

Perris Union High School District

Course of Study

A. COURSE INFORMATION

Course Title: <div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">Theater 1</div> <input type="radio"/> New <input checked="" type="radio"/> Revised	Subject Area: <input type="checkbox"/> Social Science <input type="checkbox"/> English <input type="checkbox"/> Mathematics <input type="checkbox"/> Laboratory Science <input type="checkbox"/> World Languages <input checked="" type="checkbox"/> Visual or Performing Arts <input type="checkbox"/> College Prep Elective <input type="checkbox"/> Other	Grade Level <input type="checkbox"/> MS <input type="checkbox"/> HS <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input checked="" type="checkbox"/> 9 <input checked="" type="checkbox"/> 10 <input checked="" type="checkbox"/> 11 <input checked="" type="checkbox"/> 12
Transcript Title/Abbreviation: <div style="border: 1px solid black; height: 20px; width: 100%;"></div> (To be assigned by Educational Services)	Is this classified as a Career Technical Education course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Transcript Course Code/Number: <div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">106601</div> (To be assigned by Educational Services)		
Required for Graduation: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Credential Required to teach this course: <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;">Single Subject: English</div> <p style="text-align: center;"><i>To be completed by Human Resources only.</i></p> <div style="display: flex; justify-content: space-between; align-items: center;"> <div style="border: 1px solid black; padding: 2px; width: 60%;"> </div> <div style="border: 1px solid black; padding: 2px; width: 30%;"> 8/17/2020 </div> </div> <div style="display: flex; justify-content: space-between; margin-top: 5px;"> Signature Date </div>	
Meets UC/CSU Requirements? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Was this course <i>previously approved by UC</i> for PUHSD? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (Will be verified by Ed Services)	Meets "Honors" Requirements? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Meets "AP" Requirements? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Unit Value/Length of Course: <input type="checkbox"/> 0.5 (half year or semester equivalent) <input checked="" type="checkbox"/> 1.0 (one year equivalent) <input type="checkbox"/> 2.0 (two year equivalent) <input type="checkbox"/> Other:	
Submitted by: Joseph Mascio Site: Pinacate Middle School Date: 04/25/17		
Approvals	Name/Signature	Date
Dir. of Curriculum & Instruction		8/17/2020
Asst. Sup. Educational Services		8/18/2020
PUHSD Board		

Prerequisite(s) (REQUIRED):
None
Corequisite(s) (REQUIRED):
None
Brief Course Description (REQUIRED):
This class is designed for students with little or no theatre experience to develop an appreciation for all aspects of theatre. Classwork focuses on the exploration of theatre literature, performance, historical and cultural connections, and technical requirements. Improvisation and beginning scene work are used to introduce students to acting and character development. Theatre I provides opportunities for students to develop skills in critical listening and thinking, as well as stage presence, ensemble work, and aesthetic awareness. Theatre I is students will demonstrate fundamental group- and self- assessment skills, problem-solving skills that will help students be successful after high school graduation.

B. COURSE CONTENT

Course Purpose (REQUIRED): <i>What is the purpose of this course? Please provide a brief description of the goals and expected outcomes. Note: More specificity than a simple recitation of the State Standards is needed.</i>
The purpose of Theater I is to introduce the student to the many aspects of theatre arts: history, play reading, acting styles, improvisation, pantomime, monologue and dialogue, character analysis, stagecraft, and critical audience appreciation. The course meets the University of California “F” and California State University “Visual and Performing Arts” requirements.
Course Outline (REQUIRED): <i>Detailed description of topics covered. All historical knowledge is expected to be empirically based, give examples. Show examples of how the text is incorporated into the topics covered.</i>
Semester I Unit #1: Improvisation Improvisation emphasizes spontaneity, creativity, and imagination. It helps actors gain confidence and learn timing, a key aspect of executing lines and actions. A beginning actor can improvise successfully by learning some basic rules and techniques. Through a motivated sequence, an actor mirrors people’s natural responses to internal or external stimuli. Improvisation may be performed by a group or by an individual actor. Individual improvisation gives the actor room for greater personal imagination and more time to create deep characterization.

Unit #2: Pantomime and Mime

Pantomime acting is made up solely of nonverbal communication, including gestures, facial expressions, movement, and body language, and is critical to an actor's training. The techniques of pantomime are based on what humans do physically in response to emotional stimulation, other people, and the objects around them.

Student Learning Outcomes Students will demonstrate through their performance the art of acting without words by creating their own Pantomime.

Unit #3: Voice and Diction

Students will improve their confidence by practising relaxation, good posture, and proper breathing. Students will improve their expressiveness by applying proper diction and vocal variety.

Student Learning Outcomes

Students will learn that clear, correct speech and an expressive voice are essential tools for an actor.

Unit #4: Acting

Students will learn a variety of techniques and concepts that will help them develop their acting skills. This will include acting theories and methodologies as advocated by Stanislavski, Strasberg, Meisner among others. Students will focus on concepts like character, relationships, objectives and tactics that will allow them to achieve a believable performance.

Student Learning Outcomes

Students will learn that there are two major approaches to acting, emotional or subjective acting and technical acting. Students will also learn that characterization is the substance of acting and requires the actor to grasp the fundamental personality of a part.

Unit #5: Playwriting

The principles of playwriting identified by Aristotle: spectacle, or the visible part of a play; sound, or the audible part of a play; diction, or the language used in a play; character, or the person or people in a play; reasoning, or the way speech is used to present all aspects of a play, including the production of emotions; and plot, or the action and events of a play. Students will learn how to format a script and draw from their own experiences to create an original play.

Student Learning Outcomes

Students will learn that the Greek philosopher Aristotle (384–322 B.C.) identified the basic principles of playwriting in his work *Poetics*. Students will write three original plays based on their knowledge of Aristotle's principles.

Semester II

Unit #7: History of Drama

Students will be exposed to an overview of theater history from Greeks to Modern Day.

Student Learning Outcomes

Students will learn that the history of drama mirrors human history, dating back to the pantomimes of primitive hunters and the rhythmic chants of ancient storytellers. As civilizations developed, drama took different forms.

Unit #8: Producing the Play

Students will learn that the success of any play heavily depends upon a group of people who are never seen onstage, namely the production staff, which is composed of the artistic staff and the behind-the-scenes staff. The artistic staff includes the producer, who solicits or provides the financial backing and picks the director; the director, who does the casting, analyzes the play, develops a personal vision, and creates a prompt book; and the assistant director, who acts as the director's liaison with the cast and crew. The behind-the-scenes staff is made up of the stage manager, who is in charge of all cues and effects; the properties chief and his or her assistants, who are in charge of props; the business manager, who is in charge of the budget; the publicity manager, who handles promotion; and the house manager, who ensures the audience's comfort.

A finished production requires a great deal of planning and rehearsing. During the planning period, the director starts a prompt book, which includes the entire play script and any plans. During the development period, the director also holds a series of auditions. Actors bring headshots and résumés to auditions, where they showcase their talents. After the play is cast, a series of rehearsals is held at the director's discretion — blocking rehearsals, working rehearsals, technical rehearsals, and polishing rehearsals, culminating in the final dress rehearsal before the first performance.

Unit #10: Stage Settings

The set needs to bring the stage to life—creating time and setting and developing the mood, detail, and atmosphere of a play. Stage sets are as varied as plays and depend greatly on the stage type in use and the scenic designer's vision. Every stage set needs to be workable for the actors, viewable by the audience, solid, easily assembled, and able to be quickly struck, or removed. Selectivity, simplicity, and consistency are keys to creating effective stage designs.

Traditional sets include the box set, consisting of two or three walls built of flats and often covered by a ceiling; the unit set, made up of several scenic units that can be moved about the stage, turned, and interchanged to create several settings; the permanent set, which remains the same throughout a play; and profile sets, sometimes called cut-down or minimum sets. A thrust stage is a low platform stage that projects into the audience. The most effective set for this type of stage is the multiple-plane set, or the floating-screen set; this technique employs single flats or narrow drops that are placed or hung at various depths parallel to the front of the stage to provide concealed entrances for actors and suggest a locale.

Different colors create different emotional effects on an audience; therefore, the color scheme—including the shades, hues, and intensities used—should represent the theme and mood of the piece. While constructing the set, one needs to keep in mind shifting scenery, the types of fabric used, how the set will be lit, and any other problems that might arise along with their potential solutions. Review Chapter 10 for specific techniques and processes.

Everyone involved with the production should understand all safety issues surrounding the set and should act accordingly. For example, know the location and operation of all fire extinguishers and fire alarms and always wear safety goggles when operating power equipment and floating flats.

Unit #11: Lighting and Sound

In order to use lighting effectively, a good lighting technician considers the basic principles of lighting: intensity, color, and distribution.

Intensity is the brightness or dimness of color or light: most lighting changes should happen gradually by dimming up or down or with a crossfade. The effect of light on color is difficult to predict accurately because of the relationship between light, pigments, and dyes. Costumes and makeup should be considered when preparing lighting because different color lights will affect the costume and makeup colors on stage differently. Distribute the most light to the most important acting area so that the actor playing in that area stands out. Lighting can also be used to create special effects in a production.

The ideal lighting equipment for the school stage is flexible, efficient, and economical. Equipment flexibility is determined by mobility, control, and multiple services.

Unit #12: Costuming

An actor's costume should display the personality, social status, and idiosyncrasies of his or her character. In addition, the costume should reflect the character's relationship to other characters and to the play itself. Color coding— matching characters by color or pattern—can provide subtle means of identifying members of the same family, the same group, or pairs of lovers.

In the planning stages, the costume designer, or costumer, should meet with the director, scenic director, and technical director to discuss costumes that fit the time period, style, lighting, budget, and theme of the play. When designing the costumes for a production, the costumer must consider the following: the kind of action that will take place, the comfort of the actors, the ease with which a costume can be put on and taken off, the durability of the design and fabric, the historical period of the play, the total design of the production, and the director's conceptualization of the play.

Unit #13: Makeup

Straight makeup requires six steps: applying the foundation or making the face into a blank mask; applying shadows and highlights—chiaroscuro—to bring out, change, or correct features; applying rouge and lipstick; applying eye and eyebrow makeup; powdering; and applying any finishing touches.

Of all the makeup problems encountered by high school actors, the most difficult to handle effectively is aging. Remember that the key to all makeup is bone structure. There are two basic methods for applying wrinkles. The first assumes you have already applied the highlights and shadows. You then mark the wrinkles in the foundation by raising the brows, squinting the eyes, smiling, and pulling the chin in. The second method requires you to draw the wrinkles before applying the foundation.

Hair is an integral part of both makeup and costume. Wigs, hairpieces, and falls should be fitted properly. For example, a bald wig must fit perfectly, and the blenders, or the edges of the wig where it meets the forehead and neck, must be cleverly concealed by makeup.

Prosthetics and nose putty are two materials, among many, that actors use to alter facial features. Prosthetics are best made on a facial mask, or a plaster casting of the entire face including the closed eyes. You can then shape the desired prosthetic piece in clay on the facial mask. Then pour liquid latex into the clay mold and allow it to set. The latex piece is removed from the mold and is then ready to be attached to the face.

Student Learning Outcomes

Students will learn that makeup is a useful tool for the actor. The bigger the auditorium or the more dramatic the production lighting, the more makeup is required. However, remember that too little is often better than too much.

Television was a breakthrough because it made entertainment cheaper, more accessible, and more convenient; it brought information, tragedy, and comedy directly into the audience's living room. At first, most television was shown live. However, with the development of the one-hour drama format, over time, leaps have been made in the tone and quality of many television programs.

In all three mediums (television, film, and theater), the dramatic structure is similar: each requires exposition, conflict, and resolution. Criticism of these media can be broken up into two categories: reviews, which either recommend a piece or not; and analysis, which is a study of the theme or characterization of a piece. Success is sometimes measured by reviews, yet the success of a film is generally measured by its ticket sales. The success of a stage play may be evaluated using an outside firm to question the viewing audience. The success of a television series is measured by its ratings, or the number of people who watch the show.

Student Learning Outcomes

Students will learn that early films are very similar to theatrical works performed in front of a camera; then, in 1915, D. W. Griffith

used a variety of shots, light and shade composition, and film editing in creating *The Birth of a Nation*. From that point on, film could be distinguished from the stage in several ways. In film, real scenery could be used, and actors played their roles in a less exaggerated, more real sense. Using dissolves and crosscut shots, film revolutionized the writer and director's ability to communicate time and space.

In this chapter students learn how many different kinds of media can come together to create stimulating and visually stunning theater and film.

Unit #15: Theater and Other Art Forms

Music can be fully expressed only through performance because it is an auditory means of communication. Melody, which includes tempo, rhythm, volume, key, and harmony, controls the mood of a musical piece; and lyrics help the listeners interpret the music. Music has existed as long as humans have existed; however, the ancient Greeks were the first to write down their music. Music has undergone many changes since then, and each era has had its own set of musical standards.

Dance, too, is an ancient art form and has seen many mutations over time. Unlike music, dance is primarily a kinesthetic and visual medium. However, dance performances are usually accompanied by music, making a dance performance both a visual and auditory experience. Ballets, like *Swan Lake*, have plots with characters and action that the dancers must present to the audience. Out of classical ballet came many forms of modern dance. Modern-dance choreographers generally portray universal emotions, but in the twentieth century, they also added social commentary to their compositions.

Fine art is a visual art form that expresses theme and mood through color, line, texture, shape, and form. Arts are also influenced by the various artistic movements throughout history. For example, in the mid-nineteenth century, artists became interested in accurately representing everyday life, or realism.

Student Learning Outcomes

Students will discuss that there are many art forms, including dance, music, and fine art, are combined in theatrical productions to support and enhance theme, mood, character, action, and setting and thereby enrich the experience of theater.

Writing Assignments (REQUIRED):

Give examples of the writing assignments and the use of critical analysis within the writing assignments.

Journals , Theatre refections liz Lerman's critical response theory script writing

INSTRUCTIONAL MATERIALS (REQUIRED)

Textbook #1	
Title:	Edition:
Author:	ISBN-10: ISBN-13:
Publisher:	Publication Date:
Usage: <ul style="list-style-type: none"> ■ Primary Text + Read in entirety or near 	

Textbooks #2	
Title:	Edition:
Author:	ISBN-10: ISBN-13:
Publisher:	Publication Date:
Usage: <ul style="list-style-type: none"> + Primary Text ■ Read in entirety or near 	

Supplemental Instructional Materials <i>Please include online, and open source resources if any.</i>	
Theatre folk	
Estimated costs for classroom materials and supplies (REQUIRED). <i>Please describe in detail.</i> If more space is needed than what is provided, please attach backup as applicable.	
Cost for class set of textbooks: Textbook adoption:	Description of Additional Costs:
Additional costs:	
Total cost per class set of instructional materials:	

Key Assignments (REQUIRED):
<p>Please provide a detailed description of the Key Assignments including tests, and quizzes, which should incorporate not only short answers but essay questions also. How do assignments incorporate topics? Include all major assessments that students will be required to complete.</p> <p>Mime to Music Performance Assignment</p> <p>Your task is to develop a <u>mimed story</u> to a piece of music. The scene that you create must demonstrate your use of movement to communicate meaning (therefore you will not be allowed much in the way of props). In doing so, the following should be present in the mime:</p> <ul style="list-style-type: none"> ● The mime will be <u>performed to music</u> – selection of an appropriate piece of music for your story is essential (instrumental pieces tend to work best). Don't just select anything. The music <u>must</u> complement your character, actions and story and vice-versa. The purpose is not to act out the story of a song's lyrics – but rather to create a story that is enhanced and punctuated by the musical selection. Your mime does not have to last for the entire selection – but it should be <u>approximately 2 minutes</u> in length. ● There must be a well-developed story presented – your mime needs to have a strong beginning, middle and end! You need to consider the <u>five elements</u> of the basic scene structure: setting (environment), character (relationship), problem (conflict), raising the stakes and resolution. ● The <u>title</u> of the scene must be clearly communicated at the start of your performance. <ul style="list-style-type: none"> ● Poetry Assignment ● For the last number of days, we have been studying how people communicate and have been engaging in a number of voice-work exercises. Here is a chance for you to demonstrate your communication skills before an audience. Your task is to share a poem with the class in a <u>creative</u> way.

- The piece that you select is entirely your decision, but it should be a poem that holds some significance for you. You do not have to have the poem memorized (especially if it is a fairly lengthy piece), but you should be very (very) familiar with it.
- How you present this poem to the class is completely up to you – *BE CREATIVE!* You will be evaluated on the following criteria: voice, body language, style (present the poem in a style that you feel best suits it) and overall presentation. As well, your participation as an audience member when others are presenting will be considered.

Short Play Performance

The Short Play Performance is an opportunity to bring together all the skills that you have worked on this semester including character development, voice projection and articulation, focus and preparedness on stage. As well, you will be working with a group of other actors (this may just be one other actor) and a director to create a cohesive performance.

There are six plays to choose from. You will choose one, and will work with 2, 3 or 4 other people (the number of people depends on how many actors in the play plus a director). The plays are:

Comdia Del arte performance

Japanese theatre performance.

Monologue performance

Duet Scenes

Structural Overview:

The course primarily follows a Project Based Learning structure. Key assignments will be students’ completion of various projects for the production, including but not limited to: memorization of lines and blocking, set design and construction, audio design and editing, costume design and construction, production budgeting, and successfully running the production of the play. Supplemental assignments, such as quizzes on stage terms, will be given as needed.

Instructional Methods and/or Strategies (REQUIRED):

Please list specific instructional methods that will be used.

- Project Based Learning
- Lecture
- Student Leadership Roles
- Collaboration in Production Crews
- Authentic Problem Solving and Critical Thinking
- Creative designing
- Online Project Management/Reporting

- Real time implementation of theater terminology
- Authentic Assessment/Audiences
- Journal Writing
- Viewing Multimedia presentations/Youtube/TED videos

Assessment Methods and/or Tools (REQUIRED):

Please list different methods of assessments that will be used.

- Writings: Resume and Cover Letter, Biweekly Work Reports, Production Reflection
- Project Completion
- Leadership Reports
- Performance/Presentation (Final)

COURSE PACING GUIDE AND OBJECTIVES (REQUIRED)

Day	Objective	Standards	Act/Chapter
1 Week	Introduction to Theater Production <ul style="list-style-type: none"> ● Go over syllabus ● Review Production Contract <ul style="list-style-type: none"> ○ Parent's Signature 	5.1 Use theatrical skills to present content or concepts in other subject areas. 1.2 Identify and analyze recurring themes and patterns (e.g., loyalty, bravery, revenge, redemption) in a script to make production choices in design and direction.	
Unit 1	Improv	Prof.TH:Cr3 Refine and complete artistic work. Prof.TH:Cr3.b - Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work. Adv.TH:Cr2 Organize and develop artistic ideas and work.	<i>Stage and School Unit One</i>

		<p>Adv.TH:Cr2.b - Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.</p> <p>Acc.TH:Cr2 Organize and develop artistic ideas and work.</p> <p>Acc.TH:Cr2.b - Cooperate as a creative team to make interpretive choices for a drama/theatre work.</p>	
Unit 2	Pantomime	<p>8.TH:Re8 Interpret intent and meaning in artistic work.</p> <p>8.TH.Re8.a - Recognize and share artistic choices when participating in or observing a drama/theatre work.</p> <p>7.TH:Pr5 Develop and refine artistic techniques and work for presentation.</p> <p>7.TH:Pr5.a - Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.</p> <p>7.TH:Pr6 Convey meaning through the presentation of artistic work.</p> <p>67TH:Pr6 - Create through improvisation a drama/theatre work that will be shared with an audience.</p>	

Unit 3	Voice	<p>Prof.TH:Cr3 Refine and complete artistic work.</p> <p>Prof.TH:Cr3.b - Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.</p> <p>7.TH:Pr5 Develop and refine artistic techniques and work for presentation.</p> <p>7.TH:Pr5.a - Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.</p>	
Unit 4	Acting	<p>1.2 Identify and analyze recurring themes and patterns (e.g., loyalty, bravery, revenge, redemption) in a script to make production choices in design and direction.</p> <p>3.0 Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.</p>	
Unit 5	Unit #5: Playwriting	<p>Acc.TH:Cr1 Generate and conceptualize artistic ideas and work.</p> <p>Acc.TH:Cr1.b - Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.</p>	

		<p>8.TH:Cr1 Generate and conceptualize artistic ideas and work</p> <p>8.TH:Cr1.b - Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.</p> <p>7.TH:Pr4 Select, analyze, and interpret artistic work for presentation.</p> <p>7.TH:Pr4.b - Use various character objectives in a drama/theatre work.</p>	
<u>Second Semester</u>			
Unit #15:	Theater and Other Art Forms	<p>Prof.TH:Cr3 Refine and complete artistic work.</p> <p>Prof.TH:Cr3.a - Rehearse and revise a devised or scripted drama/theatre work using theatrical conventions.</p> <p>Prof.TH:Cr3.b - Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.</p> <p>Prof.TH:Cr3.c - Refine design choices using technical theatre elements to support the story and emotional impact of a devised or scripted drama/theatre work.</p> <p>8.TH:Cr3 Refine and complete artistic work.</p>	

		<p>8.TH:Cr3.b - Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/ theatre work.</p> <p>7.TH:Cr3 Refine and complete artistic work.</p> <p>7.TH:Cr3.b - Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.</p> <p>7.TH:Cr3.c - Consider multiple planned technical theatre elements and designs during the rehearsal process for a devised or scripted drama/theatre work.</p> <p>6.TH:Cr3 Refine and complete artistic work.</p> <p>6.TH:Cr3.a - Receive and incorporate feedback to refine a devised or scripted drama/theatre work.</p> <p>6.TH:Cr3.b - Identify effective physical and vocal traits of characters in a drama/theatre work.</p> <p>8.TH:Cr1 Generate and conceptualize artistic ideas and work</p> <p>8.TH:Cr1.a - Imagine and explore multiple perspectives and solutions to staging problems in a drama/ theatre work.</p> <p>8.TH:Cr1.c - Imagine and explore solutions to design challenges of a performance space in a drama/theatre work.</p>	
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C. HONORS COURSES ONLY

Indicate how much this honors course is different from the standard course.

D. BACKGROUND INFORMATION

Context for course (optional)

History of Course Development (optional)