

Scope & Sequence  
C. Kelley – University of Houston, Master of Arts in Theatre

Level I - Foundations		
1 <sup>st</sup> Six Weeks		
<p>First Weeks of School Flux Zone:</p> <p>As Theatre Level I is an introductory elective, the logistics of teaching essential material the first few weeks of school while numbers and faces are constantly changing can prove a nightmare. As this is the case, I am opting an activity for the first few weeks of school that is relevant, but will not require re-teaching.</p> <p>Ya-Ya Boxes (Design Project) The outside of the box is what you present to the world (interpersonal), and the inside of the box is what you keep private (intrapersonal). The box is filled with 4-8 items that represent the individual, which they will present to their peers.</p>		
Know	Understand	Do
-interpersonal -intrapersonal	-how color both invokes and represents various emotional states	-create a box that has an outside representative of what the student shows to the outside world, and an inside that represents what they keep within.  -present the items in a “show and tell” format their objects to their peers.
Know	Understand	Do
<p><b>Stages:</b> proscenium, thrust, in the round, black box  <b>Parts:</b> apron, wings, right, left, down, up, cyclorama, catwalk, booth, lines, rails, electrics, house, curtain line  <b>Foundational:</b> time, setting, fourth wall, visual elements, 9 playing areas, blocking, body positions: ¼, ½, ¾, full, pantomime, physicality, vocal and facial expression, cheat, “open”, critique, audience etiquette, and theatre safety.</p>	<p>-the interdependence of all theatrical elements                      -the impact and rationale for a variety of performance spaces.                      -the theatre has a language all its’ own, which is essential to one’s success as an actor and technician                      -the necessity of theatre safety onstage and in the shop.                      -how a solid understanding of pantomime further improves ones abilities as an actor                      -the importance of a story having a defined beginning, middle, and an end.</p>	<p>-identify the various parts of the stage, the different stages, and define essential terms in the theatre                      -using the internet, students will identify the four different types of stages discussed and through a presentation be able to articulate why each example was effective (or not)                      -present a pantomime with a clearly defined beginning, middle, and end, as well as usage of facial expression and physicality.</p>
2 <sup>nd</sup> Six Weeks		
Know	Understand	Do
<p><b>Voice &amp; Diction:</b> breath, support, articulation, engage the brain, diaphragm, resonators, articulators, volume, pitch, rate, projection  <b>Foundational:</b> ensemble, improvisation, character(-ization), emotional memory, risk-taking</p>	<p>-vocal warm-ups are as crucial to the actor as physical warm-ups to the athlete.                      -a flat, listless, and unchanging voice leads to a flat performance                      -how some lifestyle choices can negatively impact the voice                      -the guidelines of improvisation: show don’t tell, no denials, dead-end response,</p>	<p>-make relevant contributions that add to/ lead the four phases of a vocal warm-up: breath, support, articulation, and engage the brain.                      -memorize and present sonnet 29 as part of an ensemble building routine.                      -participate in improvisational performance while clearly demonstrating an</p>

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	no set agenda -how improvisation further improves ones abilities as an actor	understanding of the guidelines of improvisation.
<b>3<sup>rd</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Roles &amp; Responsibilities:</b> Producer, Artistic Director, Director, Stage Manager, Actor, Designer: Costume, Scenic, Lighting, Sound, Technical Director, Stage Crew: Asst. Stage Manager(s), Crew Head, Sound, Properties, Costumes, Run Crew, Front of House: House Manager, Box Office, Usher, Publicity	-there are numerous, diverse professions in the theatre industry. -the interdependence of roles and responsibilities in the theatre industry -the production process through strike	-identify the various professions within the theatre industry. -present a R.A.F.T. (Role, Audience, Format, Topic) focusing on the roles and responsibilities of the theatre -collaborate with peers to present a scene wherein all individuals perform a role and take on those responsibilities relevant to putting on a show
<b>4<sup>th</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Script Analysis:</b> given circumstances, plot diagram, play structure, conflict, Unities: time, place, action, exposition, rising action, climax, falling action, resolution, back story, subtext, dialogue, playwright, mood, super objective <b>Genres:</b> tragedy/drama: classical and contemporary, comedy: situation, character, ideas, manners, social, romantic, farce, fantasy, and melodrama (tragic comedy)	-how analysis and genres impacts interpretation from page to stage	-read and analyze a script -prepare a script and character analysis
<b>5<sup>th</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Theatre History:</b> Greek: Sophocles, Euripedes, Aeschylus, Aristophanes, Roman: Terence, Plautus, Dark Ages, Commedia dell'arte, Renaissance, Elizabethan, Restoration, Melodrama, Realism, Surrealism, Absurdism	-the impact that each period in theatrical history would have on the following one(s)	-create masks reminiscent of those used in the Greek theatre -present a choral scene from Greek theatre
<b>6<sup>th</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Scene Work:</b> beat, score, blocking, memorization, dry tech, tech, final dress rehearsal, vocal inflection, emotional mapping, motivation, objectives (verbing), tactics	-units of action constitute a beat	-score, block, and present a scene that clearly conveys the actor's intentions

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Level II – Risk-Taking		
1 <sup>st</sup> Six Weeks		
Know	Understand	Do
<b>Stanislavski:</b> Elements of Action, Magic “if”, Given Circumstances, Concentration of Attention, Truth & Belief, Communion, Adaptation, Tempo-Rhythm (MAGIC ETCTR), emotional memory, objective, obstacle, tactics, and Relaxation Techniques	-how a comprehensive background in the Stanislavski method can enrich ones acting skills -the importance of relaxation techniques to clear the mind and body in preparation for performance	-score and present a duet scene by Chekhov, Ibsen, or Strindberg
2 <sup>nd</sup> Six Weeks		
Know	Understand	Do
<b>Shurtleff-12 Guideposts:</b> Relationship, Conflict, Moment Before, Humor, Opposites, Discoveries, Communication and Competition, Importance, Events, Place, Game & Role Playing, Mystery and Secret, type	-a monologue is a snapshot of an actor’s ability, and its best to present a director with diverse perspectives	-score and present two contrasting monologues that are fitting of the actor’s type and age
3 <sup>rd</sup> Six Weeks		
Know	Understand	Do
<b>Commedia dell’arte:</b> Characters: Capitano, Pantalone, Dottore, Lovers, Harlequino, Zanni, Brighella, Soubrette, Lazzi	-how the stock characters of the commedia dell’arte have influenced and shaped characters in the theatre	-make commedia-esque masks, and write then present sketches in the style of commedia dell’arte
4 <sup>th</sup> Six Weeks		
Know	Understand	Do
<b>Musical Theatre:</b> Choreographer, Musical Director, Conductor, Principal, Chorus, Libretto, Score, Lyricist, Orchestra, Pit, Revue, Operetta, Ziegfeld Follies, George Gershwin, Rodgers, Hammerstein, Hart, Gilbert & Sullivan, Sondheim, Webber, Robbins(WSS), Demille (Oklahoma), Fosse (Cabaret)	-the history of the American musical -that the song in a musical should be a natural occurrence of a character’s given emotional state -the dance should be a natural extension of the characters’ movement	-sing karaoke-formatted musical theatre options which they will score and present (with light choreography)
5 <sup>th</sup> Six Weeks		
Know	Understand	Do
<b>Movement:</b> Laban-Effort Actions: Float, Punch, Glide, Slash, Dab, Wring, Flick, Press, Direct and Indirect, The Three Planes: Vertical, Horizontal, and Sagittal	-how movement can enhance and influence characterization -how a clear understanding of a character’s emotional state can lead to bold choices	-score a monologue in both the traditional sense –beats, verbs, etc.- as well as using Laban’s effort actions -apply the above monologue to an exploration of the Rasaboxes

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<b>Rasaboxes:</b> <i>hasya</i> (mirth, mockery, laughter), <i>raudra</i> (annoyance, anger, rage), <i>sringara</i> (love, sweetness, pleasure, rapture), <i>vira</i> (daring, gallantry, courage, heroism), <i>adbhuta</i> (curiosity, wonder, awe), <i>bibhatsa</i> (aversion, disgust, loathing), <i>bhayanaka</i> (nervousness, fear, terror), and <i>shanta</i> (peace, harmony, bliss)		
<b>6<sup>th</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Puppetry:</b> shadow puppetry, damper, bunraku	-the historical and cultural significance of puppetry to the performing arts, especially theatre.	-prepare and perform a shadow puppetry and bunraku puppetry piece

<b>Level III – Style &amp; Approach</b>		
<b>1<sup>st</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Viewpoints:</b> Time: Tempo, Duration, Kinesthetic Response, Repetition, Space: Shape, Gesture, Spatial Relationship, Architecture, and Topography, Anne Bogart, SITI Company, Suzuki, Tina Landau	-how getting out of one’s head and getting into one’s body can lead to engaging and honest acting.	-engage in Viewpoints sessions while experimenting with text from monologue repertoire
<b>2<sup>nd</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Adaptations &amp; Elaborations:</b> Vakhtangov and the “grotesque,” Michael Chekhov, psychological gesture, Strasberg, Private Moment, Affective Memory, Adler, imagination, given circumstances	-approaching through a grotesque aesthetic, an actor can exaggerate and distort the characters. But, in order to do this successfully, they have to base their characterization on inner truth (Vakhtangov). -a psychological gesture is a physical action which reveals the inner feelings and personality of the character (Chekhov). -the importance of relaxation -that affective memory is not focusing on the feeling, but on the physical circumstances surrounding the emotional event (Strasberg) -that “the actor’s job is to defictionalize the fiction.” (Adler) -emotion comes from focusing	-using monologues from their repertoire, students will experiment with various approaches to the craft.

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	on the given circumstances, not the emotion (Adler).	
<b>3<sup>rd</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Elizabethan:</b> Shakespeare, meter, prose, poetry, rhythm, accessible, entendre, couplet, alliteration, foot/feet, scansion, sonnet, blank verse, irony, personification, pun, rhyming couplet, Globe, Black Swan	-Shakespeare is as relevant today as it ever was and it IS in English – it just requires a more in depth analysis	-score and present a Shakespearean monologue and scene.
<b>4<sup>th</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Shurtleff &amp; Kohlhaas:</b> 12 Guideposts and Chunking	-that monologues are snapshots of an actor’s abilities and should reflect as complete of a range as possible	-chart and present two contrasting, type and age-appropriate monologues.
<b>5<sup>th</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Spolin &amp; Meisner:</b> communion, repetition, living in the moment, emotional preparation	-in improvisation, because one doesn’t know what is coming up next, you have to be in the present. Improvisation forces you to be in each moment with your fellow player fully, because the future is unknown (Spolin). - Character does not mean that you leave yourself behind. But it also does not mean that you are only yourself	-participate in a variety of practical purpose theatre games. -use Meisner techniques to explore texts
<b>6<sup>th</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Hagen:</b> concept, identity, substitution, emotional memory, sense memory, thinking, walking and talking, improvisation, reality	-how Hagen’s technique can be used to refine and build upon their foundation	-continue to explore texts – both monologue and scene work- through the lenses of Uta Hagen.

<b>Level IV – Freeing the Voice Within</b>		
<b>1<sup>st</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Vocal Work:</b> International Phonetic Alphabet (IPA), Vocal Technique, and the Anatomy of the Voice	-the essence of sound and its applications to dialects	-transcribe material into IPA -identify the human components that contribute to the production of sound
<b>2<sup>nd</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>British:</b> Standard-British/RP and Cockney dialects, Wilde,	-there is more to dialect work than mere mimicry if it is to be	-score, transcribe, and present a monologue and scene using

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Coward, Shaw	taken seriously and done well.	standard-British in one and Cockney in the other.
<b>3<sup>rd</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Irish:</b> Friel, McDonagh, Yeats, Synge	-there is more to dialect work than mere mimicry if it is to be taken seriously and done well.	-score, transcribe, and present a monologue and scene using an Irish dialect
<b>4<sup>th</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Playwriting:</b> Elements of the well made play, exposition, rising action, climax, denouement, French scenes, action, plot, episodic	-theatre is not about the ordinary -everyone has a story to tell	-write a short play
<b>5<sup>th</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Directing:</b> Stage pictures, blocking, crosses, stage directions, levels, table work, balance, focus, ensemble	-the director has a responsibility to convey the playwright's story to the audience in a way that is compelling and comprehensible.	-direct a short play
<b>6<sup>th</sup> Six Weeks</b>		
<b>Know</b>	<b>Understand</b>	<b>Do</b>
<b>Production:</b> Producer, Director, Publicity, Rights and Royalties	-all elements of the theatre and the theatre process are interdependent	-produce an evening of student-written and directed plays