Music. Curtain*
23 *opens. KING, PAGE 1, and PAGE 2 march in very solemnly*
24 *from Upstage Center. The KING precedes the other two who are*
25 *in a straight line behind him. PAGE 1 carries a fancy pillow*
26 *with a crown on it. When the KING stops at the Downstage Center*
27 *area the PAGES stand next to him in a line to his left. PAGE 2*
28 *takes the crown and tries to place it on the KING'S head, but*
29 *fails because he is too short and the KING is too tall. PAGE 1*
30 *taps the shoulder of his companion and whispers in his ear. He*
31 *then puts his pillow on the floor next to the KING and kneels*
32 *down on it on all fours. PAGE 2 climbs on his back, stands up,*
33 *and thus is able to place the crown on the KING'S head. However,*
34 *the crown is too large and it falls to the shoulders of the KING*
35 *who looks puzzled at first then annoyed at what happened.)*

1 **Thank you.** (*The KING and the two PAGES turn around*
2 *and march off as solemnly as they entered. The KING does not*
3 *take his crown off. Curtain closes and music ends.*) **That was**
4 **interesting, wasn't it? Now let's take a look at the names**
5 **of some of the most popular comedies that Shakespeare**
6 **wrote. All right? Music, please.**

7 (*Music. Curtain opens. The three CLOWNS who explained*
8 *comedies in pantomime enter Left. Each is carrying a sign with*
9 *the title of a comedy on each side. They form a straight line with*
10 *the signs held in an even horizontal position facing the audience.*
11 *If desired, instead of the NARRATOR, they may speak the lines*
12 *describing each play. If so, the lines should be spoken in a jovial*
13 *manner. First one side, then the other side of each card is*
14 *displayed as the name of the play is mentioned by the speaker.*
15 *The same procedure for tragedies and histories should be*
16 *followed. If the TRAGEDY SIGN-HOLDERS speak, they should*
17 *be sad or even almost crying, and the HISTORY SIGN-*
18 *HOLDERS should be very regal and formal. Even if they don't*
19 *speak, the SIGN-HOLDERS should show these attitudes in their*
20 *actions.*)

21 **NARRATOR:** (*Or CLOWNS*) ***The Taming of the Shrew* is about**
22 **a pesky and nagging wife whose husband finally tames**
23 **her. In *The Comedy of Errors* you have the story of a pair**
24 **of twins who look so much alike that they create a lot of**
25 **trouble. *Twelfth Night* is also about twins and the fun**
26 **and trouble they cause. *The Merry Wives of Windsor* is**
27 **about a group of ladies from the town of Windsor who**
28 **make a fool of a silly old fat man who is always bothering**
29 **them. In *As You Like It* you have a girl who dresses like**
30 **a boy and confuses everyone. *A Midsummer Night's***
31 ***Dream* is a fairy tale about elves, kings and queens, and**
32 **magic. Now, these are what kind of plays?**

33 **COMEDY SIGN-HOLDERS:** (*Gayly*) **Comedies!**

34 **NARRATOR:** **Yes. Thank you.** (*COMEDY SIGN-HOLDERS exit*
35 *Left to a few bars of the music that introduced them. Music ends.*)

1 **HELPER:** Wait a minute! *(Waves "Hi" to the audience.)* Don't say
2 another word!
3 **NARRATOR:** What's going on here?
4 **HELPER:** *(Proudly)* I am one of Shakespeare's greatest
5 characters. *(Bows.)*
6 **NARRATOR:** You are not! You're my . . . helper, that's who
7 you are.
8 **HELPER:** Do you think I jest? No, gentle maid, I am
9 Shakespeare's merriest, handsomest, most wonderful,
10 and cutest character. *(Bows again.)*
11 **NARRATOR:** *(Disdainfully)* Oh, you are, are you?
12 **HELPER:** You don't believe me, do you?
13 **NARRATOR:** Of course not. You're my helper and that's that.
14 Cutest character? Huh! But, I'll go along with you. Tell
15 us, cutie, what is your name?
16 **HELPER:** *(Smiles.)* My name is Robin Goodfellow, but the
17 world calls me Puck. At your service. *(With a flourish and*
18 *a bow)*
19 **NARRATOR:** That figures, the mischief-maker from *A*
20 *Midsummer Night's Dream*. Well, you sure created
21 enough trouble here already.
22 **HELPER:** I heard you start to talk about the theaters in Will
23 Shakespeare's time so I came to tell the *true* facts.
24 **NARRATOR:** Ha! What you say, and the truth, are two vastly
25 different things.
26 **HELPER:** Oh, yeah. Well, let me tell these people *(To audience)*
27 the absolutely true facts about the Shakespearean
28 performances. First, our shows always took place in the
29 daytime because our theaters had no roofs. You see, the
30 sunlight came through and lit up the stage. We had no
31 electricity like you do. Or scenery. Or even a curtain.
32 **NARRATOR:** Well, so far so good.
33 **HELPER:** And second, ladies or girls never acted in plays.
34 Boys always took the parts of women.
35 **NARRATOR:** That sounds like male chauvinism. They'd

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33 **HELPER:** And second, ladies or girls never acted in plays.
34 Boys always took the parts of women.
35 **NARRATOR:** That sounds like male chauvinism. They'd

1 never get away with it today.

2 **HELPER:** Like it or not, that's the way it was. Say, how would

3 you, *(To NARRATOR)* and you, *(To AUDIENCE)* like to see

4 some Shakespeare characters come to life right here and

5 now?

6 **NARRATOR:** Oh, yes, indeed I would.

7 **HELPER:** *(Cutely)* But they're not as lovable as I am.

8 **NARRATOR:** You . . . lovable? Never. The word is *trouble*.

9 **HELPER:** All I have to do is say the magic words and it's as

10 good as done. But first, you *(To NARRATOR)* . . . go over

11 there. *(Coyly)* Please. *(Points to lectern and NARRATOR goes*

12 *to it.)* Now everyone close your eyes. *(Looks at NARRATOR*

13 *and AUDIENCE to see if they followed directions.)* That means

14 you, and you, and you. *(Pointing to several in the AUDIENCE)*

15 That's it now. No cheating. OK? *(With a flourish at Center*

16 *of the stage)* Gee-come, Lee-come, Mee-come. Wreck!

17 Now . . . appear!

18 *(Music. The curtain opens and the lights change different*

19 *colors until the music stops. HELPER goes to the rear entrance*

20 *and leads on HAMLET who enters from the back. HELPER then*

21 *sits on edge of stage near NARRATOR.)*

22 **HAMLET:** *(Walks Downstage Center holding a knife in his upraised*

23 *hand, speaks slowly.)* To be, or not to be: that is the question.

24 **HELPER:** Why can't he make up his mind? *(HAMLET exits*

25 *through the Upstage entrance as all the characters in this scene*

26 *will do. Music until JULIET speaks. ROMEO and JULIET*

27 *enter. He carries a stool and places it Downstage. JULIET stands*

28 *on it.)*

29 **JULIET:** *(Sweetly, with hand shading her eyes as if searching for*

30 *him)* Romeo, Romeo, wherefore art thou, Romeo?

31 **ROMEO:** *(Standing at her left, he taps her on her arm to get her*

32 *attention and points to himself. She ignores him.)* O, speak

33 again, bright angel.

34 **JULIET:** *(Harshly)* Where art thou, Romeo? *(ROMEO mouths*

35 *the word "here" then throws up his arms in annoyance. He is*

– 12 –

1 *about to leave when JULIET sees him, imperiously gets off the*
2 *stool, and points to it, indicating Romeo should carry it off. She*
3 *leads him off with her nose in the air.)*

4 **NARRATOR:** *(Sighs.)* **The two most famous lovers in the**
5 **world.**

6 **HELPER:** **Humbug!** *(Music in and out as RICHARD II enters.)*

7 **RICHARD II:** *(Looking and acting almost like Dracula)* **Let's talk**
8 **of graves, of worms, and epitaphs. And tell sad stories of**
9 **the death of kings.**

10 **NARRATOR:** **My, he could easily frighten me.**

11 **HELPER:** **Aw, he's only Richard the Second, King of**
12 **England. He's harmless. Watch.** *(HELPER rises, stands to*
13 *the right of RICHARD II who is almost growling at the audience,*
14 *and taps him on the shoulder.)* **Boo!** *(RICHARD II jumps in*
15 *fright and runs off terrified, Up Center. HELPER resumes place*
16 *at Right. Music in and out as MARK ANTONY enters.)*

17 **MARK ANTONY:** **Friends, Romans, Countrymen. Lend me**
18 **your ears.** *(Tugs at his ears.)* **I come to bury Caesar not to**
19 **praise him.** *(He pretends to dig.)*

20 **HELPER:** **That's the noble Mark Antony. He likes to talk. In**
21 **fact he talks too much. Big mouth!** *(MARK ANTONY doesn't*
22 *like what HELPER said, so he exits Up Center in a huff. Music*
23 *in and out as RICHARD III enters.)*

24 **HELPER:** **This is King Richard the Third just after losing his**
25 **horse in battle.**

26 **RICHARD III:** **A horse! A horse! My kingdom for a horse!**
27 *(Searches for the horse with his hand cupped over his eyes.)*

28 **HELPER:** **Oh, here!** *(Picks up horse head on a stick and hands it*
29 *to RICHARD III.)*

30 **RICHARD III:** **Gee, thanks!** *(Gallops off stage.)*

31 **HELPER:** **There goes the Lone Ranger of Shakespeare's**
32 **time.** *(Music in and out as KATHARINE enters slowly)*

33 **NARRATOR:** **Oh, this must be Katherine, the French**
34 **princess learning English.**

35 **HELPER:** **It sure is.**

KATHERINE: *(Pensively with her hand under her chin)* Uh . . .
uh . . . *(Points to the wrong part of her body each time.)* De
hand, de fingers, de nails, de arm, de elbow, de neck, de
sin, and . . . de foot. *(Smiles in satisfaction since she thinks
she pointed to the right spots.)*

HELPER: Boy, is she mixed up! *(KATHARINE exits but is
beginning to wonder if she was really correct. Music in and out
as DUKE ORSINO and a MUSICIAN enter.)*

NARRATOR: Oh, oh . . . I think this is Duke Orsino from
Twelfth Night. He loves music and women.

DUKE ORSINO: If music be the food of love, play on!
*(MUSICIAN plays on his broken instrument and sings a few
very discordant notes as DUKE ORSINO sighs with great
pleasure.)*

HELPER: *(Hitting his ear as if he had water in it)* Owwww! *(DUKE
ORSINO and MUSICIAN exit playing his instrument. HELPER goes
to the rear of the stage, looks at who is coming next, rushes to the
NARRATOR, and whispers the name of the next character to her.)*

NARRATOR: Oh, good. And here comes the beautiful Queen
of Egypt — Cleopatra. *(Extends her arm in welcome.
Burlesque music in and out as CLEOPATRA enters. She should
be very fat and unattractive. She walks gracefully to Center and
makes a few turns like a fashion model.)*

CLEOPATRA: *(Suddenly becoming majestic)* Give me my robe,
put on my crown. I have immortal longings in me.

HELPER: She's no Elizabeth Taylor. *(CLEOPATRA exits.
Music in and out as LADY MACBETH enters. She walks slowly
with arms outstretched as if sleepwalking.)*

NARRATOR: I'm positive who this is. She's Lady Macbeth
walking in her sleep. Her conscience is bothering her
because she had a lot to do with the murder of a king.

LADY MACBETH: *(Stops in Center, rubs her hands, then moans
several times.)* All the perfume of Arabia will not sweeten
this . . . little . . . hand. Oh, oh, oh! *(Looks at her hands, is
frightened at the sight of blood on them, and screams.)* Blood! Oh!

(She runs off followed by HELPER who stops Upstage Center.)

HELPER: **She's a nightmare, that's what she is!** *(Goes to the rear to see who is next.)* **Oh, oh . . . something wicked this way comes.** *(Runs to NARRATOR. Music in and out as the THREE WITCHES enter carrying sticks with skulls attached to them. They are bent over, hobble along and cackle loudly.)*

NARRATOR: **These have to be the witches from *Macbeth*.**

WITCH 1: **When shall we three meet again? In thunder, lightning, or in rain?**

WITCH 2: **When the hurlyburly's done. When the battle's lost and won.**

WITCH 3: **That will be ere the set of sun.**

3 WITCHES: *(Churning an imaginary cauldron with their sticks)*
Double, double, toil and trouble. Fire burn and cauldron bubble. *(WITCHES run off stage in character and scream wildly. HELPER chases after them. Curtain closes in time for HELPER to be in front of curtain near NARRATOR.)*

HELPER: **Whew! And it's not even Halloween!**

NARRATOR: **That was fun. Shakespeare, however, was really very serious most of the time and that's the way people generally picture him. Now, we'll see what he had to say about a common situation that can be serious —the differences between old people and young people.**

HELPER: **Aha! The generation gap!**

NARRATOR: **Right. It's from one of his longer poems.**

HELPER: *(Getting poetic)* **I shall hide behind the stage and hear what they will tell of age.** *(Curtain opens. He exits Right. ACTRESS enters from Center and stops Downstage Center. YOUTH enters from Right smiling pleasantly and with head looking straight ahead at audience. He stands on line with ACTRESS but several feet away from her. AGE enters Left hobbling along with his cane and shaking his head. He stands on line with the others.)*

ACTRESS: **Crabbed age and youth cannot live together.** *AGE looks up and mouths the word "never" while YOUTH nods no*

but still smiling.) Youth is full of pleasance. (YOUTH smiles an even wider smile and strikes a handsome pose.) Age is full of care. (AGE hits his head with one hand and looks up as if he had lots of problems.)

Youth like summer morn, (YOUTH stretches out arms and yawns) Age like winter weather; (AGE shivers and closes his coat around him)

Youth like summer brave, (YOUTH poses with right arm bent making a muscle)

Age like winter bare. (AGE puts curve of cane over his arm and rubs hands then blows on them as if to warm them from the cold.)

Youth is full of sport. (YOUTH pretends he has a bat, hits a ball, then sees how far it went.)

Age's breath is short; (AGE jogs while standing, but gets out of breath fast)

Youth is nimble, (YOUTH exercises his arms and legs and bends down touching the floor with his hands)

Age is lame; (AGE walks a few steps Left, limping)

Youth is hot and bold, (YOUTH pretends he is a boxer)

Age is weak and cold; (AGE walks back to his former position nearer NARRATOR and puts his hand to his ear as if he can not hear her)

Youth is wild (YOUTH jumps up and with arms out makes wild motions) And age is tame. (AGE nods yes and stands defeated with arms dangling at his side and his head cast down.)

Age, I do abhor thee. (AGE can't hear.) Age, I do abhor thee. (AGE puts hands up as if to say, "So?")

Youth, I do adore thee. (ACTRESS hugs herself in delight over YOUTH. He smiles nicely but when he sees she is going to chase him, he jumps up and runs off Right followed closely by an admiring ACTRESS. AGE hobbles off disgusted and disappointed over the whole affair. HELPER enters Right.)

HELPER: Well done. (Applauds.) I wonder if she caught him.

NARRATOR: How about a few more short scenes from

Shakespeare's plays?

HELPER: Right on.

NARRATOR: The first is from *Othello*. (*Music in and out. HELPER exits Right. IAGO & RODRIGO enter from Left and stop in Center.*)

IAGO: (*Very determined and demanding*) **You must remove Cassio.**

RODRIGO: How do you mean remove him?

IAGO: (*As if simple*) **Why by making him incapable.**

RODRIGO: (*Not getting it*) **Oooooh?**

IAGO: **Knock out his brains!** (*Holds hand out and open as if to mean that no other way is possible. Or he can take a rubber club from behind him and knock RODRIGO on the head to emphasize the point. Music. IAGO & RODRIGO exit Right.*)

NARRATOR: The next is a brief scene from *As You Like It*. **Rosalind is asking her friend questions about her boyfriend.** (*Enter ROSALIND & CELIA from Left. Music stops.*)

ROSALIND: (*Rather rapidly. CELIA tries to give an answer to each question but can't.*) **What said he? How looked he? Did he ask for me? How parted he with thee? And when shall you see him again? Answer me in *one* word.**

CELIA: (*Amazed at the last request, asks silently*) **Huh?** (*Music. They both exit Right with ROSALIND asking questions silently and CELIA still trying to answer them.*)

NARRATOR: Next we have Hamlet talking to his step-father, **the King.** (*HAMLET & KING enter rather solemnly from Left. Music ends. They both stop after a few steps.*)

KING: (*Impatiently*) **Now, Hamlet, where is Polonius?**

HAMLET: (*Casually*) **At supper.** (*Walks a few feet Right and stops.*)

KING: **At supper?** (*Follows him.*) **Where?**

HAMLET: **Not where he eats, but where he is eaten. A certain group of worms are at him.** (*Walks to Center.*)

KING: (*Not understanding*) **Alas! Alas!** (*More demanding*) **Now,**

where is Polonius? (*Walks to HAMLET.*)

HAMLET: In heaven. (*Points up.*) Send there to see. (*Pause*) If your messenger find him not there, seek him in the other place (*Points down*) . . . *yourself*. (*Music. HAMLET exits Right, indifferently. KING is confused and exits Upstage Center. Enter ACTRESS Left who walks briskly Downstage. Looks straight at audience, goes a little to the Left, stares intently at them, then to the Right a few feet, and with eyes peering at the audience, puts her hands on her hips. Music ends.*)

ACTRESS: (*Sternly and slowly*) I have seen better faces in my time than stands on any shoulder that I see before me. (*Music. Walks off Left as briskly and determined as she entered. Curtain closes.*)

HELPER: (*To audience*) Didn't Shakespeare have a neat way of insulting people? But I think your faces are nice. I don't know about your shoulders though . . . but your faces are nice. (*To NARRATOR*) All kidding toward one side, we didn't show anything about the best play of all — *A Midsummer Night's Dream*.

NARRATOR: I know, but I was leaving that until the end.

HELPER: Goodie!

NARRATOR: We've prepared the final scene of the play which is in itself a play within a play.

HELPER: Oh, great. This is the funniest scene I think Shakespeare ever wrote.

NARRATOR: It certainly is comical. Say, why don't you introduce the six characters in it while I check things backstage.

HELPER: No sooner said than done. (*NARRATOR goes backstage Right. HELPER goes to Center and speaks to the audience.*) Are you ready? Good. You will see a play presented by six simple workmen before the royal court. As you will quickly notice, they are lousy — I mean, very poor actors. They are acting out the story of two lovers — Pyramus, the man; and Thisby, the woman. So that we all

will know it is night time, one man takes the part of the moon. Another one takes the part of a wall that separates the two lovers. Imagine that! The last one plays the lion. Oh, we also have a narrator who helps tell the story. (*Shhhh! Waves his hands in front of curtain as if casting a spell on it.*) **Blobbiddi, blobbidi, blobbiddi-boo!** (*Music*) **All ye spirits of time and space/ Appear before us at this place. Make this stage a palace seem/ From Will Shakespeare's famous Dream.** (*Curtain. HELPER goes to Upstage Right and sees the men coming, looks at audience, then rushes to the lectern. Music until all actors enter, but is played softly when HELPER speaks.*) **The first one is our narrator. His name is Quince.** (*Enter QUINCE holding a small stool and a scroll. He bows quickly to the audience then stands near the lectern.*) **Now comes our hero — Pyramus.** (*PYRAMUS enters very quickly but grandly. He stands next to QUINCE.*) **He is followed by Wall.** (*WALL enters; bows then stands next to Pyramus.*) **Next is our beautiful heroine, Thisby.** (*THISBY enters gaily, bows daintily, and stands next to WALL.*) **Behind her is Moonshine.** (*MOON enters very slowly and hobbling along. He stands next to THISBY.*) **And last but not least is our villian — the Lion.** (*LION enters timidly, walks cautiously toward audience, bows, and stands next to MOON. Music ends. NARRATOR enters Right and joins HELPER at the lectern.*)

QUINCE: (*Holding the scroll and standing next to his stool*) **Gentles,** (*Looks at audience*) **perchance you wonder at this show; But wonder on, till I make all things plain. This man is Pyramus, if you would know;** (*PYRAMUS steps forward.*) **This beauteous lady Thisby is certain.** (*THISBY steps forward.*) **This man,** (*WALL steps forward*) **with lime and rough cast, doth present Wall, that vile wall which did these lovers sunder; And through wall's chink,** (*WALL puts hand out with two fingers apart for a chink or hole*) **poor souls, they are content to whisper.** (*PYRAMUS & THISBY say "Whisper" three times.*) **At the which let no man wonder.**

QUINCE: **This man,** (*MOONSHINE steps forward*) **with lantern, dog, and bush of thorn, Presenteth Moonshine; for, if you will know, By moonshine did these lovers think no scorn, To meet at Ninus tomb, there, there to woo.** (*PYRAMUS & THISBY sigh and throw each other kisses.*) **This grisly beast,** (*LION steps forward menacingly*) **which lion called by name, The trusty Thisby, coming first by night, Did scare away, or rather did affright;** (*LION frightens THISBY*) **And as she fled,** (*Runs while standing in one place*) **her mantle she did fall,** (*Shows shawl to the audience and then lets it fall with a thud*) **Which Lion vile with bloody mouth did stain;** (*LION picks up shawl, puts it in his mouth, shakes his head a few times, and lets it fall. Pause*) **Anon comes Pyramus, sweet youth and tall,** (*PYRAMUS proudly steps forward and then stands on tiptoes to make himself taller*) **And finds his Thisby's mantle slain;** (*PYRAMUS spies the shawl and picks it up aghast with horror*) **Whereat, with blade, with bloody, blameful blade, He bravely broach'd his boiling bloody breast;** *PYRAMUS drops the shawl, takes his sword from his belt, and stabs himself dramatically, leaving the sword under his arm. He drops his head to one side to indicate that he died*) **And Thisby, tarrying in mulberry shade,** (*PYRAMUS hands sword to THISBY*) **His dagger drew, and died.** (*THISBY stabs herself, her head leaning to one side and her eyes closed.*) **For all the rest, Let Lion, Moonshine, Wall, and lovers twain** (*ALL step forward*) **At large discourse, while here they do remain.** (*HELPER & NARRATOR applaud. PYRAMUS, WALL, THISBY, MOONSHINE and LION bow to the audience, turn around together, and exit through rear entrance in a straight line. QUINCE sits on stool.*)

NARRATOR: **I wonder if the lion talks.**

HELPER: **Don't wonder about that. If all the other jackasses do, one dumb lion can.** (*WALL cautiously and timidly enters from rear, walks Downstage, and trips but does not fall.*)

WALL: In this same interlude it doth befall, That I (*Pats himself on chest*), one Snout by name, present a wall; And such a wall, as I would have you think, That had in it a crannied hole or chink, (*Shows 2 fingers*) Through which the lovers, Pyramus and Thisby, Did whisper often *very* secretly; This loam, this rough-cast and this stone doth show, That I am that same wall; the truth is so; And this the cranny is, right and sinister, Through which the fearful lovers are to *whi-si-per*. (*PYRAMUS enters Left. HELPER & NARRATOR applaud.*)

HELPER: Here comes Pyramus.

PYRAMUS: (*Looks up.*) O grim-looking night! O night with hue so black! (*Sing-song manner*) O night, which ever art when day is not! O night, o night! Alack, alack, alack. I fear (*Puts up one finger*) my Thisby's promise is forgot! (*Suddenly sees WALL and raises arms in surprise*) And thou, o wall, o sweet, o lovely wall, (*Pinches WALL on cheek and WALL blushes*) That stands between her father's ground and mine! (*Points to ground but can't decide which side is his.*) Thou wall, o wall, o sweet and lovely wall. (*WALL blushes.*) Show me thy chink, to blink through with mine eye! (*Pokes WALL to show his fingers. WALL doesn't react.*) Show me thy chink, to blink through with mine eye! (*WALL finally shows his two fingers.*) Thanks, courteous wall; Jove shield thee well for this! (*Looks through WALL'S fingers.*) But what see I? (*Jumps back.*) No Thisby do I see. O wicked wall, through whom I see no bliss! (*Hits WALL'S back and dust flies. PYRAMUS walks to Left dejectedly. THISBY enters Right skipping and singing. She stops abruptly next to WALL.*)

THISBY: (*Deep voice*) O wall, full often . . .

QUINCE: (*Annoyed*) No, no! (*Falsetto*) O wall, wall!

THISBY: (*Falsetto*) O wall, full often has thou heard my moans (*Looks at QUINCE to see if he approves of the voice. He does.*) For parting my fair Pyramus and me! (*Moans a few times.*) My cherry lips (*Points to them*) have often kissed thy

1 stones, *(Points to the stones on the wall)* **Thy stones with lime**
 2 and hair knit up in thee.
 3 **PYRAMUS:** *(Suddenly with his hand cupped to his ear)* **I see a**
 4 **voice! Now will I to the chink.** *(Goes to WALL.)* **To spy and**
 5 **I can hear my Thisby's face. Thisbyyyyyyy!**
 6 **THISBY:** **Pyramussss!** **My love thou art, my love . . .** *(In a deep*
 7 *voice)* **I think.** *(Scratches her head thinking about it.)*
 8 **PYRAMUS:** **O kiss me through the hole of this vile wall!**
 9 *(THISBY giggles. They try to kiss but WALL moves his hand*
 10 *up and down. PYRAMUS in anger steadies it. They finally kiss*
 11 *with a resounding smack, but quickly spit out imaginary dirt*
 12 *and wipe their mouths.)*
 13 **THISBY:** **I kiss the wall and not your lips at all.**
 14 **PYRAMUS:** **Wilt thou at Ninny's tomb meet me straightway?**
 15 **THISBY:** **'Tide life, 'tide death, I come without delay.** *(They*
 16 *exit separately with a grand flourish Upstage.)*
 17 **WALL:** *(Looks around to see if it is his time to speak.)* **Thus have I,**
 18 **Wall, my part discharged so; And being done, thus Wall**
 19 **away doth go.** *(He bows to audience, turns around, and walks*
 20 *off Up Center. LION & MOONSHINE enter from rear. LION*
 21 *walks very timidly and growls faintly. He stands a little Left of*
 22 *Center Downstage. MOONSHINE with dog, lantern, and a stool*
 23 *with the tomb attached to the front of it, walks feebly to Center*
 24 *Downstage. During LION'S speech he slowly gets up on the stool.)*
 25 **LION:** *(Gently)* **You, ladies, you.** *(Points to audience)* **Whose**
 26 **gentle hearts do fear, The smallest monstrous mouse that**
 27 **creeps on floor,** *(With fingers moving to indicate creeping)*
 28 **May perchance both quake and tremble here** *(Shivers)*
 29 **When lion rough in wildest rage doth . . .** *(Gently)* **roar,**
 30 *(Relieved)* **Then know that I, one Snug the joiner am.**
 31 **NARRATOR:** **A very gentle beast.** *(QUINCE gives her a*
 32 *disapproving glance for interrupting.)*
 33 **MOONSHINE:** **This lantern doth the horned moon present,**
 34 *(Holds up the lantern)* **Myself the man in the moon do seem**
 35 **to be.**

1 **HELPER:** He should be in the lantern. How else could he be
 2 the man in the moon?
 3 **QUINCE:** *(Annoyed)* Shhh! Proceed, Moon.
 4 **MOONSHINE:** *(Angry now)* All that I have to say, is, to tell you
 5 that the lantern is the moon, I, the man in the moon; this
 6 thorn-bush *(Holds it up)*, my thorn-bush, and this dog, my
 7 dog. *(THISBY enters, singing "La de, la de, la de la, etc." while*
 8 *skipping gaily.)*
 9 **THISBY:** *(Stops suddenly and points to the tomb.)* This is old
 10 Ninny's tomb.
 11 **QUINCE:** *(Interrupting)* Ninus.
 12 **THISBY:** Ninny's!
 13 **QUINCE:** Ninus!
 14 **THISBY:** Ninny's!
 15 **QUINCE:** Ninus! Ninus!
 16 **THISBY:** *(Angrily)* Ninus! Ninus! *(Regains composure.)* Where
 17 is my love? *(Looks around with hand over her eyes. LION*
 18 *enters, roars, and runs after THISBY. They circle MOONSHINE*
 19 *several times and THISBY drops her scarf in front of*
 20 *MOONSHINE screaming as she exits Right. LION picks up the*
 21 *scarf and puts it in his mouth. He chokes on it then with it in*
 22 *his mouth, shakes it a few times and growls. He looks at the*
 23 *audience, takes out a bottle of ketchup and squirts some on the*
 24 *scarf. Before he exits Left, he shows the scarf to the audience,*
 25 *then drops it on the floor. He growls as he exits. HELPER and*
 26 *NARRATOR applaud. PYRAMUS enters happily and stands*
 27 *Left of MOONSHINE.)*
 28 **PYRAMUS:** Sweet Moon, I thank thee for thy *sunny* beams;
 29 I thank thee, Moon for shining now so bright;
 30 *(MOONSHINE blushes)* For, by thy gracious, golden,
 31 glittering gleams, I trust to take of truest Thisby's sight.
 32 *(Pause as he sees the scarf)* But stay, o spite! But mark, poor
 33 knight. *(Puts hand on his chest.)* What dreadful dole is here!
 34 *(Covers eyes a second.)* Eyes, do you see? How can it be? O
 35 dainty duck! O dear! *(Picks up scarf.)* Thy mantle good,

1 **What, stained with blude!** (*Rhymes with good. Drops scarf.*
 2 *Melodramatically*) **O wherefore, Nature, didst thou lion's**
 3 **frame? Since Lion vile has here destroyed my dear; Which**
 4 **is — no, no — which was the fairest dame, That lived, that**
 5 **loved, that liked, that looked with cheer. Come, tears,**
 6 **confound; Out sword, and wound** (*Repeats "out sword" a*
 7 *few times while he tries to take out the stubborn sword from his*
 8 *belt.*) **The pap of Pyramus; Ay, that left pap,** (*Can't tell right*
 9 *from left side*) **Where heart doth hop. Boom-boóm, boom-**
 10 **boóm.** (*Imitating heart beat*) **Thus die I,** (*Stabs himself and*
 11 *moans.*) **thus** (*Groans*), **thus thus.** (*Groans and falls with a*
 12 *great thud on his back and after a pause he gets up partly and*
 13 *reclines on one arm. The sword should be hidden under or next*
 14 *to him.*) **Now I am dead, Now am I fled.** (*Raises other arm.*)
 15 **My soul is in the sky;** (*Points to the sky. MOONSHINE looks*
 16 *for the soul in the sky.*) **Tongue, lose thy light; Moon, take**
 17 **thy flight.** (*He repeats it a few times before MOONSHINE hears.*
 18 *The last time, PYRAMUS could shout it. MOON finally, but*
 19 *slowly, gets down and exits Upstage. PYRAMUS, meanwhile,*
 20 *watches impatiently while twiddling the fingers of one hand on*
 21 *the floor.*) **Now die, die, die, die, die.** (*Moaning all the while,*
 22 *he then plops dead with his legs up in the air and down again.*)
 23 **HELPER: With the help of a doctor he might recover.**
 24 (*QUINCE stares at him to be quiet. THISBY enters skipping*
 25 *and singing from the Left. She is carrying a bouquet of dead*
 26 *flowers, skips past and behind the body of PYRAMUS, and*
 27 *suddenly makes a double take as she recognizes PYRAMUS*
 28 *lying there.*)
 29 **THISBY: Asleep my love?** (*Bends over and pokes the flowers in*
 30 *his face to awaken him.*) **What, dead, my dove?** (*Looks closer*
 31 *at him.*) **O Pyramus, arise! Speak, speak.** (*Picks up head and*
 32 *lets it drop.*) **Quite dumb.** (*To audience*) **Dead, dead?**
 33 (*Sprinkles flowers over his body and face. PYRAMUS sneezes.*)
 34 **A tomb must cover thy sweet eyes.** (*Pokes two fingers in*
 35 *eyes.*) **Thy lily lips,** (*Pulls on his lips*) **Thy cherry nose,** (*Hits*

1 *nose with a closed fist* **These yellow cowslip cheeks,** (*Slaps*
 2 *his cheeks*) **Are gone, are gone; Lovers, make moan;** (*With*
 3 *a broad gesture to the audience. NARRATOR, HELPER, &*
 4 *QUINCE moan.*) **Boo, hoo!** (*Coyly*) **His eyes were green as**
 5 **leeks. Tongue, not a word;** (*Points to her tongue*) **Come,**
 6 **trusty sword;** (*Looks for sword and when she can not find it,*
 7 *whistles for it as if for a dog. PYRAMUS in disgust sits up,*
 8 *takes the sword from under him, and hands it to THISBY.*)
 9 **PYRAMUS: Here!** (*Lies back down again.*)
 10 **THISBY: Thanks! Come, blade, my breast imbrue;** (*Giggles*
 11 *before she finally finds the spot where she is to stab herself*) **And,**
 12 **farewell, friends,** (*With a wide gesture of arms*) **Thus Thisby**
 13 **ends; Adieu, adieu, adieu.** (*Falls over the body of PYRAMUS.*
 14 *NARRATOR, HELPER, & QUINCE applaud. PYRAMUS &*
 15 *THISBY get up, are joined by QUINCE who carries his stool*
 16 *with him, and bow to audience while the curtain closes.*)
 17 **HELPER: That was very enjoyable.**
 18 **NARRATOR: Yes it was.** (*To audience*) **Now if you liked this,**
 19 **wouldn't it be fun to see sometime an entire play by**
 20 **Shakespeare?**
 21 **HELPER: Yes, especially now that they know a lot more**
 22 **about Shakespeare, his life, his times, his plays, and some**
 23 **of his characters — like me.**
 24 **NARRATOR: Well, I'm not quite sure about you. But do you**
 25 **have any final words to say to our audience?**
 26 **HELPER: Indeed I do with the words of Shakespeare**
 27 **himself.** (*Walks to Center.*) **Good night unto you all. Give**
 28 **me your hands, if we be friends,** (*Extends arms to audience*)
 29 **And Robin shall restore amends.** (*Bows low and exits.*
 30 *NARRATOR bows also and exits.*)
 31
 32
 33 *NOTE: The numerals running vertically down the left margin*
 34 *of each page of dialogue are for the convenience of the director.*
 35 *With these, he/she may easily direct attention to a specific passage.*

Vocabulary: Asian Theatre

Peking Opera
Noh Theatre
Kabuki
Bunraku
Samisen

Wrap Up

Use the following questions, activity, and theme chart to conclude your study of a particular film or film as a genre.

After-Viewing Questions

1. What were the most memorable or striking images in this film?
2. What images or scenes are you still unsure how to interpret?
3. Look back at your View Logs. What patterns can you see there?
4. How did your emotional reactions change as you watched?
5. What are all the things you can think of that this film seems to be about? Make a list.
6. How would you review this film?
7. What changes did you notice in the film as you watched?
8. What conflicts did you notice as you watched?
9. Did this film remind you of other stories you have read or movies you have seen?
Which ones? Why?
10. In your opinion, is this film neutral or does it clearly take a particular position on an issue?

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ParCan - Type of [conventional fixture](#) which produces an intense beam of light, ideally suited to "punching" through strong colors, or for special effect. The Parcan is literally a cylinder of metal (the "can") within which sits the [Par lamp](#) (PAR stands for Parabolic Aluminized Reflector) which consists of the bulb, a reflector and a lens in a sealed unit. The Parcan first appeared in the early 1970's in the Rock concert industry due to the intensity of the beam, and the light weight and near indestructibility of the fixture. The lens of the lamp is either clear (which produces a narrow beam), frosted (medium) or stippled (wide). Often, many ParCans are outfitted above the stage each with different color [gels](#) at their opening to produce a color output. By using [R,G.and B](#) or [CYM Gels](#) over numerous ParCans, one can achieve a variety of colors on stage through additive [color mixing](#).

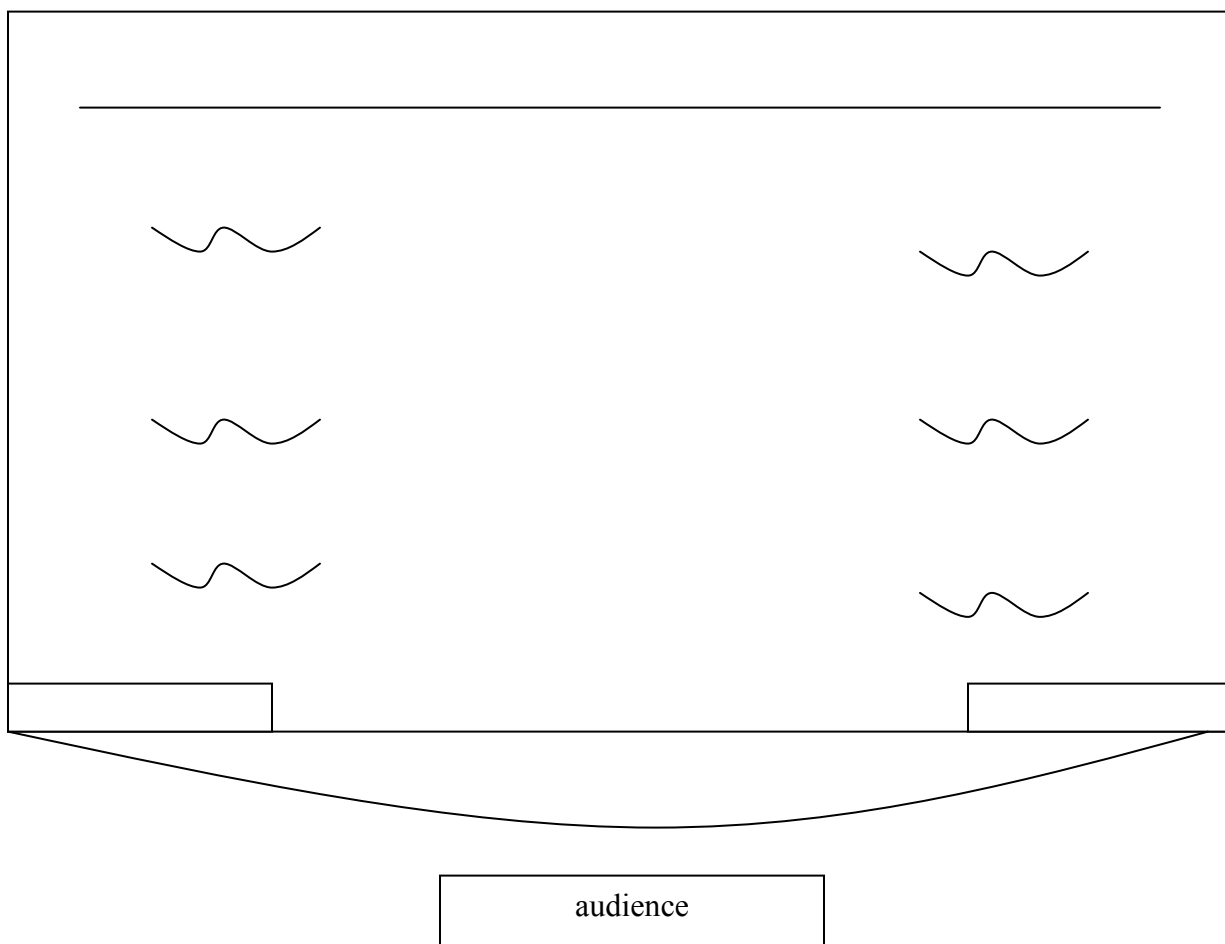
Par Can information found at:

<http://www.lutron.com/onespec/applications/theatrical/images/parcan1.jpg>

Lighting Plot Worksheet

Name:

1. Start your light design by outlining six “acting areas” with circles equally spaced on the stage (see page 455 in *The Stage and the School* for an example of both the down and upstage areas).
2. The two thicker lines are batons where the lights could hang. Determine which lights should hang where and the angles (right to left) that they should hang.
3. Use the examples in the book (pages 455 and 461) to find the best angles and as a general guideline. Your finished product should look similar to, but not the same as, the example on page 461.



Parts of the Ear and the “PA” or General Address System

Name: _____ Period _____

Ear

True or False The ear picks up on sound waves?

Name the three main regions or parts of the ear

1

2

3

What part of the body (not in the ear) translates the electronic impulse made by the ear into a meaningful stream of information?

PA

Name and explain the basic function of each of the 4 parts of a PA system:

1

2

3

4

Paint and its Application Techniques

Name: _____ Period _____

Name the three components of paint and their respective attributes (what do they do for the paint and the painter?)

1

2

3

List at least four paint application styles for the theatre from the textbook. Explain, in a sentence or two, the process that one would use for each technique.

1

2

3

4

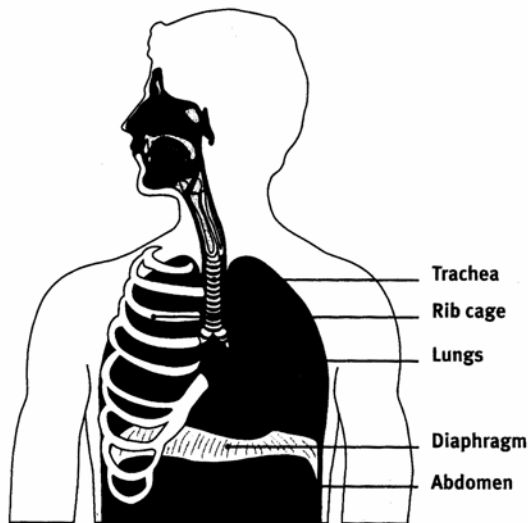
Alternative Assessment Rubric: Improvisation

Project Criteria	Excellent	Proficient	Competent	Adequate	Unsatisfactory
Dramatic Requirements	Meets criteria for Proficient and creates environment for character, theme, or mood.	Meets criteria for Competent and provides multiple acting areas for variety in blocking.	Meets specifications of playwright and of actions performed in scene.	Meets some specifications of playwright but not of all dramatic actions.	Shows little or no understanding of dramatic requirements of scene.
Technical Requirements	Meets criteria for Proficient and includes color swatches and fabrics, plus annotated construction plans for special set pieces.	Meets criteria for Competent and includes notes and preliminary drawings showing evolution of design.	Provides sufficient information for tech crew to translate into constructed set, including measurements and furniture or fabric details.	Provides insufficient information for constructions.	Provides sketching ideas that cannot be constructed without additional information.
Style	Meets criteria for Proficient, and style is communicated through textures, colors, props and set pieces.	Meets criteria for Competent and includes elements that suggest style of play.	Creates setting in specific time and place.	Creates vague setting in not specific time and place.	Shows little or no sense or use of style in production design.
Presentation	Meets criteria for Proficient and includes annotations, color and fabric samples, and sketches of set details such as furniture pieces.	Meets Criteria for Competent and includes color and texturing.	Ground plan and front elevation are neatly and clearly rendered.	Ground plan and elevation are unclear or messy.	Plan and elevation are sketchy and give little more than impression of setting.

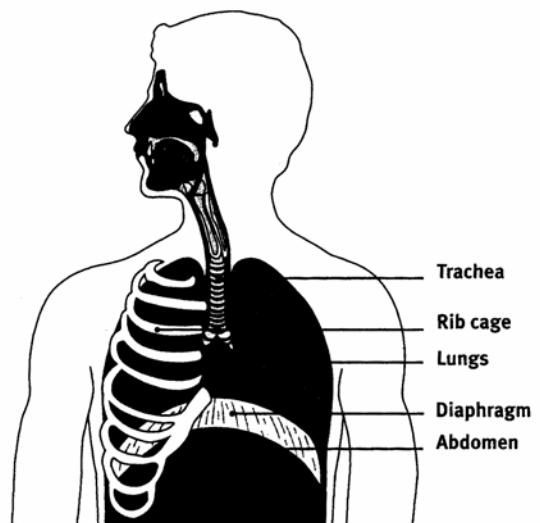
Diaphragmatic Breathing

Proper breathing is as essential for a stage voice as proper posture is for stage movement. For effective use of your voice as an actor, you need to learn diaphragmatic breathing. Your *diaphragm* is the connective muscle and tissue between your abdominal and chest cavities. In diaphragmatic breathing, your diaphragm contracts when you inhale, causing your abdomen to expand. This forces your rib cage to expand as well, enlarging the chest cavity. Air rushes in through your mouth or nose, down your windpipe, or trachea, and into your lungs. When you exhale, the process is reversed: your diaphragm expands and your abdomen and rib cage contract, forcing air out of your lungs.

Inhale



Exhale

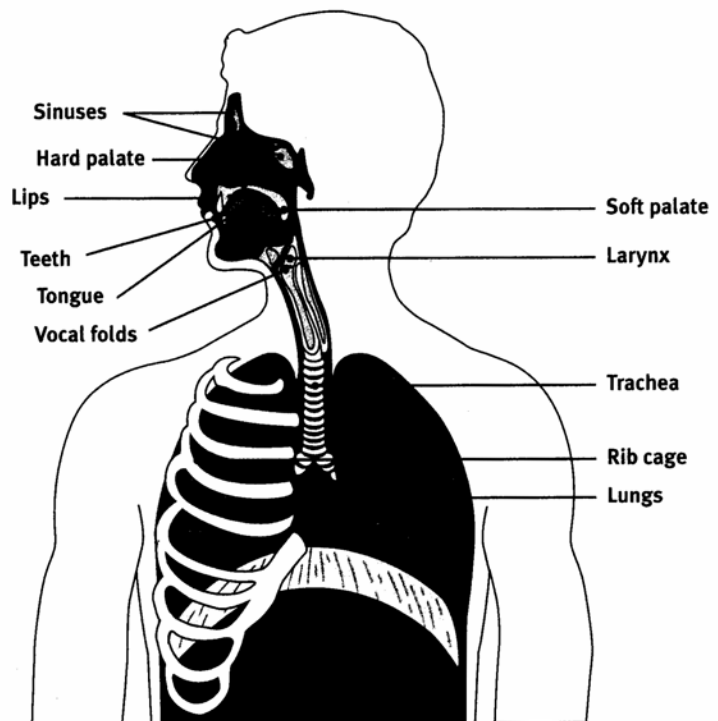


Making and Shaping Sounds

The air that supplies you with essential oxygen as you breathe also carries the sound of your voice. You inhale air through your nose or mouth, down your windpipe, or trachea, and into your lungs. When you exhale, air moves up your trachea to your voicebox, or larynx, which contains your vocal folds. When air moves through your vocal folds, they vibrate. Those vibrations are heard as sound. When you speak or sing you affect the sound by making constant adjustments to the shape of your vocal folds and the speed of the exhaled air.

The sound is further shaped in your mouth and throat. Vowels are open, sustained sounds. They make your voice audible, able to be heard. They are formed by the **resonators**—the hard and soft palates, throat, and sinuses. The openness and flexibility of your resonators affect your voice's **resonance**, a quality caused by vibration. Resonance enriches vocal tone.

Consonants are stopped or shaped sounds. They are formed by the **articulators**—your jaw, lips, tongue, teeth, and soft palate. Your skill at using both consonants and vowels affects your **articulation**, the clear and precise pronunciation of words.



Rubric for Acting Evaluation

	Poor		Average		Superior
	1	2	3	4	5
Selection <i>Quality of Material</i>					
Selection <i>Appropriate for storyteller, audience, occasion</i>					
Introductory Remarks <i>Established mood</i>					
Introductory Remarks <i>Clarified unfamiliar words</i>					
Introductory Remarks <i>Stimulated audience interest</i>					
Voice <i>Pleasant quality</i>					
Voice <i>Flexible, expressive</i>					
Voice <i>Adequate volume</i>					
Voice <i>Appropriate words</i>					
Voice <i>Distinct enunciation</i>					
Voice <i>Grammatical accuracy</i>					
Presentation <i>Logical development of ideas</i>					
Presentation <i>Clear suggestion of character</i>					
Presentation <i>Use of dialogue</i>					
Tempo <i>Conveyed action and emotion</i>					
Tempo <i>Built to a climax</i>					
Tempo <i>Used pauses properly</i>					
Delivery <i>Storyteller poised and relaxed</i>					
Delivery <i>Bodily action coordinated with thought and emotion</i>					
Delivery <i>Direct eye contact with audience</i>					
Delivery <i>Conveyed enthusiasm</i>					

Getting to Know You

In this ice-breaking activity, try to find a classmate who fits each description below, then write that person's first name in the space provided. Even if you don't fill in all the lines, see how many different names you can use and how much you can learn about others in this class. Please approach people individually, however. Do not yell out questions to the class.

FIND SOMEONE WHO...		
1	is taller than you	(how tall?)
2	is left-handed	
3	walks to school	
4	has naturally curly hair	
5	has no brothers or sisters	
6	was born in this city	
7	went camping this past summer	(where?)
8	is the oldest child in the family	
9	has an unusual pet	(what kind?)
10	has blue eyes	
11	wears colored contact lenses	
12	is involved in extracurricular activities	
13	has been to an amusement park more than five times	
14	has had a broken arm	
15	has an eight-letter name	
16	has a birthday this month	
17	has a birthday in the same month as yours	

18	has traveled to five states
19	has long hair
20	has lived in the same house for his or her entire life
21	can whistle
22	just moved into the area
23	has seen two oceans
24	drives his or her own car to school
25	has been a hospital patient
26	loves to read
27	has eaten a strange food (name it)
28	hasn't talked with you before

Character Self-Image

The way your character feels about himself or herself will affect his or her behavior. What is your character's self-image? Enter your character's state of mind as you complete these phrases. Afterward, you might answer the same questions about yourself and compare the responses.

1	The most beautiful part of my body is
2	Happiness to me is
3	The thing I most want to do before I die is
4	The most embarrassing episode of my life was
5	The ugliest part of my body is
6	The thing I like best about myself is
7	Pain to me is
8	My mother
9	My father
10	The thing I regret most is
11	The most secret thing about me is
12	The best thing about my personality is
13	The worst thing about my personality is
14	I can hear my father's or mother's voice speaking through my own when I tell myself
15	Love to me is
16	The thing I am most proud of is
17	When I don't get what I want, I tell myself
18	I want my epitaph to be

Character Profile

Who Am I? Rounding Out Your Character Exercise

Answer all the questions from your character's point of view. Base all of your answers on the Given Circumstances.

1	What is your full name?
2	What else are you called? (nicknames)
3	Where do you live? (city, state, country)
4	Where were you born?
5	Date of birth (Day, Month, and Year)
6	Do you have any brothers and sisters? How many older and younger?
7	What do you remember about the house you grew up in?
8	What do you remember about the neighborhood you grew up in?
9	What were some of the special occasions in your family? (holidays, reunions, picnics, vacations, etc.)
10	Name some of the special homemade foods you ate as a child.
11	Name and describe some of the games you played as a child.
12	What is your favorite childhood memory?

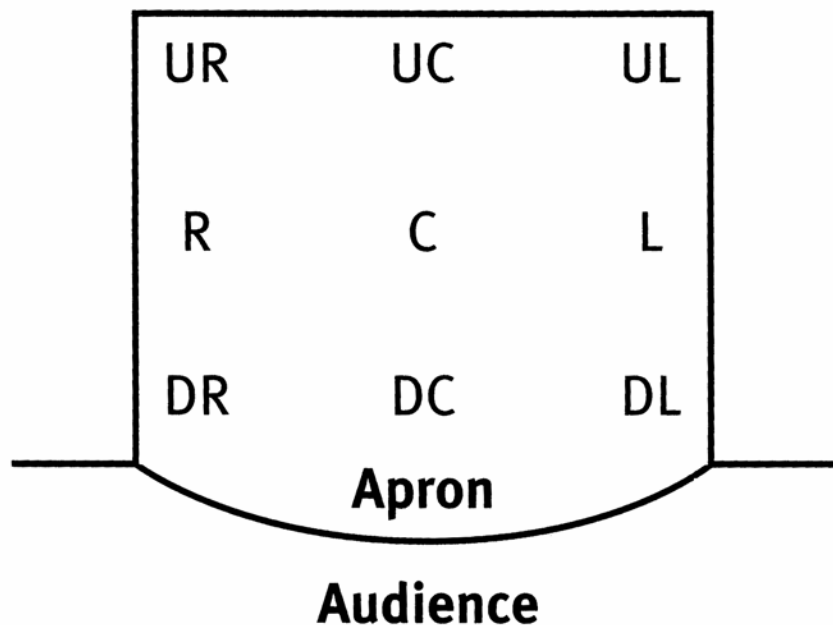
13	What is your worst childhood memory?
14	How do you feel about your age?
15	What do you do for exercise?
16	What is your best feature?
17	If you could change one thing about yourself, what would it be?
18	What is your favorite meal?
19	What are your favorite foods?
20	List three of your favorite films
21	Who are your favorite movie stars?
22	In what other forms of entertainment/recreation do you enjoy and/or take part?
23	What is your favorite sport? Do you follow it professionally?
24	What time do you usually get up in the mornings?
25	What time do you usually retire?
26	What is your favorite time of day? Why?

27	What is your favorite season?	Why?
28	Which do you prefer: city or country living?	Why?
29	Do you like intimate parties or larger gatherings?	Why?
30	What is your favorite color and why?	
31	What is your greatest fear?	
32	Who is your closest friend?	
33	How would you like to spend your next vacation?	
34	What type of clothing do you most like to wear?	
35	What are your favorite TV programs?	
36	What would you enjoy doing on an evening out?	
37	What would you like to be when you grow up?	
38	What is your favorite animal?	
39	What are your prejudices?	
40	Do you consider yourself an indoor or outdoor person?	

41	What role does religion play in your everyday life?
42	Are you happy with your lot?
43	What do you feel the future holds?
44	How do you feel about each of the other people you meet in this play?

Proscenium Stage Areas

Since the terms for stage areas were developed long ago by actors and directors working on proscenium stages, the perspective is that of an actor facing the audience from such a stage. **Right** and **Left**, for example, refer to your right and left as you face the audience. **Upstage** is away from the audience, and **downstage** is toward the audience. **Center**, or **centerstage**, is the center of the acting area. To these nine stage areas, some directors prefer to add right- and left-of-center designations.



Key

R	=	right	N	=	north
L	=	left	S	=	south
U	=	upstage	E	=	east
D	=	downstage	W	=	west
C	=	center			

Alternative Assessment Rubric: Scene

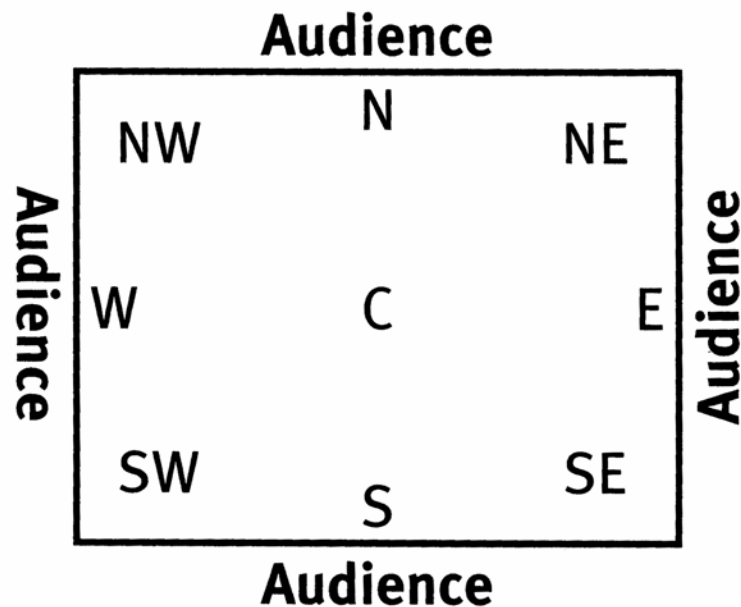
Project Criteria	Excellent	Proficient	Competent	Adequate	Unsatisfactory
Scene Analysis	Meets criteria for Proficient and shows evident appreciation of theme, mood, and style of entire play.	Meets criteria for Competent and demonstrates understanding of individual beats and overall pacing.	Shows understanding of dramatic structure of scene, including building to climax.	Shows incomplete understanding of dramatic structure; lacks sense of climax.	Lacks understanding of dramatic structure; has not climactic build.
Character Development	Meets criteria for Proficient and shows understanding of subtext and of character growth and change.	Meets criteria for Competent and demonstrates course of action and strategies for overcoming obstacles.	Demonstrates understanding of character, including objectives and relationships to other characters. Communicates character's emotions.	Demonstrates limited understanding of character or of relationship to other characters. Character's emotions are unclear.	Demonstrates little or no understanding of character or relationships. Emotions are not communicated.
Blocking	Meets criteria for Proficient and uses movement to show subtext and shifting relationships.	Meets criteria for Competent and motivates all moves and business.	Expresses basic actions and conflicts of scene.	Performs mere business, with limited understanding of basic actions and conflicts.	Moves in unmotivated ways, unresponsive to actions or conflicts.
Performance	Meets criteria for Proficient and creates convincing character in convincing scene.	Meets criteria for Competent and performs with energy and control.	Remains in focus and in character; listens and responds to other characters.	Drops in and out of character; makes limited effort to respond to other characters.	Makes little or not effort to stay in character or to focus scene.

Alternative Assessment Rubric: Monologue

Project Criteria	Excellent	Proficient	Competent	Adequate	Unsatisfactory
Monologue	Meets criteria for Proficient and searches out monologue that requires a challenging accent.	Meets criteria for Competent and chooses one particularly appropriate to actor's physical characteristics and abilities.	Chooses or develops monologue by character who speaks with accent.	Chooses speech that cannot stand alone or that does not present ample opportunity to demonstrate accent.	Chooses monologue that requires minimal use of accent or that requires accent that is very close to student's own speech.
Accent	Meets criteria for Proficient and does so by working with native speaker or someone very familiar with accent.	Meets criteria for Competent and does so by working with recordings or movies containing accent.	Works to develop vocal characteristics appropriate to chosen accent.	Makes some effort to sound different but imperfectly captures specific accent.	Puts little or no effort into developing authentic accent.
Character-ization	Meets criteria for Proficient and portrays convincing, fully rounded character, including subtext.	Meets criteria for Competent and conveys objectives and course of action.	Conveys character's personality, background, education, and other relevant character details.	Demonstrates limited understanding of character's personality, background, education, etc.	Demonstrates little or no understanding of character.
Performance	Meets criteria for Proficient and creates convincing character, of whom accent is only one aspect.	Meets criteria for Competent and performs with energy and control.	Remains in focus and in character; accent is consistent throughout and helps define character.	Drops in and out of character; drop in and out of accent.	Makes little or no effort to stay in character. Accent is not evident or is comically exaggerated.

Arena Stage Areas

Since arena stages have audiences on all sides, every direction is toward the audience, and up and down are irrelevant. Instead, actors may use the compass method. One area, probably a main entrance, is called north; the outer edge of the stage is labeled with the other points of the compass. Another method is the clock method, in which the main entrance is called 12 o'clock; the outer edge of the stage is labeled with the other hours of the clock. As with the proscenium stage, the center of the acting area is labeled C for *center*.

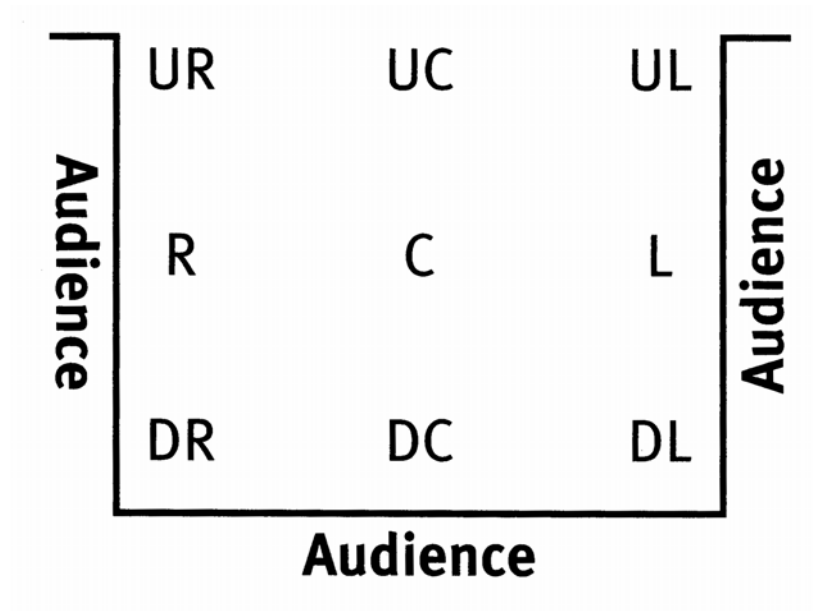


Key

R	=	right	N	=	north
L	=	left	S	=	south
U	=	upstage	E	=	east
D	=	downstage	W	=	west
C	=	center			

Thrust Stage Areas

A thrust stage can be labeled in the same way as a proscenium stage. Upstage is always away from the audience, in the direction of the wall or the scenery.



Key					
R	=	right	N	=	north
L	=	left	S	=	south
U	=	upstage	E	=	east
D	=	downstage	W	=	west
C	=	center			

Emergency Activities: Individual, Acting

Exploration

Pantomiming Emotions Practice using pantomime to communicate emotions in each of the situations listed below. Experiment with your body movements and facial expressions as you practice until you find those that you think work best. Be prepared to mime these situations on command. For example, your teacher may say, “Walk home after a great date,” and you pantomime that action.

- Walk toward someone you have been avoiding for a week.
- Walk toward your best friend after you have found out that he or she has been dating your girlfriend/boyfriend.
- Walk home after a great time with your friends.
- Wave hello to someone you don’t like very much.
- Sit in class and suddenly remember there’s a major test for which you haven’t studied.
- Sit in the principal’s office, waiting to see the principal for a disciplinary reason.

Approximate assignment length: 15 minutes

Emergency Activities: Individual, Acting

Preparation

Telephone Conversation Pretend you are one of the characters in the phone conversations described below. You can only speak your side of the conversation, but you should imagine exactly what the other person is saying. Your conversations can be humorous or serious, or they can express other feelings. Before performing, think about your character's motivations and any background information that will influence the conversation.

- a dream date calls to ask out a shy person
- a teacher calls a student to find out why a major project is late
- the attendance office calls a parent to report that his or her child wasn't in school that day
- an old friend calls someone he or she hasn't spoken with in five years
- a customer calls a customer service representative to complain about a package damaged in delivery

Approximate assignment length: 10 minutes

Emergency Activities: Individual, Acting

Performance

Monologue Create a character and a situation and then write a monologue addressed to another person onstage. Use one of the following situations or invent your own. Remember, your monologue needs to be insightful about your character, but it doesn't have to be serious. Be sure to consider the character of the person you are addressing as well as your own character. Try not to exceed five minutes in length.

- You're a young, married adult who has just become a parent.
- Your best friend has done something dishonest and doesn't see anything wrong with it.
- You confront someone with irrefutable evidence that he or she has wronged you.
- You tell someone how much you appreciate his or her help with something.
- You try to explain to a parent or guardian why you need to use the car on Saturday night.

Approximate assignment length: 45 minutes

Emergency Activities: Individual, Acting

Specialization

Character Changes Imagine that in the course of a play you portray a character that goes through three physical stages in her or his life. Portray these three stages in the form of pantomime, improvisation, or both. Try to emphasize how the character's movements would change. If you choose verbal improvisation in addition to pantomime, you can also use your voice to show physical change. Use one of the character types suggested here or invent your own.

- an artist
- a child
- a laborer
- a dancer
- an athlete
- a politician

Approximate assignment length: 25 minutes

Emergency Activities: Small Group, Acting

Exploration

Pantomime Setting and Action Without using props, dialogue, or scenery, pantomime a scene so that the audience knows where the scene is set and what the actors are doing in that setting. Use one of the settings below or create your own. Decide what your group will do in this setting. Then plan out your pantomime so group members will know their roles and what to do. Practice your movements and activities so that the scene is as real as you can make it. Avoid stereotyped or overly exaggerated gestures. Have others in the class try to figure out your setting and action.

- city park
- public beach
- school gymnasium
- fancy restaurant
- cruise ship
- grocery store
- ski lodge
- waterfall
- laundromat

Approximate assignment length: 30 minutes

Emergency Activities: Small Group, Acting

Preparation

Improvise a Scene Working in pairs, improvise a scene in which you include some or all of the lines listed below. First experiment with the many ways you can express each of the lines using your voice, body movement, and gestures to convey different meanings or feelings and different characters. Decide on one way of expressing your lines that is consistent with a particular character. Then perform the improvisation with your partner.

- What's the matter with you?
- How could you do this to me?
- If only you could know how I feel.
- Tell me that you love me.
- Please don't do that again.
- You're beginning to get on my nerves.
- I don't want to hear anymore.
- Someday, things will be different between you and me.

Approximate assignment length: 40 minutes

Emergency Activities: Small Group, Acting

Performance

Recreating History As a small group, recreate an important moment or event in history. See the list below for some ideas. Each member of the group should make his or her character individual in thoughts, actions, and feelings. Think about your character's background, status quo, motivation, and subtext. Rehearse several times to establish the basic outline of your performance. Present your piece to the other groups. During the rehearsals and performance, establish your character quickly, react spontaneously, base your movements and spoken lines on other characters in the scene, and always stay in character.

- a family hearing a TV broadcast about Martin Luther King's assassination
- a group of colonists in Philadelphia after hearing that the Declaration of Independence had been signed
- a group of people listening to news of the attack on Pearl Harbor
- people of San Francisco moments after the 1906 earthquake
- Mission Control at NASA the moment humankind sets foot on the moon

Approximate assignment length: 45 minutes

Emergency Activities: Small Group, Acting

Specialization

Reader's Theatre Plus As a small group, select something to read aloud in a dramatic reading, similar to Reader's Theatre, but with the addition of pantomimed action. The selection should not be literary—that is, it shouldn't be a cutting from a play or other recognized piece. Look for an article or column from a newspaper or magazine, perhaps a dramatic news story, a humorous column, or a letter to the editor. You might even find an excerpt from a social studies text, such as a journal entry. As a group, analyze the selection for mood, theme, intent, imagery, and the tonal qualities you can use to read the piece. Divide your group into those who will read the selection and those who will pantomime the action. Rehearse and then perform the piece for the class.

Approximate assignment length: 35 minutes

Emergency Activities: Individual, Mixed

Exploration

Exploring Points of View Think of a favorite story or one you have read recently. Imagine it adapted and performed as a play. Write a commentary on the challenges of such a production from an actor's point of view, a director's or producer's point of view, or a tech person's point of view. As an actor, you should include ideas about the characters and the challenges actors might face in portraying these characters. As a director, you should state your ideas about the performance space requirements and potential production concepts for the play. As a producer, you should consider the play's market potential in your community and the projected costs for production. As a tech person, address the specific technical requirements of the play; you might focus on one technical area or on a particular scene as an example of the technical challenges.

Approximate assignment length: 40 minutes

Emergency Activities: Individual, Mixed

Preparation

Famous Figure Choose a famous figure from history or the present day. Write a quick character sketch of that person, including a physical description, information on his or her personality, and a famous feat or event in this person's life. Imagine a one-person show about this famous figure that presents that feat or event. How might an actor use his or her body and voice to portray such a person in this situation? What style would be suitable and what blocking would work well? What sets, props, lighting, sound, costumes, and makeup might be necessary for the production? Would a play about this person be a success in your town or might it have more success elsewhere? How might such a show be promoted? Take notes on your answers to these questions and present your ideas to the class for feedback.

Approximate assignment length: 40 minutes

Emergency Activities: Individual, Mixed

Performance

In Three Places at Once Choose one of the situations below and improvise your reactions to the situation, first as an actor, next as the stage manager, and finally, as a tech person (you may address the situation from any technical area).

- A dog walks onstage in the middle of the balcony scene in an outdoor performance of Shakespeare's *Romeo and Juliet*.
- During dress rehearsal, an actor in a major role trips over a flat leaning against a wall in the wings and is seriously injured.
- People in the audience start to sing along with the actors during one of the songs in a musical.

Approximate assignment length: 10 minutes

Emergency Activities: Individual, Mixed

Specialization

Planning a Multimedia Presentation Turn a scene from a play you know quite well into a multimedia presentation. Use a play that you enjoy or, if you don't have a script available, use a scene from one of the historical profiles in your textbook. Using the questions below, draw up a plan for your multimedia presentation. Use these questions as starting points to stimulate your thinking; you may not need to answer every question. Assume your classmates and teacher are your audience.

- How will a multimedia presentation affect the characters in the play? Might a character become a tape recording or a videotaped entity? If so, which characters would be best suited for this and why?
- How will the blocking and pacing of the play be affected by the multimedia components?
- How will scenery change? Can I eliminate flats and replace them with a projection screen?
- How will lighting and sound be affected if I have access to computers, VCRs, and so on?
- Will I have to change costuming to make the scene seem more contemporary?

Approximate assignment length: 45 minutes

Emergency Activities: Small Group, Mixed

Performance

Radio Spots Work with a partner to plan two 60-second radio commercials, or spots, to publicize a play your school is producing or one you would like your school to produce. Assume that one radio spot will be read live over the school's public address system and the other will be a prerecorded broadcast on a local radio station. Write the script for each spot, considering the audience for each. Make your radio spot as interesting as possible, and make sure you include all the relevant information: the names of the play, playwright, and director, and the location, times, and ticket prices for the performances. Include sound effects as part of each script. Write a list of things to do to get the spots ready for broadcast, which should include rehearsals and technical and administrative tasks. Then rehearse the broadcasts, taking turns reading and directing. When you are ready, each of you can read one of your spots to the class while the other describes or simulates the sound effects you have planned.

Approximate assignment length: 50 minutes

Emergency Activities: Small Group, Mixed

Specialization

Screenplay Adaptation Working with a partner, choose a one-page selection from a scene in a play that you like or from a scene in one of the historical profiles in your textbook. Analyze the selection (in the context of the entire scene) to see what changes might need to be made to the original script to adapt it for film or TV. Then rewrite the script with the necessary changes in mind, using the format for a screenplay described in the Writing & Theatre section. Prepare a shooting script of the selection you chose, identifying the types of shots you envision. You may make a rough storyboard of the script first. Read your screenplay or shooting script to the class if time allows.

Approximate assignment length: 50 minutes

Emergency Activities: Small Group, Mixed

Exploration

Storytelling Festival Work together in a small group to prepare an outline for the telling of a story at a storytelling festival. Many festivals have times allotted for children and adults. Choose a story appropriate for one of those audiences. Assign the story narrator, the director, and the stage crew. Discuss the responsibilities of each for rehearsals and performance. Then outline the story presentation, giving suggestions and directions that address the following questions for the various parts of the story: Where will the narrator be positioned? What body movements and vocal qualities will the narrator use for each character in each part of the story? What technical effects will be required? Present your ideas to other groups in the class and incorporate any useful feedback into your outline.

Approximate assignment length: 45 minutes

Emergency Activities: Small Group, Mixed

Preparation

Cold Reading Critiques Two small groups work together on this assignment. Each group chooses one of the scenes from the historical profiles in your textbook that gives all members in the group a role, plus one remaining person to handle technical responsibilities. Actors in each group will have only ten minutes to silently read the scene and make role assignments. During this time, the tech person scans the scene and gather improvised items for props, costumes, and sound effects that are necessary: two stacked chairs might serve as a tree; a coat might be draped as a robe; an actor's voice might simulate the birdcalls of the woods. Then members of each group take turns presenting the cold reading while the other group critiques the scene and takes notes. After both readings, the groups then meet and discuss the notes together.

Approximate assignment length: 35 minutes

Play Poster Model

Name of theatre company or school

Illustration

Name of play and playwright
Name of Director

Dates, times, and location of performances

Ticket prices

The use of visual elements on a theatre poster is optional and their placement relative to the type is part of the design concept. In creating your design concept, you might choose to incorporate a photograph of your production. You might create an illustration symbolizing the play (for example, a crown, a scull, and some withered flowers for a production of Shakespeare's *Hamlet*). You might adapt an image depicting a historical performance of the play (for example, a Greek actor wearing a theatrical mask for a production of *Antigone* by Sophocles).