

Theater Syllabus
Spring Semester 2013-2014
Horizon High School

Texts

At Play: Teaching Teenagers Theater. Swados
No Exit and Three Other Plays: Sartre
Seven Plays. Shepard
Doll's House. Ibsen

Week 1

Class reading: Buried Child, Shepard
Lecture: Being the Director
Exercises 1-1, 1-2, 1-3, 1-7
Assignments:

1. Students will write a one-minute play based on a prompts involving various stereotypes.
2. Identify the phoniness of the stereotypical character
3. Identifying Elements of Theater

Week 2

Class Reading: Buried Child, Shepard
Exercise: 1-10 1:13
Lecture: Element of Theater in General and as they relate to Doll House by Ibsen
Assignments:

1. Revise previous 1-minute play providing more standard elements, (i.e. making sure there is an obvious protagonist, antagonist, introduction, build, climax, conclusion, etc.). Lengthen play to two minutes.
2. Work in small groups to plan out acting out of two minute plays
3. Identify theatrical elements of Buried Child class and write a one paragraph intelligent critique of play.

Week 3

Class Reading: The Respectful Prostitute, Sartre
Lecture: Creating an ensemble cast 1:17-1:31
Exercises: 1:17-1:31

Video: Acts 1-2 of Buried Child

Assignments

1. 250 word paper on how seeing of the first two Acts of Buried Child acted out was different than reading it in class.
2. Acting out of 2 minute plays
3. Identification and Critique of "The Respectful Prostitute"

Week 4

Class Reading: Student will select a one-act play from <http://one-act-plays.com>

Lecture: On writing

Exercises: 7-1 thru 7-7

Assignments:

1. Brief Oral Report on one act play from <http://one-act-plays.com>
2. Combine with other students to plan to an enact a play from <http://one-act-plays.com>
3. Read the first $\frac{3}{4}$ of "Ham Radio" and then finish writing the play with members of the class that you are enacting the other play with.
4. Each group will act out the end of "Ham Radio"

Week 5

Class reading: One more selection from <http://one-act-plays.com>

Assignment: Write two one-act plays.

1. One from Personal and Topical Writing Assignments
2. One from Using the Imagination

Lecture: Adapting student's work to play form.

Week 6

Lecture: General Movement/Specific Movement. Simple Chorography.

Class Reading: The Boor, Chekhov

Exercises: 3-1 thru 3:20

Assignment: Edit and improving one-act play. Submit hypothesis for possible staging.

Week 7-8

Lecture: Blocking of Actors on Stage.

Reading: No Exit by Sartre. Class will be split in to two groups, so that each class member will have a primary role.

Assignment: Each of group of students will submit a plan to stage No Exit. to include:

1. Set description and rudimentary design
2. Initial positioning of actors and props on stage.
3. Elementary blocking of stage actors.

Assignment: One Act play With partner,

1. Finish editing each other's one-act plays.
2. Cast them.
3. Begin conceiving staging.
 - a. The Set
 - b. Rudimentary Costuming
 - c. Initial Stage positions
 - d. Elementary blocking of Actors

Week 9

Testing: Quarter review. Using the following plays, the student will be tested on (a) the content and meaning of these plays (b) Application of Theatrical devices to these plays.

Buried Child by Sam Shepard
The Boor by Chekov
No Exit By Sartre

Staging: No Exit by Sartre

Assignment: Application of Lessons of staging of No Exit to the One Act Plays.

Evaluation

Active participation in live theater, this is a pass/fail grade:(25% of grade)

Knowledge of Content of plays read in class via testing (25%)

- A: 1. Student has thorough knowledge of content of material.
2. Student demonstrates creative and intellectual insight about play beyond the raw material.
3. Student is able to offer an intelligent critique of the material.
- B. 1. Student has thorough knowledge of the material.
2. Student is able to offer an intelligence critique of material
- C 1. Student demonstrates they have read the material
2. Student is able to convincing opinion as to why the liked or disliked the play.

Play writing and staging (50%)

Structure (40%)

- A-The play follows the proposed structure, and there is a clear beginning, middle, and end.
- B-The play follows the proposed structure, and there is a beginning, middle, and end.
- C The play hardly follows the proposed structure, and the beginning, middle, and end are somewhat unclear.
- D The play does not have a clear beginning, middle, and ending.

Dialogue (20%)

- A. The dialogue is realistic and interesting. Dialogue follows the story.
- B. The dialogue is somewhat realistic and interesting. Dialogue follows the story most of the time.
- C. The dialogue is not realistic or interesting. Dialogue seldom follows the story.
- D. Dialogue is extremely unrealistic and does not follow the story.

Setting (10%)

- A. Setting is realistic, in detail and present on all scenes.
- B. Setting is present for all scenes but not as realistically written.
- C. Setting is not clear before each scene, or is not present on all scenes.
- F. No setting at the beginning of each scene.

Characters (20%)

- A. Characters are well developed and their roles are clearly defined. There is a clear protagonist and antagonist. Characters are interesting.
- B. Characters are well developed and defined. Characters are interesting.
- C. Characters are interesting
- F. Characters lack substantive definition beyond people reading lines.

Etc. (10%)

A-Play is typed, double spaced, and in an acceptable font. No grammatical mistakes. Coverage has title of play, student name and date.

B-Play is typed, double spaced, and in an acceptable font. Contains a couple grammatical mistakes and /or is missing one required piece of data (name or date) from the coverpage. Coverpage has title of play.

C-Play is typed. Contains several grammatical mistakes and/or two pieces of the required data on the coverpage (name, date, and/or title) are missing.

F-Play is sloppy and hand-written. Many grammatical errors. Coverpage is missing a lot of data.

Wisconsin State English Standard Met

A.12.2 Read, interprets, and critically analyzes literature.

- Explain the structure of selected classical and contemporary works of literature, in whole and in part, from various cultures and historical periods, and illustrate ways in which authors use syntax, imagery, figures of speech, allusions, symbols, irony, and other devices in the context of history, culture, and style
- Draw on a broad base of knowledge about the universal themes of literature such as initiation, love and duty, heroism, illusion and reality, salvation, death and rebirth, and explain how these themes are developed in a particular work of literature
- Investigate and report on ways in which a writer has influenced or been influenced by historical, social, and cultural issues or events
- Develop, explain, and defend interpretations of complex literary works
- Explain how details of language, setting, plot, character, conflict, point of view, and voice in a work of literature combine to produce a dominant tone, effect, or theme
- Develop and apply criteria to evaluate the literary merit of unfamiliar works

A.12.3 Read and discuss literary and nonliterary texts in order to understand human experience.

- Examine, explain, and evaluate, orally and in writing, various perspectives concerning individual, community, national, and world issues reflected in literary and nonliterary texts
- Develop and articulate, orally and in writing, defensible points of view on individual, community, national, and world issues reflected in literary and nonliterary texts
- Identify the devices an author uses to influence readers and critique the effectiveness of their use

Identify philosophical assumptions and basic beliefs underlying selected texts