

SAMPLER



Basic

Drama

Projects

9th Edition



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NEW 2015 edition

Basic Drama Projects, 9th Edition

The pages in this sampler are taken from the *Basic Drama Projects* Annotated Teacher's Edition to illustrate the features of the Student Edition as well as the extensive teaching support that makes *Basic Drama Projects* a winner for teachers and students alike.

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Sampler Table of Contents

Introduction—Welcome to Drama Class!	v
Student Edition Table of Contents	vi–xv
The Student Edition moves logically from the basics of theatre to a comprehensive collection of monologues and scenes for practice and application of fundamental theatre skills.	
Unit Opener Sampler—Unit One: Begin with the Basics	2–3
Each “Unit Opener” gives a preview of the chapter concepts and projects and a dazzling image that captures students’ interest.	
Chapter Sampler—Chapter 1: The Theatre and You	4–13
Students start each chapter with objectives and an explanation of the hands-on project they will complete. The features in Chapter 1 are typical of most chapters in the book.	
<ul style="list-style-type: none">• <i>Project: Create and perform a one- to three-minute presentation based on three powerful personal memories.</i>• <i>On Your Feet Activity</i>• <i>Visual Cue</i>• <i>The Language of Theatre</i>• <i>From the Field</i>• <i>Career Focus</i>• <i>Additional Projects</i>• <i>Theatre Journal</i>• <i>Substitute Teacher Activities</i>	
ADDITIONAL CHAPTER FEATURES	
Theatre Then and Now	264–265
Cultural Heritage	332–333
Master of the Craft	406–407
Historical Timeline	426–427
Scenes	490-491
An extensive collection of scenes representing a wide variety of genres and styles offers choice and flexibility in interpreting and experimenting with scripted productions.	
Technical Theatre—Unit Five	228–229
Provides an overview of all the technical elements that go into the making of a successful production including a new chapter dedicated to Set Construction and updated by Dana Taylor, an award-winning technical theatre educator and the Technical Editor for <i>Dramatics</i> and <i>Teaching Theatre</i> magazines.	
Student Handbook Sampler—Unit Nine	556
A Student Handbook at the end of the text extends and adds detail to the skills and concepts in the chapters.	

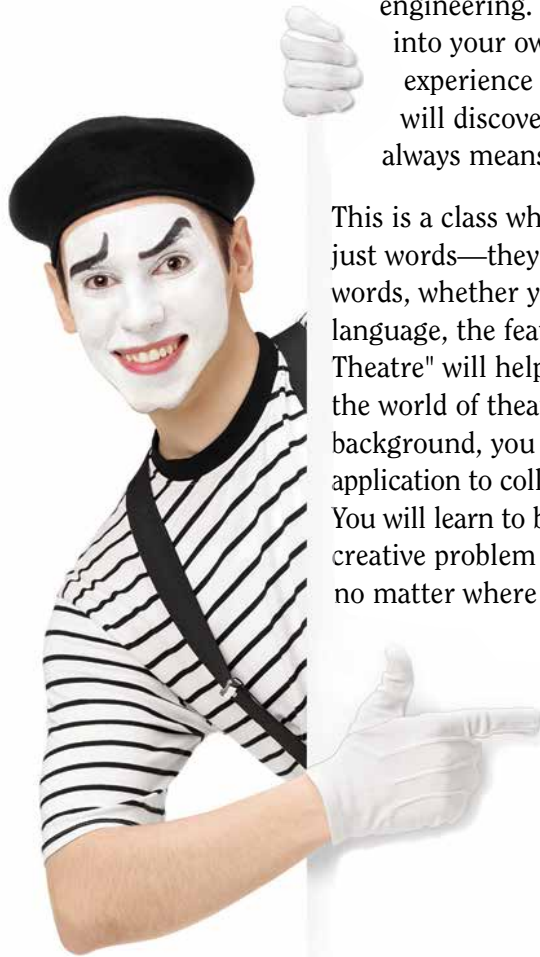
Welcome to Drama Class!

We think you're going to enjoy your stay!

Basic Drama Projects offers you just what the name suggests: engaging, challenging, creative, and fun projects that provide an introduction to theatre basics. Here are hands-on, action-packed assignments—from improv and character development to writing and directing to creating props and planning and building sets. *Basic Drama Projects* also provides a collection of monologues and scenes for performance as well as a handbook for all aspects of theatrical production.

Success in this class will not necessarily lead to a starring role on Broadway or a career in costume design or sound engineering. Instead, it is a place where you can tap into your own creativity, gain self-confidence, and experience working collaboratively with others. You will discover that working in the theatre almost always means being part of a team.

This is a class where teamwork and dependability aren't just words—they are tools of the trade. And speaking of words, whether your first language is English or another language, the feature in this book called "The Language of Theatre" will help you develop a working vocabulary for the world of theatre. As you gain a broader theatre background, you will also develop other skills that have application to college and careers in and beyond the theatre. You will learn to become a critical listener and viewer and a creative problem solver—qualities that will serve you well no matter where your future takes you.



Contents

Introduction:	Welcome to Drama Class!	v
Unit One	Begin with the Basics	2
	Chapter 1 The Theatre and You	4
	<i>Project:</i> Create and Perform a Presentation of Memories	
	<i>Career Focus:</i> Overview.	10
	Chapter 2 Warm Up	14
	<i>Project:</i> Create and Perform a Warm-up Routine	
	<i>Spotlight on:</i> Stage Fright	20
	Chapter 3 Observation	22
	<i>Project:</i> Give a Detailed Description of an Object	
	<i>Spotlight on:</i> Peer Evaluation.	26
	<i>Theatre Then and Now:</i> Stanislavski's System/The Actors Studio. . .	28
	Chapter 4 Pantomime	30
	<i>Project:</i> Plan and Present a Pantomime of an Activity	
<i>Master of the Craft:</i> Marcel Marceau	39	
<i>Cultural Heritage:</i>		
Japanese Kabuki Theatre/Asian American Theatre	40	
Chapter 5 Improvisation	42	
<i>Project:</i> Improvise a Scene with a Partner		
<i>Career Focus:</i> The Improv Group.	44	
<i>Spotlight on:</i> Experimentation	46	
<i>Theatre Then and Now:</i>		
Improvisation in the 1500s/Improvisation Today.	48	
Unit One Review	50	



Unit Two



Elements of Acting	52
Chapter 6 Movement	54
<i>Project:</i> Plan and Present Stage Movement for a Scene	
<i>Spotlight on:</i> The Rules of Stage Movement	59
<i>Theatre Then and Now:</i> Ritual Dance Movement/Modern Movement .	62
Chapter 7 Stage Directions	64
<i>Project:</i> Plot and Execute Three Stage Crosses	
<i>Spotlight on:</i> Taking Your Bows	70
<i>Theatre Then and Now:</i> The Actor Onstage—Ancient Arenas/ Today's Intimate Spaces	72
Chapter 8 Voice Production and Articulation ...	74
<i>Project:</i> Perform a Vocal Exercise	
<i>Career Focus:</i> Voice-over Actor	81
<i>Master of the Craft:</i> John Leguizamo: Man of Many Voices	83
<i>Theatre Then and Now:</i> Storytellers Across Time—The Griot/The Moth	84
Chapter 9 Ensemble Work	86
<i>Project:</i> Perform an Improvised Scene as an Ensemble Member	
<i>Career Focus:</i> Stage Actor	90
<i>Spotlight on:</i> Roles, Responsibilities, and Production Etiquette ..	91
<i>Cultural Heritage:</i> English and European Ensembles/ Diverse U.S. Ensembles	94
Unit Two Review	96

Unit Three

Creating a Character	98
Chapter 10 Character Analysis	100
<i>Project:</i> Create Characters and Improvise a Scene with a Partner	
<i>Theatre Then and Now:</i> Ibsen and Miller—Appointment with Humanity	110
Chapter 11 Character Development	112
<i>Project:</i> Use Characterizations in a Group Scene	
<i>Spotlight on:</i> Cues, Cue Pickup, and Memorization	118
<i>Theatre Then and Now:</i> Elizabethan Drama to Epic Theatre	122

Contents

Chapter 12 Dramatic Roles 124

Project: Write and Perform a Dramatic Scene with a Partner

Spotlight on: The Worst Romeo Ever. 131

Master of the Craft: Kenneth Branagh. 133

Theatre Then and Now: A Role for All Eras—Hamlet,
Prince of Denmark. 134

Chapter 13 Comic Roles 136

Project: Write and Perform a Comic Monologue

Master of the Craft: Lily Tomlin. 143

Cultural Heritage: Comic Playwrights—Comedy and France's
Classical Age/Yiddish Theatre and Its Heirs 144

Unit Three Review 146

Unit Four

The Play: From Vision to Reality 148

Chapter 14 The Playwright. 150

Project: Write and Present a Scenario for a Play

Spotlight on: Collaboration. 159

Master of the Craft: August Wilson—Master Playwright 161

Cultural Heritage: Early Playwrights: West and East/Contemporary
U.S. Playwrights from Diverse Cultures. 162

Chapter 15 The Director and Producer. 164

Project: Analyze a Play and Give a Presentation

Spotlight on: The Dramaturg 169

Career Focus: Stage Director 174

Master of the Craft: Peter Brook 177

Theatre Then and Now: The Evolution of the “Director”—
Pioneering Directors/Hal Prince: Broadway Innovator 178

Chapter 16 The Cast 180

Project: Create and Discuss a Rehearsal Schedule

Spotlight on: The Audition 183

Career Focus: Casting Director 189

Theatre Then and Now: A Leading Lady of His Time—Edward
Kynaston/A Leading Lady of Our Time: Cherry Jones. 180





Chapter 17 Blocking 196
Project: Block a Scene Involving More than One Actor
Spotlight on: Stage Combat 207
Master of the Craft: Anne Bogart 209
Theatre Then and Now: The Ancient Greek Chorus/A Chorus Line . . 210

Chapter 18 Review a Play..... 212
Project: Give a Talk Show Presentation About a Theatre Production
Spotlight on: Audience Participation 215
Career Focus: Theatre Critic 219
Theatre Then and Now: The Roman Audience in 200 A.D./
An Off-Broadway Audience Today 224

Unit Four Review..... 226

**Unit
Five**

Technical Theatre 228

Chapter 19 Set Design 230
Project: Create and Present a Set Design
Master of the Craft: G. W. “Skip” Mercier 243
Theatre Then and Now: Staging Through the Ages—
Early Mechanics/Current Technology 244

Chapter 20 Set Construction..... 246
Project: Create an Instructional Guide on Set Construction
Spotlight on: The Impact of Live Theatre 262
Theatre Then and Now: Virtual Sets—From Magic Lanterns
to Projected Digital Sets 264

Chapter 21 Lighting 266
Project: Create and Present a Lighting Plan
Spotlight on: Color Temperature 273
Career Focus: Lighting Designer 280
Theatre Then and Now: Let There Be Light—
From Candles to Computers 284



Contents



Chapter 22 Sound	286
<i>Project:</i> Create a Sound Effects Cue Sheet and Recording with a Partner	
<i>Career Focus:</i> Sound Technician	294
<i>Theatre Then and Now:</i> Sound Effects Through Time—	
Early Thunder to the Sounds of Today	296
Chapter 23 Costumes	298
<i>Project:</i> Prepare and Present Costume Designs for a Character	
<i>Career Focus:</i> Costume Designer	309
<i>Master of the Craft:</i> Julie Taymor	311
<i>Theatre Then and Now:</i> The Art of Costuming—	
The Middle Ages/Today	312
Chapter 24 Makeup	314
<i>Project:</i> Apply Character Makeup and Discuss the Process	
<i>Spotlight on:</i> The Makeup Morgue	323
<i>Career Focus:</i> Makeup Artist	330
<i>Cultural Heritage:</i> The Actor's Face—Ancient Asia/	
The Many Faces of Diverse America	332
Chapter 25 Props	334
<i>Project:</i> Create and Describe a Prop Plot for a Play	
<i>Career Focus:</i> Properties Master	341
<i>Theatre Then and Now:</i> Symbolic Props Across Time/	
Japanese Noh/20th Century	344
Unit Five Review	346
Unit Theatre and Its Counterparts	348
Chapter 26 Musical Theatre	350
<i>Project:</i> Create and Present a Proposal for a New Musical	
<i>Career Focus:</i> Choreographer	356
<i>Master of the Craft:</i> Andrew Lloyd Webber	363
<i>Cultural Heritage:</i> The Common Language of Music—	
Peking Opera/Diversity in American Musical Theatre	364

Unit Six

Chapter 27 Other Theatre Forms	366
<i>Project: Take Part in a Poetry Slam</i>	
<i>Career Focus: Stage Manager</i>	370
<i>Master of the Craft: Marc Smith—The “Slampapi”</i>	375
<i>Theatre Then and Now: Puppetry for All Time—</i> <i>Bunraku/Bread & Puppet Theatre</i>	376
Chapter 28 Film	378
<i>Project: Write and Present a Film Review with a Group</i>	
<i>Spotlight on: Changing Elements and Communication in Film</i> ..	389
<i>Master of the Craft: Spike Lee</i>	391
<i>Theatre Then and Now: Poem to Play to Film</i>	392
Chapter 29 Television	394
<i>Project: Write and Discuss an Outline for a Television Episode</i>	
<i>Career Focus: Cameraperson</i>	402
<i>Spotlight on: Reality TV</i>	405
<i>Master of the Craft: David Simon</i>	407
<i>Theatre Then and Now: Theatre and Television—The Odd Couple</i> ...	408
Chapter 30 Electronic Media	410
<i>Project: Create and Present a Futuristic Scene Using Technology</i>	
<i>Spotlight on: Digital Convergence</i>	418
<i>Cultural Heritage: The Digital Divide</i>	420
Unit Six Review	422



Contents

Unit Seven	Exploring Drama and Theatre History ...	424
	PART ONE The Dawn of Theatre	426
	Early Peoples, Egyptian and Hebrew Theatre	428
	Greek Theatre	430
	Roman Theatre	435
	Chinese Theatre	437
	Japanese Theatre	439
	Hindu Theatre	441
	Suggested Projects	443
	PART TWO The Middle Ages to 1800	444
	Medieval Theatre	446
	Renaissance Theatre	448
	Elizabethan Theatre	451
	Restoration and 18th-Century Theatre	457
	Suggested Projects	459
	PART THREE 1800 to the Present	460
	Multicultural Heritage of the United States	462
	Continental Theatre in the 19th Century	464
	American Theatre in the 19th Century	466
	Theatre in the 20th Century and Beyond	467
	Suggested Projects	473



Unit Eight

The Studio: Monologues and Scenes for Study and Performance 474

How to Use These Monologues..... 477

Monologues for a Woman..... 478

Romeo and Juliet by William Shakespeare 478

Saint Joan by George Bernard Shaw 478

“Trudy” from *The Search for Signs of Intelligent Life in the
Universe* by Jane Wagner 479

Clear Glass Marbles by Jane Martin..... 481

Real Women Have Curves by Josefina López..... 483

Monologues for a Man 484

Hamlet by William Shakespeare..... 484

Cyrano de Bergerac by Edmond Rostand 484

Death of a Salesman by Arthur Miller 485

The Drummer by Athol Fugard 486

The Janitor by August Wilson 487

For More Practice 489



Contents

Scenes for One Man and One Woman	490
How to Use These Scenes	491
<i>The Imaginary Invalid</i> by Molière	493
<i>A Doll's House</i> by Henrik Ibsen, translated by Michael Meyer	495
<i>Blood Wedding</i> by Federico Garcia Lorca	497
<i>Driving Miss Daisy</i> by Alfred Uhry	500
<i>FOB</i> by David Henry Hwang	503
Scenes for Two Men	506
<i>The Importance of Being Earnest</i> by Oscar Wilde	506
<i>You Can't Take It with You</i> by Moss Hart and George S. Kaufman	508
“Dead Parrot” from <i>The Complete Monty Python's Flying Circus</i> by Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin.....	509
<i>The Giver</i> by Eric Coble	512
Scenes for Two Women	513
<i>Othello</i> by William Shakespeare	513
<i>The Glass Menagerie</i> by Tennessee Williams	516
<i>The Effect of Gamma Rays on Man-in-the-Moon Marigolds</i> by Paul Zindel	518
<i>Jar the Floor</i> by Cheryl L. West	521



Scenes for Mixed Groups	522
<i>Macbeth</i> by William Shakespeare	522
<i>Blithe Spirit</i> by Noël Coward	524
<i>A Raisin in the Sun</i> by Lorraine Hansberry	528
<i>The Actor's Nightmare</i> by Christopher Durang	531
<i>A Waitress in Yellowstone</i> by David Mamet	535
<i>A Star Ain't Nothin' But a Hole in Heaven</i> by Judi Ann Mason ...	539
"Baucis and Philemon" from <i>Metamorphoses</i> by Mary Zimmerman.	542
<i>Promenade</i> by Maria Irene Fornes	544
<i>Icarus</i> by Edwin Sánchez	548
<i>Does My Head Look Big in This?</i> by Jeff Gottesfeld and Elizabeth Wong	551
For More Practice	554

Unit Nine

Student Handbook for Performance and Production	556
PART ONE Acting	558
PART TWO Directing and Producing	580
PART THREE Costumes	587
PART FOUR Lighting	591
PART FIVE Makeup	596
PART SIX Props	598
PART SEVEN Sets	600
PART EIGHT Sound	608
PART NINE The Business of Theatre	611
Glossary	614
Acknowledgments	624
Index	628

Unit One

Begin with the Basics

Unit One offers students experiential learning about the basics of performance, including warm-ups, the use of observation and experience, the elements of pantomime, and the principles of improvisation. Projects in this unit will help students learn to trust themselves and each other as performers and will introduce students to the kinds of work that underpin effective performances.

Project Preview

Chapter 1 The Theatre and You

Re-creating powerful memories

Chapter 2 Warm Up

Creating a warm-up routine

Chapter 3 Observation

Giving a detailed description

Chapter 4 Pantomime

Preparing a pantomime

Chapter 5 Improvisation

Performing an improvisation

Note: The Theatre Information Pack (or TIPack)

In putting together this program, the editors learned that every teacher has his or her own idea as to what material should be included in the early chapters of the student book.

Teachers' varied requests demonstrated the organic nature of theatre and presented an interesting challenge.

In response to teachers' concerns, a set of fourteen blackline masters has been compiled that provide basic information for theatre students. This introductory material, which is found in the Teacher's Resource Binder, can be duplicated and taught as a preview chapter at the beginning of the year, or given to students as a reference tool.

In addition, each of the pages in the Theatre Information Pack is referenced in the appropriate chapter as a TIPack page.

Unit One

Begin with the Basics

CHAPTER 1	The Theatre and You	4
	Explore the art and relevance of theatre and tap into your creativity.	
CHAPTER 2	Warm Up	14
	Learn how to relax, warm up, and get yourself in the right frame of mind—and body—as you prepare for performing.	
CHAPTER 3	Observation	22
	Learn how to use all your senses to take in the world around you and to recall your experiences while performing.	
CHAPTER 4	Pantomime	30
	Understand the major elements of traditional pantomime performance, and create a simple pantomime.	
CHAPTER 5	Improvisation	42
	Learn about improvisation and how to work with other actors, and then work with a partner to create an improvisation.	
	UNIT ONE REVIEW	50

Quotable

Use the quote below as a journal writing prompt, discussion starter, or for your own enjoyment.

On the stage you're exploring the limits of yourself. How loud and how strong and how big and how wide is the human entity? How much are we like giants and kings?

Ruby Dee, Acto



3

Discussion Questions

The following questions are intended to tap into students' prior knowledge and attitudes about the subject matter of the unit.

- What do people get out of a theatre experience?
- How would you describe your unique creativity?
- What do you do to relax? How does your body feel when it is relaxed?
- Have you ever participated in an organized sport of any kind? What did you or your teammates do to prepare for a game?
- What do you think of when you hear the term *warm-up*? How do you think this phrase can be applied to theatre?
- Who is your favorite athlete or dancer? What qualities does that person display in performance?
- Some people experience the world primarily through their eyes. Others are more attuned to smells or sounds. What sense do you feel predominates in your experience of the world?
- What is the most vivid sense memory you can call up at will?
- Was there a time when someone's body language tipped you off to what they were thinking? Explain.
- What do you think your physical presence communicates about you?
- What have you experienced as the advantages and disadvantages of working with partners?

ACTivity Gather the students to pose for a group picture. First, ask them to pose for a formal shot. Then have them pose for an informal shot. You also may want to challenge the students to pose as a group of characters from a particular play.

Theatre Journal

Suggest that students choose one of the characters in the photograph on this page and write a short biography of this character. Then have them compare their biography to those of their classmates.

Visual Cue

The image above shows a scene from the New York production of *Rent*. Based on the opera *La Boheme*, *Rent* was written by composer Jonathan Larson, who died at 35 of an aneurysm the night before the musical made its off-Broadway debut. *Rent* won both the Tony Award and the Pulitzer Prize in 1996. The following prompts can be used to exercise **critical viewing skills**.

- Describe the people in the picture. How do they seem to be interacting?
- Study the picture, then close your eyes and try to describe three of the people in it.

ACTivity Have the students describe the positioning of the actors on stage. Then have them work in groups of five to come up with and demonstrate a unique and appealing placement of actors singing together.

Chapter 1

The Theatre and You

This chapter asks students to explore the idea of creativity and identify creative processes in theatre and in their own lives.

Objectives

- 1 to recognize creativity in self and others
- 2 to recognize theatre as a creative art form
- 3 to recognize theatre's social value and influence on society
- 4 to use memory in a creative context

Project Specs

This chapter requires students to create performances using their own personal memories. In the case of highly sensitive students, this may feel a bit invasive. Stress that the choice of what to include is strictly their own and that they should share only personal information they are comfortable with others knowing.

ELL Support

The concepts may be complex to communicate to some English Language Learners. Make time to give these students a bit more in-depth instruction, and use The Language of Theatre feature with them for additional support.

On Your Feet

Knock, Knock. Before you begin the activity, ask students what live sounds they might use to create an interesting rhythm pattern. Responses might include finger snapping, knocking, stomping, toe tapping, drumming, and more. Then, as you move through the activity, ask students to use all these sounds and add different monosyllabic sounds or words to enhance the percussive elements.

Chapter

1 The Theatre and You

Think about a time when you had a moment of pure inspiration—when a new idea or solution suddenly occurred to you out of nowhere. These moments can seem almost magical, yet creativity is a natural part of every person's life. Creativity is also a cornerstone of personal expression in the arts, including theatre.

Project Specs

Project Description For this project, you will create and perform a one- to three-minute presentation based on three powerful personal memories.

Purpose to recognize links among creativity, individuality, and performance

Materials a list of three memories that serve as the basis of your presentation; the Theatre and You Activity Sheet your teacher provides

On Your Feet



Your teacher will start a simple vocal rhythm accompanied by clapping, knocking, or stomping. Next, the whole group picks up the rhythm and keeps it going. Then the teacher points to someone to take a turn creating a brand new beat, which the whole group then picks up. When the beat becomes firmly established, the second person points to someone else, and so on. Be ready to change the beat when your turn comes.

Collaborate with your classmates to work as an **ensemble** by listening, concentrating fully, and moving smoothly from one rhythm to the next.

Theatre Terms

collaborate
creativity
empathy
ensemble
ephemeral
immediacy
performing arts
set
technical elements



Theatre Terms

collaborate to work jointly with another person or group to produce or create something

creativity ability to discover or invent something

empathy ability to relate to feelings that are experienced by someone else

ensemble a group that performs together to achieve an overall effect

ephemeral lasting only a short time

immediacy directness

performing arts artistic processes that are performed in front of an audience

set stage environment

technical elements effects in a performance that are not created by the onstage performers, including lighting, recorded sound, costuming, etc.

PREVIEW

The Theatre as an Art Form

The art of theatre has been around since the dawn of human history. At first, theatre was ritual based and had more to do with religion than entertainment. Theatre as we think of it in Western culture began with the Greeks about 2,500 years ago when civic festivals made a transition from publicly performed religious rites to the form we now identify as plays. Since then the art of theatre has bounced in and out of public favor—sometimes revered as high-culture and other times declared illegal and shunned by “proper” society. Even today, some people question the value of theatre. Defenders of the art, however, know that it inspires individuals to heights of greatness in all aspects of theatre and allows people to understand themselves, others who are different from them, and society in a uniquely empathic way.

The Performing Arts

Theatre is one of the performing arts, along with music and dance. What separates these from other art forms is that they are **ephemeral**, meaning that what the artist creates in front of an audience does not exist beyond the performance. Unlike visual arts such as drawing, painting, and sculpture—or literary arts such as poetry or prose—the performing arts leave no physical trace. Once a performance is over, it lives on only in the hearts and minds of those who performed and those who observed.

Analyzing the Arts Within an Art

While watching a play, audiences are usually focused on the actors and storyline. Whether they realize it or not, however, they are at the same time responding to the work of offstage

artists who created the production’s **technical elements**. For example, the stage environment, or **set**—whether it depicts a living room, a cornfield, or the surface of the moon—is the result of hours of work by the set designer. The lighting designer’s contribution doesn’t simply make the stage visible; it also provides subtle information about the play’s time period, place, mood, and tone. Each technical element—set, lights, costumes, props, special effects, sound, painted backdrops, make-up, masks, and more—is an art unto itself, carefully crafted to blend and be interdependent with the other production elements and enrich the audience’s understanding of the play.

Elements in Art Forms

Each art form relies on its own elements to communicate. You can compare and contrast them below. In many theatrical productions, all the arts play a role in communicating meaning.

- **Visual arts:** Color, shape, line, texture, form, light, shadow, medium (paint, chalk, photography, sculpture, for example), perspective, subject matter
- **Music:** Pitch, rhythm, melody, harmony, dissonance, instrumentation or vocal arrangement, lyrics, dynamics, structure, imitation, tempo
- **Dance:** Movement, parts of the body, gestures, choreography, music, rhythm, story, direction, pace, physicality
- **Film:** Color, camera angle, editing, different kinds of shots (long, close-up, establishing), story, acting, music, structure, perspective

PREVIEW

The Theatre as an Art Form

Tell students that an audience enters the theatre as a group of individuals. But by the end of the show they have all taken part in a communal experience.

They have provided the actors with their attention and their emotional responses. They, this group of individual audience members, have bonded with each other and with the performers and formed a small one-night-only family.

Elicit class discussion on students’ feelings about the responsibility they have as audience members.

The Performing Arts

Ask students to discuss the differences between what they feel and see in a theatre setting as opposed to film and television. They should compare and contrast what each has to offer in terms of immediacy, intimacy, action, spectacle, storytelling, and so on. You might want to create a chart on the board and list their observations.

Resource Binder

- Student Contract, TIPack, p. A
- Letter to Parents or Caregivers, TIPack, p. B
- Dealing with Stage Fright, TIPack, p. C
- The Theatre and You Activity Sheet, p. 4
- Theatre Elements Worksheet, p. 5
- Critique Sheet: Three Powerful Memories, p. 6
- The Theatre and You Test, p. 7

To Have on Hand

- Copies of scenes from Tennessee Williams’s *The Glass Menagerie* and Athol Fugard’s *Master Harold . . . and the Boys*.
- Video or DVD versions of one or both plays.

Theatre as Mirror

Read aloud Tom's opening monologue from *The Glass Menagerie*. Ask the class to discuss the information Tom doles out to the audience here, as he reveals both the particular onstage world and the historical backdrop of the play. For example,

- How does he describe the larger world? What has been going on in American society at the time of Tom's memory?
- What details does he reveal about himself, his family, and his deeply held beliefs about the world?
- What technical elements does he mention?

To guide students toward the chapter project, ask them to think about what the opening words of their own memory play might consist of. What might they want to tell an audience right at the outset?

Theatre as Mirror

Although theatre shares some traits with the other performing arts, it is unique in one important way. It is the only art form where the means of communication and the subject are one and the same. In other words, theatre is about human beings—their feelings and actions—presented by human beings in the presence of other human beings. As such, theatre is the live performance medium that most closely mirrors our day-to-day lives. The **immediacy** and intimacy of the live theatre experience allow audiences to imagine the world through new eyes and to develop kinship with and empathy for other people and places.

Here's an example. Imagine you're sitting in a darkened auditorium. As the lights come up onstage, an actor enters and begins to give a bit of the background of the play you're watching. In the play, the time is the late 1930s, and

Americans are still suffering the after-shocks of the Great Depression. The actor, playing a character named Tom, goes on to talk about two of the other characters in this play—his mother, Amanda, and his sister Laura. He lets you know that this story will be told from his own point of view, that it is in fact a “memory play.” Eventually he steps into an area you realize is a room from his past, where you soon meet the other people he has described. So begins one of the best-loved plays in American theatre history, Tennessee Williams' *The Glass Menagerie*. By the time the actor begins to interact with the other characters, you and the rest of the audience are fully engaged. Sitting together in the dark, you have all been taken back in time, transported to another place, another family—directly into someone else's personal and cultural memory, in fact—a very different world from your own, yet recognizable and relatable.

Tom Wingfield (Hans Fleischmann) and Amanda Wingfield (Maggie Cain) in *The Glass Menagerie* at Mary-Arrchie Theatre Co. (Chicago, 2013) Projection Design by Anna Henson.



6 Unit One Begin with the Basics

Totally Quotable ...

“I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.”

—playwright Oscar Wilde



Broadway production of
Master Harold . . . and the Boys

The Social Value of Theatre

Theatre can help you understand aspects of your own life by taking you inside other cultures as well. South African playwright Athol Fugard's play *Master Harold . . . and the Boys*, for example, portrays an encounter between two black waiters and an entitled white teenager to reveal some ugly truths about South Africa during the time of institutionalized racism known as apartheid. Fugard's play was banned in his homeland when apartheid was still the law, so the play was first produced at Yale Repertory in New Haven, Connecticut, in 1982. Soon after that, the play moved to Broadway, where it ran for 344 performances. A battle cry against apartheid, Fugard's play became a global sensation. While *Master Harold . . .* was certainly not the reason apartheid was abolished in 1990, the play's blunt discussion of the loss of dignity and humanity of apartheid did help to open eyes and minds all over the world.

Theatre's Influence and Role

As the example of *Master Harold . . . and the Boys* demonstrates, theatre has a role in influencing our values. A theatrical production draws audience members into the drama and by so doing engages both the emotions and the intellect. Audiences watching the musical *Les Misérables*, for example, sympathize with the characters facing injustice and in so doing heighten their awareness of injustice more generally. Live theatre also influences personal values as it displays for all the world to see the glories and shames of humans and all the gray areas in between.

Live theatre also plays a role in everyday cultural life. Popular plays spawn reactions from other art forms and are also referred to in parodies that appear in such shows as *Saturday Night Live* or *The Simpsons*.

The Social Value of Theatre

Explain to students that *apartheid* is an Afrikaans word meaning “the state of being apart” or “aparthood.” In South Africa, apartheid, which is depicted to dramatic effect in *Master Harold . . . and the Boys*, lasted from 1948 until 1994. The laws separating whites and blacks reached into every aspect of society. Whites made up the ruling class, while blacks were considered and treated as the lowest rung of the social ladder.



Ask students to think about the title of Fugard's play as they study the photo on this page. The following prompts can be used to exercise critical viewing skills.

- How would you describe the attitude of the two waiters?
- How does the photo reflect both the play's title and the idea of apartheid?
- What physical details—facial expressions, posture, placement, and gesture—add to this impression?

Theatre's Influence and Role

Remind students that part of the theatre's influence stems from the fact that it gives audiences a compressed view of life. After all, we go to the theatre to see ourselves reflected, but we don't go to see smaller versions of human behavior. We go to see people doing big things and taking chances we ourselves perhaps would not. As Alfred Hitchcock once put it, “Drama is life with the dull bits cut out.”

Totally Quotable ...

“The theatre was created to tell people the truth about life and the social situation.”

—actor and teacher Stella Adler

“The theatre on its own can't and doesn't change society, but plays can define a moment. The Marriage of Figaro did seem to predict a revolution, but I doubt it sent anybody into the streets.”

—director Nicholas Hytner

You as a Creative Being

Remind students that while some of them might not consider themselves creative, every person has natural creative ability. For example, though they might not be playwrights, each person in the room creates an entire day's worth of dialogue every day as a normal part of living and interacting with others. Creating flip videos, posting on social media, and working on new projects for school, home, work, or hobby—each of these things requires some degree of creativity.

A Few Traits of Creative People

Elicit student discussion of their own experiences in the context of these traits. Then ask volunteers to interpret the following quotes from well-known creative people.

- “Every child is an artist; the problem is staying an artist when you grow up.” —Pablo Picasso, artist
- “Imagination is the beginning of creation. You imagine what you desire, you will what you imagine, and at last, you create what you will.” —George Bernard Shaw, playwright
- “Creativity is just connecting things. When you ask creative people how they did something, they feel a little guilty because they didn't really do anything—they just saw something. It seemed obvious to them after a while.” —Steve Jobs, entrepreneur and inventor

You as a Creative Being

Renowned 20th-century Russian theatre director Konstantin Stanislavski once wrote, “Love the art in yourself,

not yourself in art.” His words encourage actors to pursue their creative goals not for the praise they might receive but out of love and respect for their art. In another sense, though, loving “the art in yourself” might be taken to mean accessing your own **creativity** in the name of personal expression.

A Few Traits of Creative People

- Deep curiosity
- Ability to concentrate and problem solve
- Ability to think outside the box
- Drive to succeed
- Willingness to take risks including possible failure

So what is creativity? Simply put, it is the ability to discover or invent something original. A moment of creativity might result in something as significant as a revolutionary scientific theory or as ordinary as a delicious new

sandwich variety.

Creativity in personal expression can reveal itself in all kinds of ways, depending on a person's talents, temperament, background, and outside interests. One person may have the natural disposition and interpersonal and verbal skills to connect easily to the role of an actor. Another may have no interest or aptitude whatsoever for being onstage, but may instead have the skills needed for set design or maskmaking. To analyze, explore, and evaluate your own creativity, consider your special strengths. Do you tend to excel in the visual dimension with drawings and graphics? Or are you more comfortable with language, showing your strength in writing, speaking, and listening? Are you very logical, depending on reason and



8 Unit One Begin with the Basics

Historical Note: Masks in Ancient Greece

Refer students to the photo at the bottom of this page. Tell them that masks have been part of theatrical tradition since the earliest days of Greek theatre. At that time, theatrical performances featured from one to three actors, and each actor used a variety of masks to switch back and forth among multiple characters. Theatre was

performed in enormous outdoor spaces called *amphitheatres*, which were similar to today's sports stadiums. This meant that the features of each mask had to be greatly exaggerated so as to be seen by even distant audience members. Ask students to discuss the various uses of masks in contemporary theatre and culture.

calculation to solve problems? Sometimes people overlook the talents they actually have because they are overly focused on the things they don't do well, or they fear they might fail. But successful professionals from all walks of life will tell you that taking any truly creative step means risking failure. The trick is to keep trying and not let failure derail your efforts. That perseverance requires self-discipline—the ability to overcome personal weaknesses to do what is required. It also requires artistic discipline—the commitment to studying your art and expressing your creativity in increasingly developed ways.

The Personal Value of Theatre

Studying and participating in theatre and theatre-related courses can help you develop your creativity, but it can also improve your academic skills. You may find that the theatre connects to and enhances your understanding of social studies, history, current events, psychology, and many other subjects.

Theatre, like literature, can also help you gain insights into yourself and be sensitive to other people. When you watch a play, you identify with the characters, vicariously experiencing what they experience and in that way stretching your powers of empathy. In



a similar way, when you act in a play, you delve inside the characters and learn what makes them tick—again building on your ability to empathize. Such deep understanding can influence your own behavior if you find yourself in situations similar to those portrayed in drama.

The Language of THEATRE

Work with a partner to express ideas and feelings as you prepare the chapter project.

- Use single words or short phrases to express ideas and feelings about a strong memory. Add gestures and facial expressions to help express the *immediacy* of the memory.
- Use complete sentences to express ideas and feelings about your chosen memories. Say how the memories spark your *creativity*.
- Practice a presentation of one of your chosen memories with your partner. Express your feelings in a way that creates *empathy*.
- After choosing your three memories, have an extended discussion about the ideas and feelings you want to express. Use the discussion as a way to *collaborate* on your presentations.

Chapter 1 The Theatre and You 9

From the Field: The Heart of Art

I've noticed that there is always a group of kids who, while not stellar students in other areas, shine when it comes to acting, directing, painting, and just plain creating. Students need theatre, and the arts in particular, to have this place to shine, to know that they can make positive contributions, and to understand how art impacts not only the brain, but the soul.

Steve Jones, Teacher, Hartford, Connecticut

Visual Cue

As a quick creativity exercise, have students to look at the photo for a few moments. What is the girl in the photo doing? Why? What does the flower in her mouth represent? Based on her expression, is she tearing her hair out or simply pushing it back from her face? What does her expression signify? Ask students to create a caption for the photo. There are no right or wrong answers here. Student interpretations can be silly, serious, or somewhere in between. Ask for volunteers to read their captions aloud.

The Personal Value of Theatre

Challenge students to think about characters in plays they have seen or read that have made them feel empathy. Remind them that empathy, the ability to share a specific emotional state with another person, is different from sympathy, which is simple concern for the well-being of another person without a shared emotional state. For example, when you feel sympathy for someone in pain, you might feel sorry for him or her and wish the pain would go away; if you feel empathy for that person, you imagine yourself in similar circumstances feeling the same thing he or she does.

The Language of THEATRE

Let students know that listening carefully is one key to positive in-class partner interactions. During the preparation period for this chapter project, remind them that if they fail to understand something a partner says, they should politely ask to have the statement repeated or clarified.

Career Focus

Go through the items in the Career Focus feature with students. Encourage them to think at this point about what area of theatre (acting, writing, directing, criticism, design, stage crew) is most interesting to them. What skills and talents do they already possess that might help them excel in this area? For example, a student with skill at drawing, painting, or construction might gravitate to the technical or design side of theatre. If a student has leadership skills and strong interpersonal and interpretive skills, directing might turn out to be a good path. Make it clear that interests are just as important as natural talents and skills. Just because a person has never been in a play before doesn't mean that person lacks the means to become an actor.

Career Focus

Throughout this book, you'll read about higher education opportunities and careers that theatre skills can enhance. Here are just a few examples:

- Reading and discussing plays can help you build your powers of concentration, analysis, and critical thinking, which could serve you well in a career such as law, business, or politics.
- Performing in plays can improve your confidence, memory, and communication skills, all of which are needed in any career that requires public speaking, management, and teamwork.
- Understanding and working on the technical side of theatre such as stage scenery, costumes, lighting, or sound techniques can strengthen visual and theoretical skills that are key to careers including architecture, engineering, and design.
- Directing or coaching others builds empathy as well as leadership, collaboration, and team-building skills that are central to careers in business and management.

As you read about possible career opportunities, you may want to use a checklist like the one below to analyze and evaluate them.

For careers/avocations within the theatre

- Analyze and evaluate the training needed. Find out what specific training is needed. How might you go about getting that training? Have you had any such training already?

- Analyze and evaluate the skills needed. Look carefully at the skills you already have and those you will need. What will it take to attain those skills? What professionals might be able to give you more information about how to attain these skills?
- Analyze and evaluate the self-discipline needed. Do you have the self-discipline you need? What specific actions can you take to build your self-discipline?
- Analyze and evaluate the artistic discipline needed. Are you a person with strong artistic discipline? If not, how can you improve your discipline?
- Make judgments about a career after analyzing the training, skills, self-discipline, and artistic discipline it requires. Looking at everything you love to do, is theatre at the top of the list? Is a career in theatre what you want to be doing in ten years? twenty?

For careers/avocations beyond the theatre

- What skills and experiences gained in theatre can help you succeed in such careers as law, medicine, business, politics, and diplomacy?

For higher education beyond studies in theatre

- What skills and experiences gained in theatre can help you succeed in college or in another post-high school learning environment?

As you rack up accomplishments in this theatre class and any productions you take part in, hold onto artifacts of your work, such as photos, blueprints, and scripts. Use them to compile a résumé and portfolio that demonstrate your work.

Notes

PREPARE

Mine Your Memories

This project gives you a chance to explore your creativity as it relates to personal expression. You will use words, gestures, and facial expressions to create a presentation of three memories that have meaning or importance to you. First, take several minutes to write down some memories. Be creative and don't censor yourself. Work as quickly as you can, and try not to spend too much time on any single memory; at this point, you should only need a few words or phrases to solidify each one in your mind. Remember: these don't have to be the most important memories of your life. They are simply moments you remember clearly that have some special meaning.

When the time is up, select three memories from the list you created. Try to recall vivid details about each. Use your five senses to capture specific details in your mind. Think about how you will present them to the class. You can separate the three memories from one another in any way you like; the idea is to keep each one very specific and distinctive from the others. You may find it helpful to sketch out the order and other details about how you plan to present your work. Finally, come up with a title for your presentation.

PRESENT

Re-Create the Times of Your Life

When your turn comes, calmly enter the playing area. You can take your notes with you if you like. Give yourself a moment to breathe and center yourself. Stand up straight with your feet planted slightly apart. Try not to hold onto too much muscular tension, but bear in mind that a little bit of nervous energy can actually serve to strengthen your presentation. Introduce the title of your presentation, pause a moment, and begin. Try to enjoy sharing the memories. They are personal expressions of moments from your life, and that makes them important.

When you have finished, take a brief pause and then quietly leave the playing area. Remember that your presentation is not complete until you have returned to your seat.



PREPARE

Mine Your Memories

Encourage students to begin writing their lists of memories right away. Reassure them that the three memories they end up choosing from the list need be neither the greatest hits nor a trio of deepest, darkest moments. Often the simplest memories work best—playing baseball with friends, making a video for a class, or just hanging around the house on a hot summer day.

Tell them to think of this assignment as painting three small memory snapshots with words. Warn them that self-censorship is the single greatest obstacle to success with this project.

PRESENT

Re-Create the Times of Your Life

Remind students that their goal is to re-create their three memories with the class in a format of their own choosing. Some students may have performance anxiety and consequently need to read directly from their notes; others may go more fully into the performance aspects of the project, adding choreographed movements or sound effects to their descriptions. Any way students choose to depict their three memories is valid.

Using Sensory Images

A technique that some actors use to conjure emotional moments is sense memory, which allows them to recall and draw on the physical sensations surrounding a past emotional state or event, rather than the emotion itself.

Though students are not likely to select highly charged emotional memories for this project, tell them that using sensory images (those that use sight, hearing, smell, taste, and touch) will help them create more vivid moments.

CRITIQUE

Evaluate a Classmate's Presentation

Hand out the Critique Sheet for this project or have students use their own paper.

Discuss with students the rubrics that they will use to make their evaluations. Let them know that you will be assessing them using the same rubric and that you will also be paying attention to how well they assess each other's work.

As this is the first assignment, pay special attention to any students having difficulty presenting themselves in front of the class. Speak privately to these students about techniques they might use to make themselves more comfortable in this area.

CRITIQUE

Evaluate a Classmate's Presentation

As you watch your classmates' presentations, take notes on how effectively they illustrate their selected memories. How effectively were they able to take you inside those moments? Choose one presentation to evaluate. Consider both the successful and the not-so-successful aspects of the performance. Your evaluation should be based on a scale of 1 to 5, in which 1 means "needs much improvement" and 5 means "outstanding." As you craft your evaluation, ask yourself questions like the following.

- Did the presentation hold your interest and/or make you think of your own life?

- Were the three memories specific and distinct from one another? Were the transitions between the three memories clear?
- Was the presentation focused and well paced?
- Did the presenter speak clearly?
- Did the movements add interest and/or clarity to the presentation?
- Was the presentation the correct length?

Write a paragraph defending your scoring.



12 Unit One Begin with the Basics

Remind the class that critiquing a fellow student's presentation depends on both honesty and empathy. It can be difficult to negotiate this balance, but fairness is key. As author Edgar Allan Poe once put it, "In criticism I will be bold, and as sternly, absolutely just with friend and foe. From this purpose nothing shall deter me."

Additional Projects

- 1 In small groups, define, identify, analyze, and evaluate your individual creativity. Also provide feedback to your group members about strengths you see in them. Discuss ways in which each person could express and explore his or her creativity in theatre class and in a theatrical production. For example, students who excel in visual arts could bring their creativity to the design of sets and props.
- 2 Imagine a room in your home as a possible setting for a play. Think about elements of this room that reflect the particular time, place, culture, and relationships of the people in your household. Analyze aspects of the room such as architecture, furniture style, lighting, and decorations including art, photographs, or knickknacks. Write a brief summary with a conclusion that portrays theatre as a reflection of particular times, places, and cultures.
- 3 Work with a partner to create a PowerPoint presentation recognizing, analyzing, and defending the value and power of theatre as an art form. In your presentation, analyze the elements of the art of theatre. Look for examples of how theatre may have influenced values and behavior in everyday life.
- 4 Using computer graphics or art supplies, create a poster or chart analyzing and evaluating how theatre training in specific disciplines such as acting, directing, or technical theatre might prepare a person to work and interact effectively in different careers or fields of study.
- 5 Read the scene between Nora and her husband in *A Doll's House* by Henrik Ibsen found in Unit Eight. Analyze this scene in terms of what it reveals about the time period and culture in which the characters live.
- 6 Analyze and research the impact and influence of live theatre on contemporary society. Synthesize your findings in an essay about whether or not theatre has the ability to bring about social change. Give clear reasons for your view.
- 7 **Theatre Journal** Think of three works of art that you know well in different mediums. For example, you might know Vincent Van Gogh's painting *Starry Night*, the movie *The Hobbit: The Desolation of Smaug*, and *The Nutcracker* ballet. In your journal, compare and contrast the elements each work uses to communicate. Refer to the chart on page 5 for ideas.



Chapter 1 The Theatre and You 13

The Theatre and You Test

The test for this chapter is available in blackline master form in the Resource Binder, page 7.

For More Information

Books

Cameron, Julie, *The Artist's Way*, Tarcher, 2002.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*, Anchor Books, 1995.

Other Media

21st Century Skills: Promoting Creativity and Innovation in the Classroom, DVD, Association for Supervision and Curriculum Development, 2009.

Apps

Evernote
Idea Sketch
lino
Paper by FiftyThree
Popplet
SyncSpace

Theatre Journal

If appropriate, encourage students to keep their journals digitally. Free online journal tools are widely available, as are a variety of apps for various mobile devices. Students can also check their word-processing programs to find out if journal templates are included.

Substitute Teacher Activities

The suggestions below are intended for the substitute teacher when you are out of the classroom for a day or two.

- Assign the Theatre Elements Worksheet on page 5 of the Resource Binder.
- Assign students one or more of the Additional Projects on this page.
- Have students work in pairs. Ask them to use four to six memories (two to three from each of them) to create a collaborative memory collage.

Theatre Then and Now

Virtual Sets

More on Etienne Gaspard

Robertson Phantasmagoria showman Robertson was an innovator. He was able to improve the magic lantern's artificial light source by using a tubular wick, which created a much more powerful projection. He attached wheels to the lantern and called this new technology a Phantascope. The wheels allowed him to move the projector forward or backward at whatever speed he liked. This created an effect in many ways similar to a contemporary zoom lens on a camera. The stronger projections and the new ability to move at a higher speed paved the way for Robertson to bring his act to larger and larger venues.

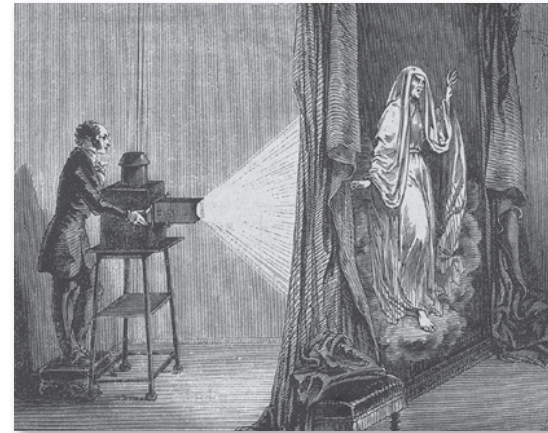
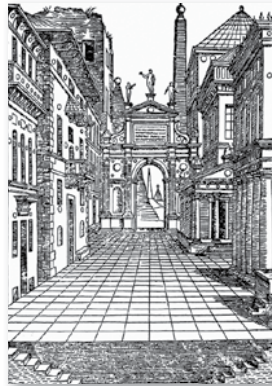
Theatre Then and Now

Virtual Sets

From Magic Lanterns

You know from the historical development of stage technology (see pages 244–245) that set construction progressed from the very simple if nonexistent, as in Ancient Greece, to the elaborately complex today. Up until the 1600s, most theatrical events were held outside, so sets would have been subject to the elements. When theatres moved indoors, set construction became practical and widespread.

Even before then, in the early 1400s, painters in the Italian Renaissance, notably Filippo Brunelleschi, discovered the way to produce *perspective*, the representation on a flat surface of an image as the eye sees it. By the time theatre moved indoors, the technique of painting with perspective was well established, and the painted backdrop scenery for theatrical productions was often a



Images shown through rear projection were the secret to the scary effects of Phantasmagoria.

highly realistic and ornate scene using perspective.

In the mid 1600s, another development that would have an impact on theatrical sets was in the works. Christiaan Huygens—Dutch astronomer, mathematician, and philosopher—is credited with refining if not inventing a projection device known as the magic lantern. This device used a mirror behind a light source that directed light through a painted slide to project onto a surface. Magicians began to use these to trick people into believing they were witnessing apparitions during seances. In the late 1800s, people used them to stage horror shows called Phantasmagoria. The Belgian Étienne Gaspard Robertson (1763–1837) hid the projector behind translucent curtains at the back of the stage and projected images

Notes

onto smoke, making ghosts seem to appear and move around.

To Projected Digital Sets

In the early 1900s, the Linnebach projector made it possible to use projection in theatre more easily, and several directors experimented with it during the 1920s and 1930s. In 1947, Jo Mielziner, a leading set and lighting designer, used projection in a production of the Rodgers and Hammerstein musical *Allegro*, to mixed reviews. Some thought the projections greatly added to the fluency of the show, which required many quick scene changes. Others thought they called too much attention to themselves.

Technological advances in the 1970s made projection cheaper and more effective. A turning point in its acceptance was the work of Wendall K. Harrington. Her work on the 1992 musical *The Who's Tommy* involved 54 projectors as well as video sequences, and it set the standard for theatrical projection. As digital technology exploded in the late 20th century, new kinds of projectors and new kinds of software with remarkable brightness and capabilities, including animation, were available relatively cheaply.

Projection design has become a regular part of productions today. A 2008 production of Stephen Sondheim's *Sunday in the Park with George* used projection animation to piece together bit by bit the famous impressionist painting by Georges Seurat that inspired the play. Set designer Rae Smith won a 2011 Tony Award for her work on the World War I drama *War Horse*, in which projected drawings change from the peaceful English countryside to barbed wire and skies darkened by war. Do these digital sets draw attention away from what is unique to theatre—live actors and the imagination of the audience? The debate continues.



The darkened sky is one of a series of projected drawings by Rae Smith that gave the set of *War Horse* a changing landscape.

Welcome to the Tweet Seats The fast-changing digital world has managed to make its way into live theatre both onstage and off. In 2012, Minnesota's famed Guthrie Theatre designated a new limited seating area that has become known as the "tweet seats." This section—often in the balcony or the back row of the theatre—allows audience members to use their smartphones during the show to text or tweet without disrupting other audience members. The basic idea is to use audience members' connectedness to build buzz about the production. Since 2012, many other theatres have implemented tweet seats.

From the Field: In the Blink of an Eye

Video projection designer Elaine McCarthy worked on the 2009 Broadway production of Michael Jacobs's play *Impressionism*, for which she created an onstage museum gallery of famous Impressionist artworks. Recalling her collaboration with the show's director, Jack O'Brien, McCarthy

said, "Jack said at one point that it might be funny if Whistler's Mother [an iconic painting featured in the show] could wink. Three minutes later, she was winking. Jack . . . couldn't believe we could make the change so quickly."

Cultural Heritage

Kalidasa's *Sakuntala*

Kalidasa is known as the “Shakespeare of India,” and his famous play *Sakuntala*, from the *Mahabharata*, is a story of grand proportions. It is known in the West chiefly through the *Bhagavad Gita*, the magnificent dialogue between Lord Krishna and the hero Arjuna.

The story of *Sakuntala* has all the passion, intrigue, and danger of any classic drama. While hunting one day, King Dushanta arrives at the home of Sakuntala. Struck by her beauty and kindness, Dushanta asks her to marry him. Sakuntala offers a condition that the king must promise to hand over his kingdom to a son born to them, and Dushanta agrees. They marry and are happy, but the king must return to the capital. Sakuntala later gives birth to a son named Sarvadamana.

Six years pass and Dushanta has not sent for his wife or son. Sakuntala journeys to Dushanta's residence, but he has no memory of her. Sakuntala is grief-stricken. Then a heavenly voice commands Dushanta, saying, “He is your son. Accept him.” The king then remembers all that has passed and acknowledges his son, who later becomes renowned as Bharata.

Other Cultures, Other Times

Makeup is very important in Japanese Kabuki theatre. The style of makeup most associated with Kabuki is called *kumadori*. The actor applies a base coat of white for most characters. Then heavy, exaggerated lines and shadows are applied that emphasize the emotion and temperament of each character. Each emotion has its own color; for example, light blue indicates calmness, while deep red indicates anger and obstinacy.

For more on Kabuki, you may want to visit www.japan-guide.com/e/e2090.html or library.thinkquest.org/TQ0013420.

Cultural Heritage

The Actor's Face

The Faces of Ancient Asia

Sanskrit drama as performed in India is probably the oldest existing classical theatre form in the world, having originated close to 2000 years ago.

It is said to have come from the ancient custom of reciting poetry at social and religious gatherings. The *Natyasastra* by Bharatha Muni is the oldest text on theatre performance.

Acting in ancient India was an art that made great use of both costume and makeup. Actors were rigorously trained, adhering to strict dietary and exercise regimens. The characters they depicted included gods, kings, heroes, jesters, courtiers, and common folks. Everyone involved in the drama—actors, dancers, and musicians alike—were committed to presenting the audience with a luscious feast for the eyes and ears.

Kalidasa is generally agreed to be the greatest of Indian playwrights. He is thought to have lived between about 375 A.D. and 450 A.D. Three of his plays exist today, including *Sakuntala*, the story of a humble girl loved by King Dushanta. The couple must overcome the curse of a sage to find happiness in the final act.

Throughout India and Southeast Asia, the influence of the great Indian epics *Ramayan* and *Mahabharata*, whose stories appear in the form of dance and drama as well as puppet theatre, are still performed. In these dramatic dances, gods such as Shiva and Krishna are often integrated into the stories. The dances are very stylized and exuberant, with each dancer made up and dressed as befits the character.

The ancient theatre of India and Southeast Asia is still alive, and its faces are as beautiful and colorful as ever.

Arunja, one of the characters in the *Mahabharata*, wears the green makeup typical of the heroes of Sanskrit drama. This performance was given in Kerala, India.



Quotable

Unlike classical masks and those of China and Japan, commedia masks did not express any particular emotion like joy or sorrow. Instead, they gave a permanent expression to the characters, such as cunning or avarice.

from *Theatre: A Way of Seeing* by Milly S. Barranger

In choosing works to enjoy, the country in general needs to see past the notion that a piece's "universality" has anything to do with the race and culture of its characters.

David Henry Hwang

The Many Faces of Diverse America

What is the face of an American actor? The answer, of course, is that there is no single American face. American actors have faces in a wide range of skin colors and features. Nonetheless, the American stage has been dominated by white actors. Even when plays or productions included characters of color, white actors often played them in ethnic makeup. While it would be out of the question today for a white actor to play an African American, whites are still frequently hired to play Asian characters. The Asian American Performers Action Coalition researched casting and found that between 2006 and 2011, Asian Americans made up only 2% of the actors on the American stage (Broadway and nonprofit theatres), while they represent 6% of the general population and nearly 12% in the cities, where most theatrical productions are mounted and cast.

One response to the unfairness has been to adopt a colorblind or nontraditional practice of casting, a

practice playwright August Wilson (see page 161) strongly protested in 1996, when Arthur Miller's *Death of a Salesman* was cast with black actors. He wrote: "It is an insult to our intelligence . . . we do not need colorblind casting; we need some theaters to develop our [black] playwrights."

The debate continues today, but the acceptance of colorblind casting may be growing. NAATCO (National Asian American Theatre Company) has twice mounted a production of William Finn's *Falsettoland*, a play about a Jewish family approaching a son's bar mitzvah, with an all-Asian American cast. The production was one of the company's most successful commercial ventures.

Actors from the NAATCO (National Asian American Theatre Company) portray a Jewish family in the 2007 production of *Falsettoland*. Critic Adam Feldman wrote, "NAATCO's cross-racial casting is able to add layers of new connotations to the piece without eroding the integrity of the story."



Chapter 24 Makeup 333

The Many Faces of Diverse America

The Asian American Performers Action Coalition (AAPAC) was formed in 2011 after an Asian American actor posted on Facebook his frustration about limited opportunities to even audition for many New York theatre companies. The actor wrote that he had a degree from a prestigious graduate acting program and had lived in New York for almost a decade. The response to the post was so strong that about 150 Asian American theatre professionals met the following month and decided to form the coalition. Their goal is to call attention to the issue and to increase the amount of non-traditional casting. Their research, which relied on online searches to learn the background of actors in more than 400 productions, resulted in the report "Ethnic Representation on New York City Stages." Researchers learned that Asian Americans were the only minority group that saw its roles decrease since 2007. African American and Latino actors fought for years to increase their presence on stage and in films and television programs. The members of AAPAC say they are not willing to wait another 20 years to achieve similar results. The number of plays by Asian American playwrights on Asian themes has increased, but many actors want the opportunity to play roles that are not specifically Asian.

For More Information

Books

Brandon, James R., editor, *The Cambridge Guide to Asian Theatre*, Cambridge University Press, 1997.

Kalidasa, W. J. Johnson, editor, *The Recognition of Sakuntala: A Play in Seven Acts*, Oxford World's Classics, 2008.

Debreceni, Todd, *Special Make-Up Effects for Stage and Screen*, 2nd ed. Focal Press, 2013.

Morawetz, Thomas, *Making Faces, Playing God: Identity and the Art of*

Transformational Makeup, University of Texas Press, 2001.

Sartor, David, and John Pivovarnick, *Theatrical FX Makeup*, Heinemann, 2001.

Other Media

Lars Carlsson of Sweden offers a portfolio of very interesting makeup and mask techniques on his Web site: www.makeup-fx.com.

Television Test

The test for this chapter is available in blackline master form in the Resource Binder, page 144.

For More Information

Block, Bruce, *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*, 2nd ed., Focal Press, 2009.

DiMaggio, Madeline, *How to Write for Television*, Fireside, 2008.

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Smith, Evan S., *Writing Television Sitcoms* (revised edition), Perigree Books, 2009.

Other Media

abc.go.com
www.aetv.com
www.aspiringtvwriter.blogspot.com
www.hbo.com
www.mtv.com
www.nbc.com
www.netflix.com
www.paleycenter.org
www.pbs.org

Additional Projects

- 1 With a partner, prepare a presentation using technology that shows how you analyze, evaluate, articulate, and synthesize the impact of television on contemporary society. For each of those tasks, include specific examples that make your point. For example, when you analyze the impact, refer to specific television shows and specific impacts. When you evaluate the impact, refer to the same or additional shows to support your evaluation. Conclude by explaining how television creators can employ the powerful impact of television for a good cause.
- 2 Prepare a timeline, either on paper or using a computer, showing the innovations in television over the years of its lifetime. Then write a paragraph identifying and showing appreciation of the contribution to television made by the United States.
- 3 Work with a partner. In a television interview format, offer a critique of a television show. One person should be the talk show host and ask the questions.
- 4 In a small group, analyze ways in which television influences values and behavior, addressing both content and advertising. Then improvise a scene in which you reveal those influences on everyday life. Be creative in your approach.
- 5 Experiment! Develop a plan for a mixed-genre program, such as a news/game show or a reality/sitcom.
- 6 Read a teleplay by a playwright such as Paddy Chayefsky or Arthur Miller, and write a plan for a sequel.
- 7 Research the career and life of an early television pioneer such as Lucille Ball, Ernie Kovacks, Ed Sullivan, or Sid Caesar. Share your findings with the class using technology.
- 8 In an essay, analyze and evaluate the training and skills needed to pursue career opportunities as a camera operator in film, television, and other media.

As you prepare answers, be sure to use the vocabulary of criticism with such terms as intent, structure, effectiveness, and worth.

Also appraise the value of these skills and experiences to higher education and careers outside of the theatre. Make a judgment about the possible careers and avocational opportunities in television that seem best suited to you and your talents and interests.

- 9 Choose an existing television series, and write a short script for this program based on one of the scenes found in Unit Eight of this book. You must adapt the scene so that it will appeal to the people who typically watch this TV show. In your adaptation, take into account the differences in structure between television and theatre.
- 10 **Theatre Journal** Keep a running journal of the television shows you watch during one week. During commercial or station breaks, make a few notes about each show you watch. What do you like and dislike about the show? What theatre conventions can you identify in the shows?

406 Unit Six Theatre and Its Counterparts

Substitute Teacher Activities

The suggestions below are for one or more days when you will be out of the classroom.

- Assign the Television Episode Worksheet on page 142 of the Resource Binder.
- Teach the Television section of the Student Handbook, pp. 576–577.
- Assign students one or more of the Additional Projects on this page.
- Assist students as they interview each other about viewing habits.
- **Play a game of TV charades.** Divide the class into teams (either two teams or small groups of four to five students). Ask them to write the titles of several television shows on separate slips of paper. Check the slips to make sure there is no duplication, and then begin the game. A member of one group picks one of the other team's titles and has three minutes to pantomime it for his or her team.

Master of the Craft

David Simon: From Reporter to Producer

David Simon started out as a reporter for the *Baltimore Sun*, where he worked for thirteen years, mostly on the crime beat. In 1991, while still on staff, he published a book titled *Homicide: A Year on the Killing Streets*, based on his connections with members of the police department's homicide division. The book was a brainy and heartfelt examination of Baltimore's law enforcement and criminal element. That book led to a TV show in 1993 which ran until 1999.

Simon left his job at the *Sun* in 1995, but he didn't slow his pace a bit. While continuing to write for *Homicide*, he wrote another book, 1997's *The Corner: A Year in the Life of an Inner City Neighborhood*. Simon later transformed that book into an HBO miniseries called *The Corner*, which aired in 2000. *The Corner* contained the seeds of Simon's future

work—ideas, characters, and situations he would develop further to create perhaps the most brilliantly complex crime series in television history, *The Wire*.

The Wire aired on HBO from 2002 until 2008. Its structure was a departure from that of earlier crime dramas in that each of the show's five seasons focused on a different area of urban crime or decay, including housing projects, inner-city schools, and the news media. The show's long-form narrative structure featured a number of concurrent storylines that probed deeply into the lives of characters at all different levels of society. Despite enormous critical acclaim, *The Wire* did not score huge audiences during its five years on the air. Since the final season ended, however, it has

gone on to a robust life on DVD, picking up many thousands of fans along the way.

After *The Wire*, Simon's next major TV venture was a drama called *Treme* (HBO). Set in New Orleans three months after Hurricane Katrina, *Treme* premiered in 2010 and ended just three years later. "I love these (*Treme*) characters," Simon said. "They're the most complex human beings I've been able to write."

He is sometimes frustrated with the limitations of television. "I think it's time to look at the medium and say, 'What is possible? . . .'" Simon has begun to find some answers in his closely observed shows.



David Simon (left) in a panel for HBO's *Treme*

Master of the Craft

David Simon's Musical Side

Music has been a touchstone in Simon's work. *The Wire*'s theme song, "Way Down in the Hole," for example, opened every episode. Written by Tom Waits, the song was sung by a different singer or band each season. In the series itself, Simon used a number of songs by the Irish band The Pogues, and he made no secret of being a big fan of the band. In late 2013, five years after *The Wire* went off the air, *Rolling Stone* reported that Simon was creating a new musical featuring the songs of The Pogues. He had been collaborating on the project with Phil Chevron, the band's guitarist, who died of cancer in October 2013. The project was in development at Ireland's Druid Theatre.

Totally Quotable

"The trick to making a story matter is that every now and then, somebody you care about has to go. If it's somebody that you don't care about, then it doesn't really have—the stakes aren't there. But if you do that every now and then, then the story matters to people. And there are actual stakes involved, emotional stakes."

—David Simon on writing for television

Part One

The Dawn of Theatre

This section of the unit will introduce students to the beginnings of theatre and its growth and refinement in various cultures.

Objectives

- 1 to learn about the origins of theatre
- 2 to appreciate the cultural heritages of world drama and theatre, especially the contributions of the early Greeks to the development of theatre
- 3 to identify key figures, works, and trends in dramatic literature and technical theatre of the period
- 4 to compare and contrast early theatre in both Western and Eastern cultures

Key Trends in Dramatic Literature

Review the four trends and explain that students should look for evidence of these trends as they read Part One. Engage students in a discussion about the relationships or tensions between formal, literary drama and theatrical spectacle and entertainment. Ask if they see evidence of these two trends today.

Key Figures and Works in Dramatic Literature

Ask students if they are familiar with any of these key figures or works. Invite students with prior knowledge to share it with the class. Encourage students to notice how these key figures and works are connected to the trends.

Part One

The Dawn of Theatre

In this section, you will have the opportunity to understand and appreciate the cultural heritage of world drama and theatre from their earliest connections with religious ritual in early peoples and in Egyptian and Hebrew theatre to the drama and theatre of Classical Greece and Rome. You will also explore early theatres of India, China, and Japan.

You will read about these **key trends in dramatic literature** during this period.

- Drama moves beyond religious ritual to scripted plays.
- Greek literary drama becomes more entertaining and sensationally spectacular in Rome.
- Chinese dramas become more action-oriented after the Mongol invasion.
- Japanese drama develops the formal Noh plays and the more popular and melodramatic Kabuki.

You will read about these **key figures and works** that helped shape the trends.

- Aeschylus: *Oresteia* trilogy
- Sophocles: *Electra*, *Oedipus Rex*, *Antigone*
- Euripides: *Medea*, *Alcesteis*
- Aristophanes: *The Birds*, *The Frogs*, *The Clouds*
- Menander: *The Curmudgeon*
- Seneca: closet dramas (read rather than performed)
- Plautus: *Menaechmi*, *Pot of Gold*
- Chinese Emperor Ming Huang
- Mongolian Chinese: *The Chalk Circle*, *The Lute Song*
- Peking Opera
- Japanese Noh Drama
- Japanese Kabuki
- Indian Sanskrit: *Mahabharata*



c. 3000 BC Egypt:
Rituals similar to a play



500-400 BC Greece:
Golden Age period, Outdoor stone amphitheatres; "deus ex machine," crane to raise and lower gods

c. 240 BC Rome:
Huge wooden amphitheatres, first use of stage curtain

475 AD Fall of Rome, A dark period of theatre in Europe follows



Resource Binder

Lighting Plot, p. 137

Female Figure Outline, p. 143

Male Figure Outline, p. 144

Costume Plot, p. 145

Architects and designers of early theatres are unknown. But you will read about these **key trends in technical theatre** as well as the development, discoveries, and periods in theatre architecture and stage technology shown in the timeline below.

- Greek and Roman amphitheatres include simple painted scenery and basic stage technology, such as a crane to raise and lower gods onto the playing area.
- Theatre in China and Japan uses symbolic props, costumes, and makeup.
- Noh and Kabuki theatres use specific, distinctive architecture and innovative stagecraft, including ramps, trapdoors, and later, revolving stages.
- Greeks use the *skene* and Hindu theatre the greenroom as a place for actors to change costumes.



1300s AD Japan: Noh drama uses specific architecture and stagecraft.

1600s AD Japan: Kabuki stage technology includes entrance ramp and trapdoors.



1793 AD Japan: First Kabuki revolving stage

Here's How To Use Technology in Learning

Use technology to help you document, communicate, and present information and findings and demonstrate your knowledge in a clear and coherent way.

To document information, use a notetaking, journaling, or word processing program. Look for ways to group information meaningfully. With theatre history, for example, you might document information according to geographic region, or you might group notes into such categories as key figures, works, and trends, or theatre architecture and technology.

To communicate information, you may take part in a learning management system set up by your school or teacher. You can often participate in an online messageboard through these programs and exchange views with classmates and demonstrate your working knowledge on such topics as the development, discoveries, and innovations in theatre architecture and stage technology.

To present information and findings, you can use a program such as PowerPoint or one of many other programs that allow you to create, capture, and mix media.

Here's How

Discuss with students the kinds of technology they currently use to document, communicate, and present information. Invite them to share any tips about the most effective ways they have found to use technology. Make them aware of resources available at the school or in the community, for example in the media lab or the public library.

Key Trends in Technical Theatre

Review the four trends and ask students to compare and contrast them with the trends in dramatic literature. Invite students to discuss any examples of how these trends from ancient theatre are still influencing contemporary theatre.

Notes

Scenes

Scenes for One Man and One Woman

<i>The Imaginary Invalid</i> by Molière	493
<i>A Doll's House</i> by Henrik Ibsen, translated by Michael Meyer	495
<i>Blood Wedding</i> by Federico García Lorca	497
<i>Driving Miss Daisy</i> by Alfred Uhry	500
<i>FOB</i> by David Henry Hwang	503

Scenes for Two Men

<i>The Importance of Being Earnest</i> by Oscar Wilde	506
<i>You Can't Take It with You</i> by Moss Hart and George S. Kaufman	508
"Dead Parrot" from <i>The Complete Monty Python's Flying Circus</i> by Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin	509
<i>The Giver</i> by Eric Coble, based on the book by Lois Lowry	512

Scenes for Two Women

<i>Othello</i> by William Shakespeare	513
<i>The Glass Menagerie</i> by Tennessee Williams	516
<i>The Effect of Gamma Rays on Man-in-the-Moon Marigolds</i> by Paul Zindel	518
<i>Jar the Floor</i> by Cheryl L. West	521

Scenes for Mixed Groups

<i>Macbeth</i> by William Shakespeare	522
<i>Blithe Spirit</i> by Noël Coward	524
<i>A Raisin in the Sun</i> by Lorraine Hansberry	528
<i>The Actor’s Nightmare</i> by Christopher Durang	531
<i>A Waitress in Yellowstone</i> by David Mamet	535
<i>A Star Ain’t Nothin’ But a Hole in Heaven</i> by Judi Ann Mason	539
“Baucis and Philemon” from <i>Metamorphoses</i> by Mary Zimmerman	542
<i>Promenade</i> by Maria Irene Fornes	544
<i>Icarus</i> by Edwin Sánchez	548
<i>Does My Head Look Big in This?</i> by Jeff Gottesfeld and Elizabeth Wong, based on the novel by Randa Abdel-Fattah	551



How to Use These Scenes

The collection of scenes on the following pages includes a variety of genres and styles. As an actor, it provides you an opportunity to **interpret and experiment with scripted scenes** of various styles to portray believable characters. It also provides an opportunity to hone your skills in **analyzing and evaluating dramatic texts**, whether you are acting, directing, designing, or contributing to another aspect of technical theatre.

The scenes also afford you an opportunity to **cast and direct**, giving you practice in developing directorial skills. Begin with casting and directing the duet scenes (pages 493–521). Apply everything you have learned about dramatic texts, characterization, and technical considerations to convey meaning.

Unit Five

Technical Theatre

Unit Five will give the students an overview of all the technical elements that go into the making of successful production. The students will learn how to work as part of a team to design, create, and build the lighting, the sets, the costumes, the sound, the makeup, and the props for a play. Students will learn to create the environment in which a play resides.

Project Preview

Chapter 19 Set Design

Creating a set design for a scene or a one-act play

Chapter 20 Set Construction

Understand the basics of set construction and safety in the scene shop

Chapter 21 Lighting

Creating a light design for a scene from a play

Chapter 22 Sound

Making a cue sheet and sound effects tape

Chapter 23 Costumes

Preparing three to five costume designs for a character in a play

Chapter 24 Makeup

Applying character makeup

Chapter 25 Props

Preparing a prop plot for a full-length play

Unit Five

Technical Theatre

CHAPTER 19 **Set Design** 230

Learn about the importance of set design and present a design for a scene.

CHAPTER 20 **Set Construction** 246

Understand the basics of set construction and safety in the scene shop.

CHAPTER 21 **Lighting** 266

Learn the basics of stage lighting, then create and present a lighting plot for a scene.

CHAPTER 22 **Sound** 286

Understand the ways of producing sound for the stage, and create a sound-effects recording and a cue sheet.

CHAPTER 23 **Costumes** 298

Learn the basics of costume design, and then prepare costume designs for a play.

CHAPTER 24 **Makeup** 314

Learn the principals of effective stage makeup, and use these techniques to create a character.

CHAPTER 25 **Props** 334

Understand props and how to acquire them, including using and discussing a prop plot.

UNIT FIVE REVIEW 346

Quotables

I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.

Albert Einstein, Physicist

Any smoothly functioning technology will have the appearance of magic.

Arthur C. Clarke, Science Fiction Author



229

Discussion Questions

The following questions should tap into students' **prior knowledge** and encourage reflection on the topics discussed in this unit.

- Have you ever designed or built anything, such as a table, a box to hold your keepsakes, or a bookcase to organize your room?
- Have you ever taken an art class?
- Do you enjoy painting, drawing, or sculpting works of art?
- Is clothes-shopping high on your list of fun things to do? Do you enjoy matching garments, fabrics, and colors?
- Have you wondered how the lighting effects are created at a concert? Do you ever look toward the lights as they shift and change color?
- Are you competent with computers or other technology?
- What kind of music do you enjoy?
- Have you ever made a “favorites mix” recording of your favorite songs?
- Are you good at organizing things, helping others, and working as part of a team?
- Did you write and perform backyard or basement plays when you were younger? What did you use to create your imaginary play places? What kind of “sets” did you create?

Theatre Journal

One of the goals of Tim Supple's multilingual production of *A Midsummer Night's Dream* was to reflect the diversity of south Asia. What story might you chose to reflect the cultural diversity of the United States? What technical elements might you use in such a production to help convey the message of cultural diversity?

Visual Cue

The image above shows the actress Archana Ramaswamy in her role as Titania in the 2007 London Roundhouse multilingual production of *A Midsummer Night's Dream* directed by Tim Supple. The following prompts can be used to help the students **identify and analyze** technical elements.

- Describe the set. What structure is in the background? What is supporting the actress? Let students know that the actress acrobatically wrapped herself into a cocoon in the billowing silk, as did other characters, for their nighttime sleep.
- Would you feel safe on this set? What does thinking about that question tell you must be an integral part of all set design and construction?
- What does Titiana's costume suggest about both the setting of the play and her character?
- How does the lighting affect your emotional response to the scene?

Unit Nine

Student Handbook for Performance and Production

Taking part in a theatrical production can be one of the most rewarding experiences of high school. Whether you are playwriting, acting, directing, designing, working on a technical crew, or working with the stage and theatre management teams, you will have a chance to develop and apply your expertise in a specialized area of theatre. This handbook will help you refresh and extend your knowledge of each main aspect of a theatrical production.

PART ONE	Acting	558
PART TWO	Directing and Producing	580
PART THREE	Costumes	587
PART FOUR	Lighting	591
PART FIVE	Makeup	596
PART SIX	Props	598
PART SEVEN	Sets	600
PART EIGHT	Sound	608
PART NINE	The Business of Theatre	611

Additional Drama Classroom Resources



Drama for Reading & Performance: Collections One and Two

These collections of complete one- to three-act plays will revive your drama class. The selections include multiple dramatic formats by award-winning playwrights such as Horton Foote, Wendy Wasserstein, David Mamet, Bertolt Brecht, Woody Allen, Athol Fugard, Stephen King, Rod Serling, Neil Simon, David Ives, and others.

Collection One

17 one- and two-act plays for middle and high school

Hardcover Student Edition.... YDY2998806
 Softcover Student Edition YDY2998801
 Teacher Resource YDY29989

Collection Two

19 one-, two-, and three-act plays for high school

Hardcover Student Edition.... YDY2999006
 Softcover Student Edition YDY2999001
 Teacher Resource YDY29991

Nine Muses: Modern Plays from Classic Myths

The nine original one-act adaptations of classic mythology in *Nine Muses* are royalty free. Each play is narrated by one of the Muses, each of whom has her own unique and sometimes offbeat perspective of the story.

Softcover Student Edition YDY31423
 Teacher Guide YDY79101

Page to Stage: Plays from Classic Literature

Dramatizations of great literary works provide a deep, rich understanding of a text. This student anthology has 17 plays that are adaptations of short stories, novels, and myths, including *Stand and Deliver*, *Great Expectations*, *Ordinary People*, *Black Elk Speaks*, *The Scarlet Letter*, *Animal Farm*, and others.

Hardcover Student Edition.... YDY7903406
 Softcover Student Edition YDY79034
 Teacher Guide YDY79414

Raising the Curtain: Activities for the Theatre Arts Classroom

A creative and energetic theatre resource book written for the theatre arts instructor, *Raising the Curtain* features hundreds of hands-on, on-your-feet activities for the novice to advanced theatre student.

Teacher Resource YDY79846

Readers Theatre Fundamentals, Second Edition

This drama text is a collection of innovative readers theatre productions that students can prepare and present. Chapter objectives, key terms, pictures, scripts, and examples make productions easy and fun.

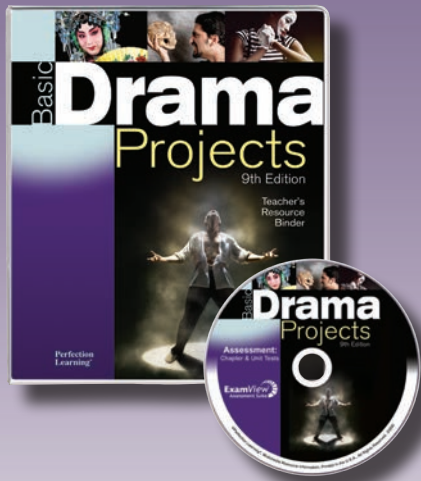
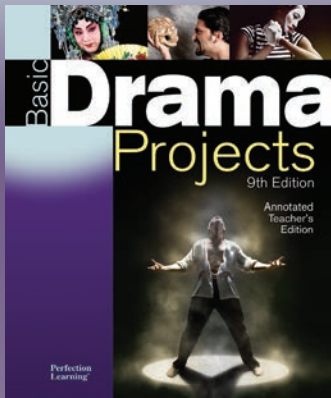
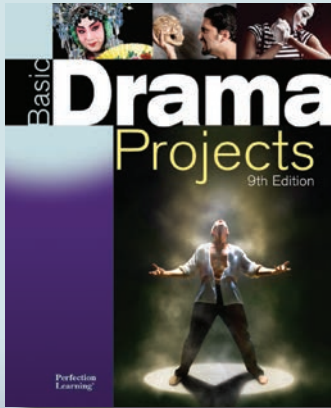
Softcover Student Edition YDY3862301

Stages of History: Plays About America's Past

A perfect integration of language arts and social studies that makes learning interactive and exciting. Eight original, royalty-free plays focus on defining moments in American history. Flexible casting, adolescent protagonists, and minimal staging make these dramas ideal for class or school productions as well as drama competitions.

Softcover Student Edition YDY3656501
 Teacher Guide YDY79798

Basic Drama Projects, 9th Edition



Student Edition

Fran Averett Tanner, Ph.D

The new ninth edition of *Basic Drama Projects* incorporates a speaking project in every chapter to get your students actively involved in learning—a must in a drama course. Perfect for both beginning and advanced theatre and technical theatre courses!

Every chapter includes valuable features such as “On Your Feet” activities to get students warmed up, “Theatre Then and Now” that focuses on theatre history, and “Master of the Craft” that highlights significant leaders in theatre. Exciting new features include “Cultural Heritage,” “The Language of Theatre,” and historical timelines.

The text was extensively revised to reflect dynamic changes in film, television, and electronic media resulting from the impact of digital technology. An expanded coverage of career skills includes careers both in and outside of theatre and the usefulness of theatrical experience to higher education.

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Student Edition (online)..... YDY12858D

Annotated Teacher's Edition

A wraparound Teacher's Edition includes a reproduction of the complete Student Edition surrounded by support materials contributed by drama teachers—including teaching tips, individual and group activities, writing prompts, and substitute teacher lesson plans.

Annotated Teacher's Edition (hardcover) YDY94074

Annotated Teacher's Edition (online)..... YDY94074D

Teacher's Resource Binder with ExamView®

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