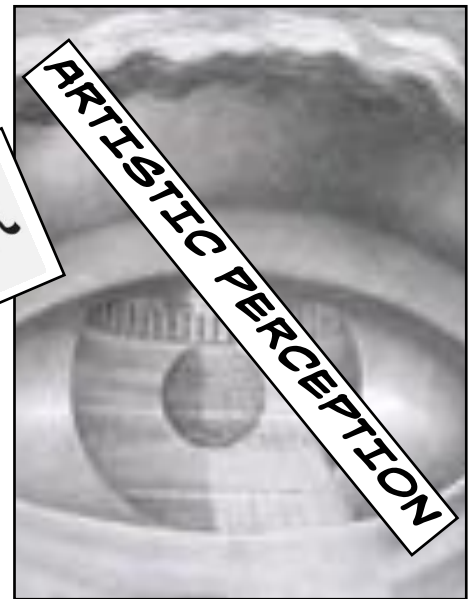


MR. MÅNNÅL THEATRE ARTS 5TH GRADE IMAGINATION WORKBOOK



CREATIVE EXPRESSION



THIS SPACE HAS BEEN LEFT INTENTIONALLY BLANK SO THAT YOU (YES YOU -- THE PERSON READING THIS) COULD WRITE, DOODLE, DRIBBLE, SCRIBBLE, RAMBLE, RANT, AND BABBLE. GO AHEAD.



CONNECTIONS.
RELATIONSHIPS.
APPLICATIONS

THEATRE

Aesthetic Valuing

Aesthetic Valuing

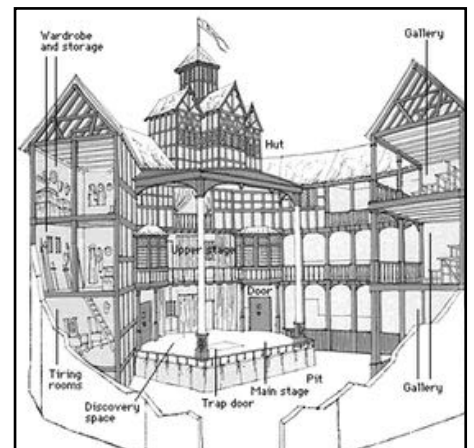
Aesthetic Valuing

AESTHETIC VALUING

Aesthetic Valuing

AESTHETIC VALUING

AESTHETIC VALUING



Historical
and
Cultural Context

THE EXPLANATION PAGE

ON EVERY PAGE IN THIS WORKBOOK, YOU WILL NOTICE SOME SIMILARITIES. BELOW ARE SOME ELEMENTS YOU SHOULD LOOK OUT FOR AND BE AWARE OF WHILE COMPLETING THE WORKBOOK.

THE STANDARDS BOX IN THIS BOX WILL BE THE 5TH GRADE CALIFORNIA THEATRE ARTS CONTENT STANDARD THAT THE ACTIVITY OR CHALLENGE ADDRESSES. YOU WILL HAVE TO TURN YOUR HEAD SIDEWAYS TO READ IT THOUGH....



QUESTIONS!?!?

Any time you see a 'bubble', there is a question that must be answered....

CHALLENGES:
CHALLENGES ARE IN BOXES SUCH AS THIS ONE AND ASK THE READER/PARTICIPANT TO COMPLETE THE CHALLENGE... DO YOU HAVE THE GUTS? DO YOU!?!?

HIDDEN JOKES!
LOOK OUT FOR CLEVER BITS OF MR. MANNAL'S CREATIVITY AND IMAGINATION AT WORK!

MR. MANNAL FUN FACTS...

are little tidbits of information that you can gain insight, understanding, or knowledge from.

HERE'S THE DEAL ORANGE PEEL....

OVERALL, THE BEST EXPLANATION FOR THIS WORKBOOK IS THAT IT HAS BEEN **CREATED** TO HELP YOU BECOME MORE **CREATIVE**, TO USE YOUR **IMAGINATION** IN **IMAGINATIVE** WAYS, AND TO **WRITE** WHILE LEARNING TO **WRITE**.



Page numbers are in the bottom right corner of each page

THIS IMAGE TO THE RIGHT IS A HIDDEN JOKE, DO YOU GET IT?



OF CONTENTS

ARTISTIC PERCEPTION

PAGE 4

PROCESSING, ANALYZING, AND RESPONDING TO SENSORY INFORMATION THROUGH THE LANGUAGE AND SKILLS UNIQUE TO THEATRE

PAGE 9

CREATIVE EXPRESSION

CREATING, PERFORMING, AND PARTICIPATING IN THEATRE

Historical and Cultural Context

PAGE 16

UNDERSTANDING THE HISTORICAL CONTRIBUTIONS AND CULTURAL DIMENSIONS OF THEATRE

PAGE 28

AESTHETIC VALUING

RESPONDING TO, ANALYZING, AND CRITIQUING THEATRICAL EXPERIENCES

CONNECTIONS, RELATIONSHIPS, APPLICATIONS

PAGE 31

CONNECTING AND APPLYING WHAT IS LEARNED IN THEATRE, FILM/VIDEO, AND ELECTRONIC MEDIA TO OTHER ART FORMS AND SUBJECT AREAS AND TO CAREERS

MR. MANNAL FUN FACT:
ABOVE ARE THE FIVE PARTS OF THE 5th GRADE CALIFORNIA VISUAL AND PERFORMING ARTS (VAPA) THEATRE STANDARDS AND WHAT THEY MEAN.

NEW AND
IMPROVED!
NOW WITH
MORE ART AND
PERCEPTS!

Chapter One

WHAT IS ARTISTIC
PERCEPTION
ANYWAY?

ARTISTIC PERCEPTION

Development of the Vocabulary of Theatre

1.1 Use the vocabulary of theatre, such as sense memory, script, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.

I BET YOU DON'T
EVEN KNOW WHAT
SENSE MEMORY
IS...

Oh,
that's an easy
one.
ARTISTIC PERCEPTION
is the processing,
analyzing, and responding to
information through the
language and skills unique
to the arts. Duh...
everybody knows
that...

COMPREHENSION AND ANALYSIS OF THE ELEMENTS OF THEATRE

1.2 IDENTIFY THE STRUCTURAL
ELEMENTS OF PLOT (EXPOSITION,
COMPLICATION, CRISIS, CLIMAX,
AND RESOLUTION) IN A SCRIPT OR
THEATRICAL EXPERIENCE.

INT. ELEMENTARY CLASSROOM - DAY

An average classroom in America. Teacher's desk at the front, student desks in rows, a sink and water fountain in the back, with one wall of windows facing south.

Among the class, a STUDENT (age 10) sits at their desk. The Student is in deep thought, then suddenly reacts to something, and slowly starts to stand up. The TEACHER notices.

TEACHER

Student -- what is it?

STUDENT

I was just processing, analyzing,
and responding to information
through the language and skills
unique to Theatre and it occurred
to me that I was practicing artistic
perception! I'm super wicked awesome
now!

The Vocabulary of Theatre

CHALLENGE:
CAN YOU DEFINE EACH OF THESE WORDS?
WHAT'S THE ONE WORD YOU THINK IS THE
COOLEST? THE SILLIEST? THE MOST CONFUSING?

Development of the Vocabulary of Theatre

1.1 Use the vocabulary of theatre, such as sense memory, script, cue, monologue, dialogue, protagonist, and antagonist to describe theatrical experiences.

ACTOR
ACTRESS
THEATRE
STAGE
CHARACTER
SETTING
PLOT
STORY
DOWNSTAGE
UPSTAGE
STAGE RIGHT
STAGE LEFT
BACKSTAGE
DIALOGUE
MONOLOGUE
DIALOGUE
PROTAGONIST
ANTAGONIST
SENSE MEMORY
SCRIPT
CUE
BLOCKING
DAMSEL IN DISTRESS
SIDEKICK
VILLAIN
MELODRAMA
MUSICAL THEATRE
OPERA
PLAY
PLAYWRIGHT
PRODUCER
DIRECTOR
STAGE MANAGER
COMEDY
EXPOSITION
COMPLICATION
CRISIS
CLIMAX
RESOLUTION
DENOUNCEMENT

THESE
ARE
THEATRE
VOCABULARY
WORDS...

QUESTION
1:
WHAT IS THE NAME
OF THESE THEATRE
MASKS?



ACT ONE
ACT TWO
ACT THREE
IMPROVISATION
PANTOMIME
TABLEAUX
LEVELS
ACTOR'S POSITION
FULL FRONT
QUARTER
PROFILE
3 QUARTERS
FULL BACK
DRAMATIZATION
UNIVERSAL THEME
TRAGEDY
SCRIPTWRITER
TECHNICAL ARTIST
FILM/VIDEO
ELECTRONIC MEDIA
TELEVISION
INDUSTRIAL
INTERACTIVE
CRITERIA
MEANING
INTENT
MOTIVATION
STOCK CHARACTER
OBJECTIVES
DICTION
PACE
VOLUME
GESTURE
COSTUMES
PROP
STAGE DESIGN
MAKE-UP
LIGHTING
SOUND

CHALLENGE:
DESCRIBE/DRAW/SHARE THE BEST THEATRE EXPERIENCE YOU'VE EVER HAD!
WHAT MADE IT GREAT? SHOW ME!

**IMAGINATION
NEEDED RIGHT HERE**

Development of the Vocabulary of Theatre

1.1 Use the vocabulary of theatre, such as sense memory, script, cue, monologue, dialogue, protagonist, and antagonist to describe theatrical experiences.

August 21, 2015 1/2

Mrs. I.B. Complaynen
Prinzipal, MarVista Hills Elementascary Skhoolz
123 Life Is Not Fair Oaks Blvd.
South Passadeara, CA 9103zero



RE: Cruel Theatre Teacher gone 'loco'

Dear Prinzipal Complaynen,

Please help us!

Our crazy Theatre Teacher, Mr. Mannal, has demanded that we improvise writing a story with as many Theatre vocabulary words as we can!

He wants us to "describe a theatrical experience"! What does he think? That we watch TV, movies, YouTube, Vines, read graphic novels, download apps, and play video games? Seriously?

He says it will be fun to see who can make the most interesting story... How can we be expected to use our imaginations and work independently at school?

His cruelty really knows no bounds, please send our parents, this treatment is more than we can bear.

But not the bear that can eat you.

Sincerely Sincere,

Studentz Againstz Academiz Diszipline (SAAD)

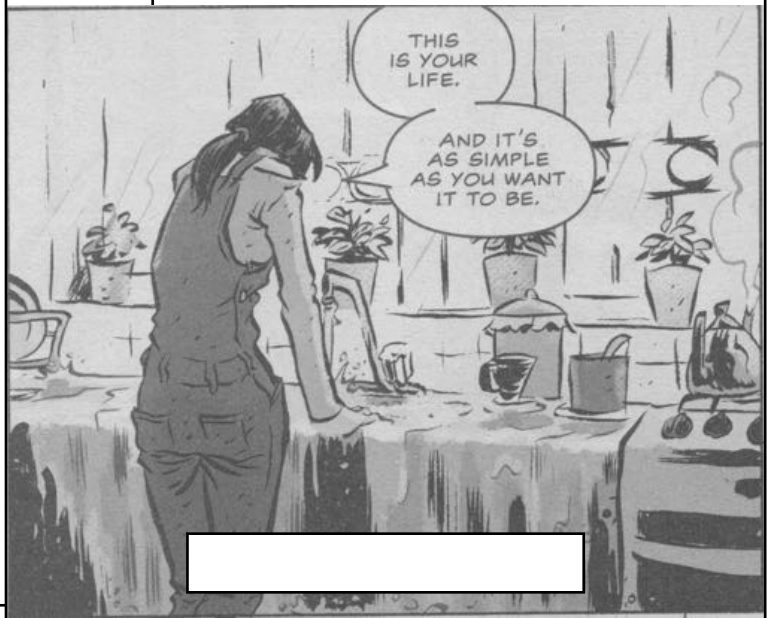
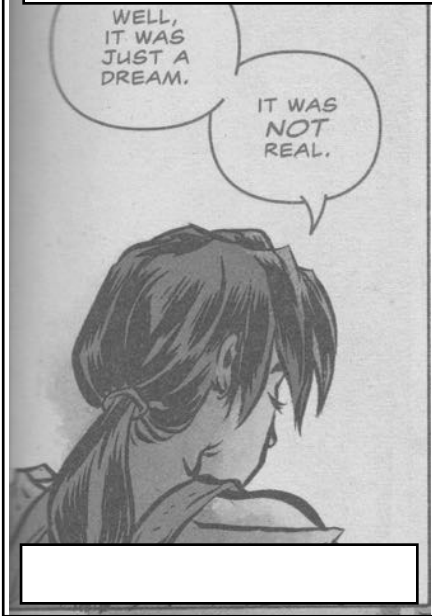
CHALLENGE:
WRITE A STORY WITH AS MANY THEATRE
VOCABULARY WORDS AS POSSIBLE.

FREE
WRITING
ZONE

MR. MANNAL FUN FACT:
WRITERS WRITE. NOW WRITE.
KEEP WRITING.
THEN WRITE SOME MORE.

**THE FIVE STRUCTURAL ELEMENTS OF PLOT
(EXPOSITION, COMPLICATION, CRISIS, CLIMAX, RESOLUTION)**

COMPREHENSION AND ANALYSIS OF THE ELEMENTS OF THEATRE
 1.2 IDENTIFY THE STRUCTURAL ELEMENTS OF PLOT (EXPOSITION, COMPLICATION, CRISIS, CLIMAX, AND RESOLUTION) IN A SCRIPT OR THEATRICAL EXPERIENCE.



CHALLENGE:
 CAN YOU LABEL EACH BOX WITH THE CORRECT STRUCTURAL PLOT ELEMENT?

- CLIMAX
- COMPLICATION
- CRISIS
- EXPOSITION
- RESOLUTION



NOW YOU TRY IT!



**CHALLENGE:
CREATE NEW DIALOGUE FOR THE SCENE...**



**QUESTION
2:
WHAT HAPPENS
NEXT?**

CREATIVE EXPRESSION

CREATING,
PERFORMING, AND
PARTICIPATING IN
THEATRE



CHALLENGE:
DRAW YOUR OWN THEATRE MASKS IN THE SPACE ABOVE.

DEVELOPMENT OF THEATRICAL SKILLS

2.1 PARTICIPATE IN IMPROVISATIONAL ACTIVITIES TO EXPLORE COMPLEX IDEAS AND UNIVERSAL THEMES IN LITERATURE AND LIFE.

QUESTION 3:
WHAT'S THE
DIFFERENCE
BETWEEN UPSTAGE
RIGHT AND
DOWNSTAGE
LEFT?

DEVELOPMENT OF THEATRICAL SKILLS

2.2 DEMONSTRATE THE USE OF BLOCKING (STAGE AREAS, LEVELS, AND ACTOR'S POSITIONS, SUCH AS FULL FRONT, QUARTER, PROFILE, AND FULL BACK) IN DRAMATIZATIONS.

QUESTION 4:
WHAT IS A
TECHNICAL
ARTIST?

CREATION/INVENTION IN THEATRE

2.3 COLLABORATE AS AN ACTOR, DIRECTOR, SCRIPTWRITER, OR TECHNICAL ARTIST IN CREATING FORMAL OR INFORMAL THEATRICAL PERFORMANCES.

IS MY
EXPRESSION
CREATIVE?



IMPROVISATIONAL WORKSHEET

MR. MANNAL
FUN FACT:
IMPROVISATION (OR
'IMPROV') IS THE ACT OF
USING YOUR IMAGINATION TO
BE INSTANTLY CREATIVE
WITHOUT ANY PRIOR
THOUGHT!



MR. MANNAL FUN FACT:
The phrase "Yes, and..." is commonly
said during improvisation exercises
because it keeps the improv
moving forward.

CHALLENGE:
TURN TO A CLASSMATE AND ASK THEM TO TELL YOU **THREE NOUNS**
(1 PERSON-1 PLACE-1 THING).
ASK ANOTHER CLASSMATE FOR A **UNIVERSAL THEME**
(DEATH, LOVE, HUNGER, ETC.)
WRITE A SHORT STORY ABOUT THE THREE NOUNS YOU WERE GIVEN
AND TIE IT INTO YOUR GIVEN THEME.
GO!

DEVELOPMENT OF THEATRICAL SKILLS
2.1 PARTICIPATE IN IMPROVISATIONAL ACTIVITIES TO
EXPLORE COMPLEX IDEAS AND UNIVERSAL THEMES IN
LITERATURE AND LIFE.

PERSON: _____
PLACE: _____
THING: _____
THEME: _____

THIS SPACE
TO THE LEFT OF
THESE WORDS IS
BLANK SO YOU CAN
IMPROV WITH IT....

Complex Ideas & UNIVERSAL THEMES

MR. MANNAL FUN FACT:

'Complex Ideas' (such as religious intolerance or an individual's rights vs. society's needs) are thoughts that challenge people and their beliefs.

MR. MANNAL FUN FACT:

'Universal Themes' (such as Courage, Illness, and Fear) are concepts that all people can understand and relate to.

READ THESE OUT LOUD AND TALK ABOUT IT!!!

DEVELOPMENT OF THEATRICAL SKILLS
2.1 PARTICIPATE IN IMPROVISATIONAL ACTIVITIES TO EXPLORE COMPLEX IDEAS AND UNIVERSAL THEMES IN LITERATURE AND LIFE.

CHALLENGE: COMPLEX IDEAS (IN LIFE)

A CLASSMATE DROPS A TEN DOLLAR BILL ON HIS WAY OUT OF SCHOOL FRIDAY. YOU SEE THE MONEY DROP ON THE GROUND, AND TRY TO TELL HIM, BUT BY THE TIME YOU GET TO IT, YOUR CLASSMATE HAS BEEN PICKED UP BY HIS PARENTS AND DRIVEN AWAY. YOUR CLASSMATE WILL NEVER KNOW YOU HAVE THE MONEY.

DISCUSS... WHAT DO YOU DO WITH THE MONEY? DO YOU HOLD THE MONEY FOR YOUR CLASSMATE UNTIL MONDAY AND GIVE IT BACK, OR KEEP IT AND SPEND IT LATER BECAUSE HE DOESN'T KNOW YOU HAVE IT?



CHALLENGE: COMPLEX IDEAS (IN LITERATURE)

IN THE NOVEL "LES MISERABLES" BY VICTOR HUGO, THE MAIN CHARACTER, JEAN VALJEAN, IS SENT TO PRISON FOR STEALING A LOAF OF BREAD. HIS REASON FOR STEALING IS HONORABLE (IT WAS FOR HIS STARVING SISTER) BUT STILL ILLEGAL. HOWEVER, THE TREATMENT HE RECEIVES IN PRISON IS FAR GREATER THAN THE CRIME HE COMMITTED.

DISCUSS... IS IT EVER OKAY TO BREAK THE LAW? AND UNDER WHAT CIRCUMSTANCES IS BREAKING THE LAW ACCEPTABLE?

CHALLENGE: UNIVERSAL THEMES (IN LIFE)

A NEW STUDENT ARRIVES IN CLASS FROM ANOTHER COUNTRY AND DOESN'T SPEAK A WORD OF ENGLISH. YOU CAN SEE THIS STUDENT IS FEELING LONELY AND SAD.

DISCUSS... HAVE YOU EVER HAD AN EXPERIENCE WHERE YOU FELT TOTALLY ALONE EVEN THOUGH YOU WERE SURROUNDED BY PEOPLE? WHAT DID YOU WISH WOULD HAPPEN AT THAT MOMENT?

CHALLENGE: UNIVERSAL THEMES (IN LITERATURE)

DISCUSS... WHAT IS THE UNIVERSAL THEME OF 'WHERE THE WILD THINGS ARE' OR 'HAPPY POTTER AND THE SORCEROR'S STONE'?

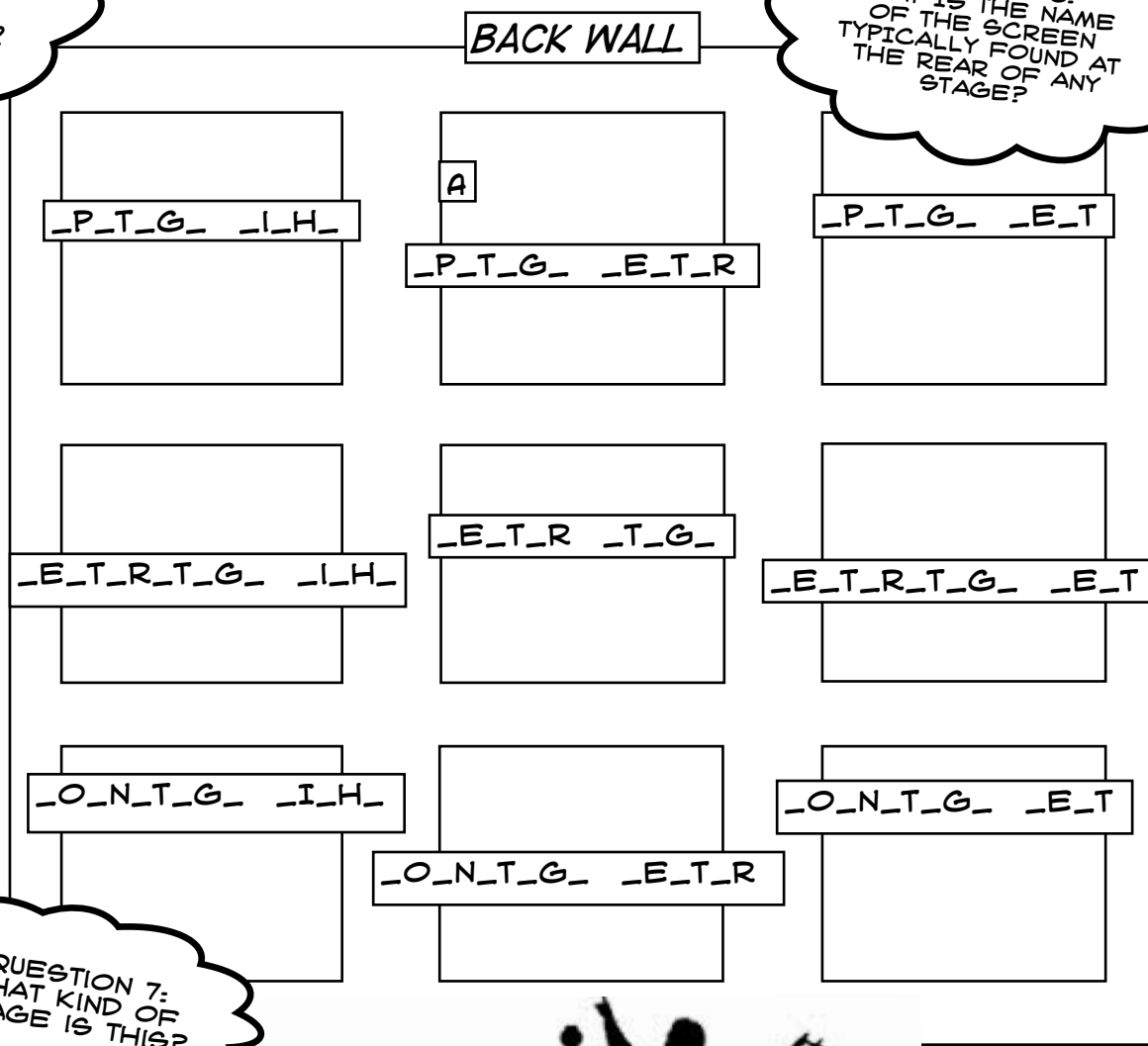


THE STAGE MAP

QUESTION 5:
WHY DO THEY CALL
'DOWNSTAGE'
DOWNSTAGE?

QUESTION 6:
WHAT IS THE NAME
OF THE SCREEN
TYPICALLY FOUND AT
THE REAR OF ANY
STAGE?

DEVELOPMENT OF THEATRICAL SKILLS
2.2 DEMONSTRATE THE USE OF BLOCKING (STAGE
AREAS, LEVELS, AND ACTOR'S POSITION, SUCH AS FULL
FRONT, QUARTER, PROFILE, AND FULL BACK) IN
DRAMATIZATIONS.



QUESTION 7:
WHAT KIND OF
STAGE IS THIS?

CHALLENGE:
CAN YOU PROPERLY NAME ALL NINE AREAS OF THE STAGE?

STAGE DESIGN

CONNECT NAME WITH DIAGRAM.

ARENA STAGE

CABARET STAGE

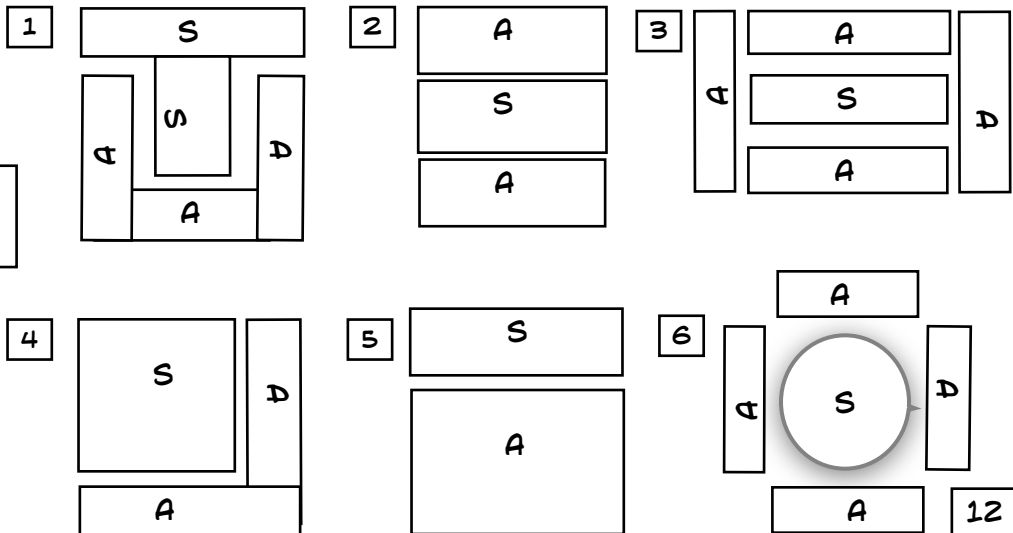
PROSCENIUM STAGE

THEATRE IN THE ROUND STAGE

THRUST STAGE

TRAVERSE STAGE

Key:
S = Stage
A = Audience



LEVELS AND THE ACTOR'S POSITION

DEVELOPMENT OF THEATRICAL SKILLS
 2.2 DEMONSTRATE THE USE OF BLOCKING (STAGE AREAS, LEVELS, AND ACTOR'S POSITION, SUCH AS FULL FRONT, QUARTER, PROFILE, AND FULL BACK) IN DRAMATIZATIONS.

1



2



NAME THE ACTOR POSITION.

FULL FRONT

QUARTER

PROFILE

3-QUARTERS

FULL BACK

3



4



5



QUESTION 8:
 WHAT IS ONE WAY TO BE ONSTAGE, AND STILL NOT BE ONSTAGE AT THE SAME TIME?
 HINT: IT'S ALL ABOUT THE ACTOR'S POSITION...

CHALLENGE:
 WHICH IMAGE BELOW SHOWS THE MORE SUCCESSFUL STAGE PICTURE -- IMAGE #1 OR IMAGE #2?
 WRITE YOUR 2 CENTS WITH THEATRE LEVEL EVIDENCE.

IMAGE #1



IMAGE #2



2 CENTS BOX:

THEATRE CREATIONS

QUESTION 9:
HOW MANY
THEATRE JOBS
CAN YOU
NAME?

ACT 1

ACT 2

ACT 3

CHALLENGE:
CREATE A TABLEUX FROM ONE OF THE THREE SUGGESTED TITLES.
WRITE OR DRAW IN THE EMPTY BOXES ABOVE WHAT HAPPENS.

SUGGESTED TITLES:

DINNER TIME

1 + 1 = 3

IT WASN'T ME!

MR. MANNAL FUN FACT:
A TABLEAUX is a frozen, living
picture that tells a story with 3
acts.

CHALLENGE:
WRITE THE 6-ACT OUTLINE OF YOUR FAVORITE MOVIE.
WRITE OR DRAW WHAT HAPPENS IN THE BOXES BELOW.

ONCE UPON A TIME...

1

THE PROBLEM WAS...

2

SO IT WAS DECIDED...

3

BUT THEN...

4

WHICH RESULTED IN...

5

FINALLY...

6

THE END

CREATION/INVENTION IN THEATRE
2.3 COLLABORATE AS AN ACTOR, DIRECTOR,
SCRIPTWRITER, OR TECHNICAL ARTIST IN CREATING
FORMAL OR INFORMAL THEATRICAL PERFORMANCES.

TIP:
If you
want an
example of
this kind of
writing, turn
to the
extensions
page for
help.

THEATRE CREATIONS

YOU KNOW,
YOU CAN ALWAYS
DRAW YOUR
ANSWER IF YOU
WANT TO.

CHALLENGE:
DEFINE EACH VOCABULARY WORD.

ACTOR/ACTRESS:

DIRECTOR:

SCRIPTWRITER:

TECHNICAL ARTIST:

CHALLENGE:
CREATE A STORY WITH THE FOLLOWING CHARACTERS, SETTING AND PLOT.

SETTING:
WHERE: A SOUTH PASADENA ELEMENTARY SCHOOL
WHEN: PRESENT-DAY
WHAT TIME: LATE MORNING, AFTER 1ST RECESS

CHARACTERS:
LEIA, A 5TH GRADE GIRL
LUKE, A 5TH GRADE BOY
MRS. SITH, A 5TH GRADE TEACHER

PLOT:
THE CLASSROOM'S BRAND-NEW SOCCER BALL HAS BEEN SLICED
IN HALF LIKE A PIECE OF FRUIT DURING RECESS.

CREATION/INVENTION IN THEATRE
2.3 COLLABORATE AS AN ACTOR, DIRECTOR, SCRIPTWRITER, OR TECHNICAL ARTIST IN CREATING FORMAL OR INFORMAL THEATRICAL PERFORMANCES.

QUESTION 10:
WHY IS
COLLABORATION
SO IMPORTANT IN
THEATRE?

Chapter 3

QUESTION 11:
WHERE DOES THE
WORD 'THEATRE'
COME FROM?

QUESTION 12:
WHERE DID
'MODERN'
THEATRE
BEGIN?

Historical and Cultural Context

UNDERSTANDING THE HISTORICAL CONTRIBUTIONS AND CULTURAL DIMENSIONS OF THEATRE

Role and Cultural Significance of Theatre

3.1 Select or create appropriate props, sets, and costumes for a cultural celebration or pageant.

Role and Cultural Significance of Theatre

3.2 Interpret how theatre and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions.

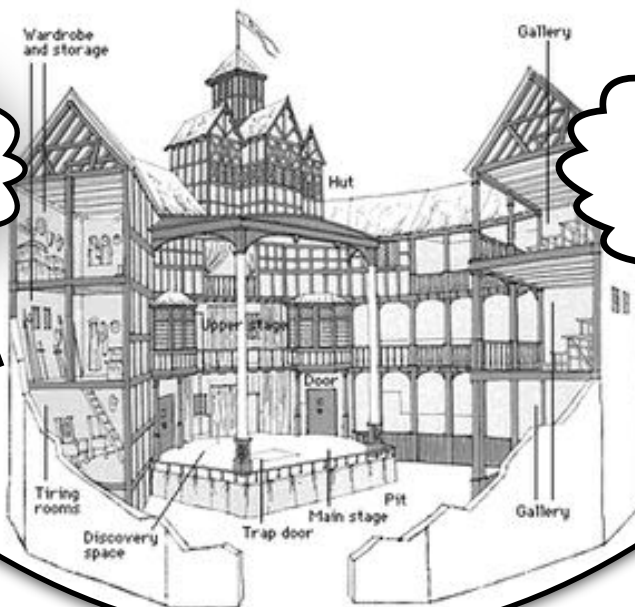
History of Theatre

3.3 Analyze ways in which theatre, television, and film play a part in our daily lives.

History of Theatre

3.4 Identify types of early American theatre, such as melodrama and musical theatre.

QUESTION 13:
WHAT IS THE
NAME OF THIS
FAMOUS BRITISH
THEATRE IN THE
PICTURE?



QUESTION
14:
WHAT IS THE NAME
OF THE NATIONAL
THEATRE OF THE
UNITED STATES?

PROPS, SETS, AND COSTUMES

CHALLENGE:
 CREATE A PROP LIST (STAGE SET PIECES AND DECORATIONS)
 FOR A PRODUCTION CENTERED AROUND EACH OF THE FOLLOWING
 NATIONAL HOLIDAYS. GET SPECIFIC, DON'T JUST SAY 'HELMET'
 FOR VETERAN'S DAY -- WHAT KIND OF HELMET? WHICH WAR? WHAT
 DOES IT LOOK LIKE?



VETERANS DAY



THANKSGIVING



PRESIDENTS DAY

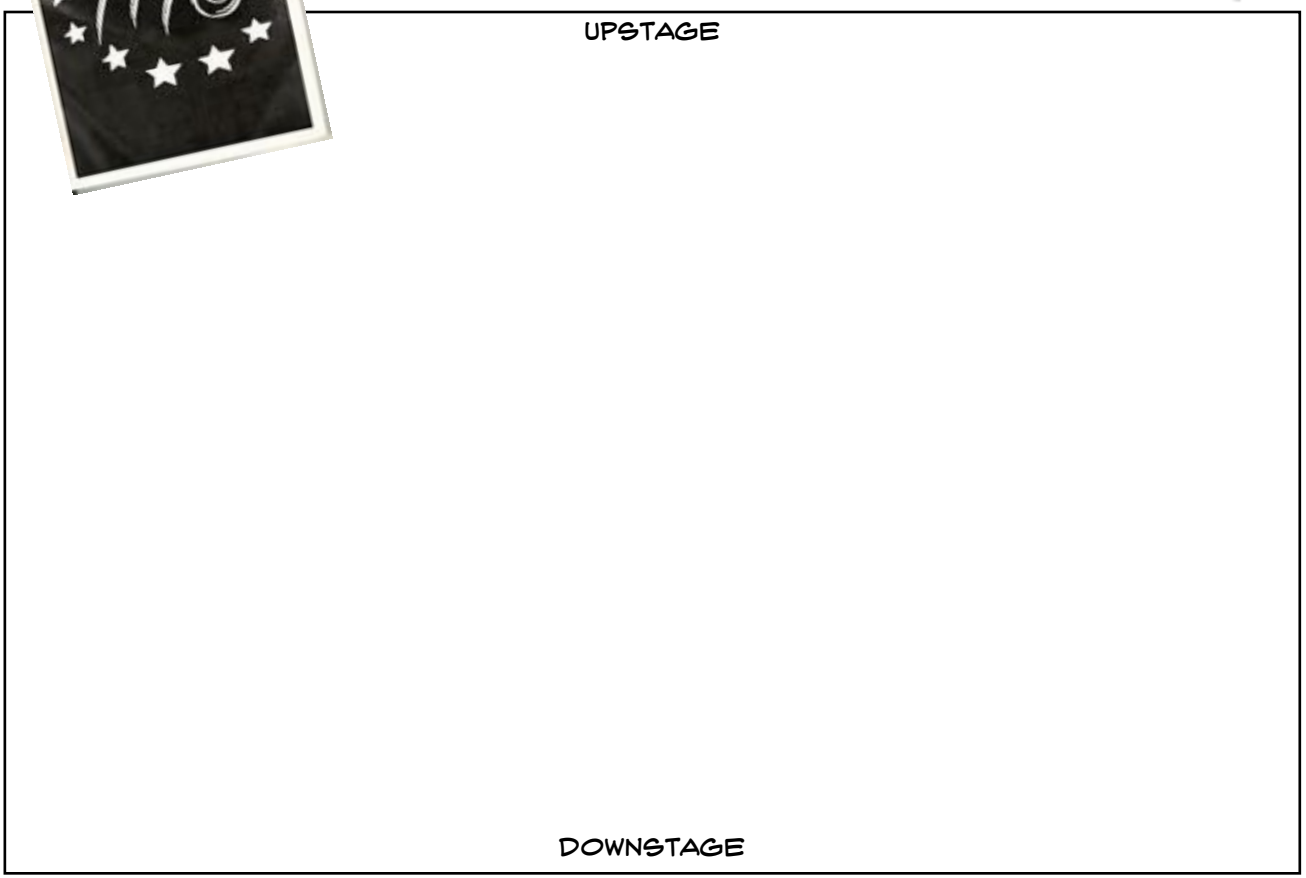


MEMORIAL DAY

Role and Cultural Significance of Theatre
 3.1 Select or create appropriate props, sets, and costumes
 for a cultural celebration or pageant.



CHALLENGE:
 IN THE BOX BELOW, DESIGN THE STAGE SET FOR A
 PRODUCTION OF THE MUSICAL 1776. RESEARCH THE SHOW
 AND ITS HISTORY TO GIVE YOU A CREATIVE IDEA.

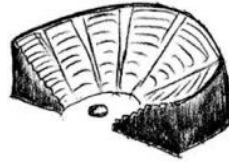


AUDIENCE



CULTURES AND THEATRE

MR. MANNAL
FUN FACT:
THESE ARE JUST A
FRACTION OF THE
KINDS OF THEATRE
IN THE WORLD....



CHALLENGE:
MATCH THE COUNTRY TO ITS NATIVE THEATRE.

3.2 Interpret how theatre and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions.

Role and Cultural Significance of Theatre

- 1 AMERICAN
- 2 BRITISH
- 3 CHINESE
- 4 EGYPTIAN
- 5 FRENCH
- 6 GREEK
- 7 INDIAN
- 8 ITALIAN
- 9 JAPANESE
- 10 KOREAN
- 11 MEXICAN
- 12 NATIVE AMERICAN
- 13 PHILIPPINO
- 14 THAI

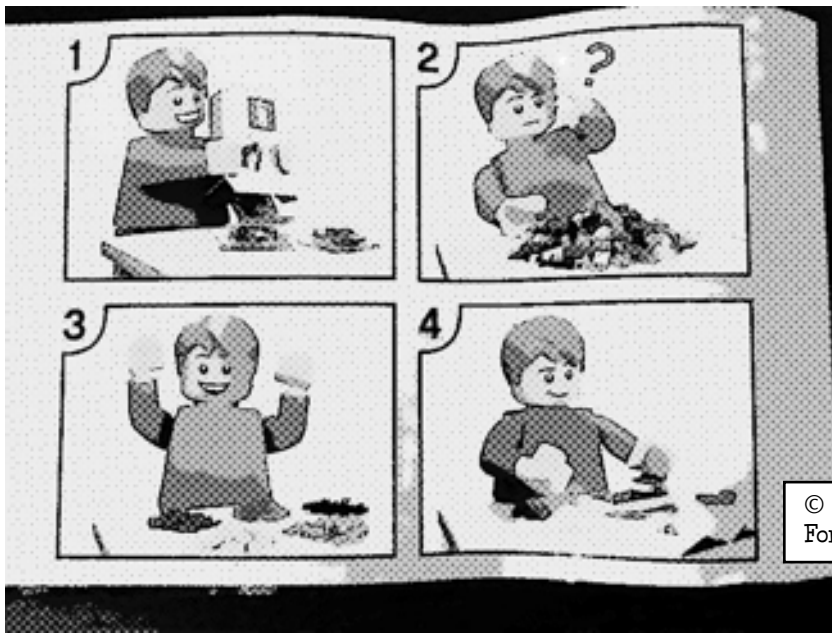
- A *Commedia Dell'Arte*
- B NOH AND KYOGEN
- C Talchum & Pansori
- D CARPAS (TENT SHOWS)
- E INDIGENOUS DRAMA
- F SINAKULO
- G HUN LAKHON LEK (THEATRICAL PUPPETRY)
- H MINSTREL SHOW
- I Renaissance Theatre
- J Shadow Play
- K OSIRIAN MYSTERIES
- L Avant-Garde
- M COMEDY & TRAGEDY
- N Sanskrit Drama

CHALLENGE:
CHOOSE A COUNTRY THAT YOU IDENTIFY
WITH AND RESEARCH WHICH THEATRE
FORM COMES FROM THAT CULTURE.

QUESTION 15:
"THEATRE IS INTEGRAL TO
EVERY CULTURE." -- WHAT
DOES THIS STATEMENT
MEAN?

THEATRE, TELEVISION, AND FILM ARE EVERYWHERE!

History of Theatre
3.3 Analyze ways in which theatre, television, and film play a part in our daily lives.



QUESTION 16:
HOW IS THIS IMAGE FROM A LEGO SET "THEATRE"?

© Lego™ All Rights Reserved.
For Educational Purposes only.

HOURS PER DAY WATCHING TV:

QUESTION 17:
HOW MANY HOURS OF TELEVISION DO YOU WATCH A DAY? (BE HONEST...)

IN 2011, AN ACADEMIC STUDY REPORTED THAT FOR INACTIVE PEOPLE (PEOPLE WHO DO NOT EXERCISE REGULARLY) WATCHING 1 HOUR OF TV PER DAY DECREASED THEIR LIFE SPAN (HOW LONG YOU WILL LIVE) BY 22 MINUTES.

- BASED ON THIS INFORMATION, CALCULATE --
- HOW MANY HOURS DO YOU WATCH TV DURING A WEEK?
 - HOW MANY MINUTES DOES THAT TOTAL AMOUNT OF HOURS HYPOTHETICALLY TAKE OFF YOUR LIFE FOR THAT ONE WEEK?
 - HOW MANY HOURS/DAYS TOTAL DOES THAT EQUAL FOR ONE YEAR?

"THERE'S NO PLACE LIKE HOME..."
A.

"DO YOU WANT TO BUILD A SNOWMAN?"
B.

"TO INFINITY... AND BEYOND!"
C.

"IT'S THE CIRCLE OF LIFE..."
D.

"KA-CHOW!"
E.

"MAY THE FORCE BE WITH YOU..."
F.

QUESTION 18:
DO YOU RECOGNIZE THESE MOVIE QUOTES THAT PEOPLE USE IN OUR CULTURE? DO YOU KNOW WHAT FILMS THEY COME FROM? PUT THE MOVIE THEY COME FROM IN THE EMPTY BOX...

MELODRAMA AND STOCK CHARACTERS

CHALLENGE: WRITE THE CORRECT NAME UNDER THE MELODRAMA STOCK CHARACTER'S PICTURE.

History of Theatre
3.4 Identify types of early American theatre, such as melodrama and musical theatre.

HERO
VILLAIN
SIDEKICK
EVIL SIDEKICK

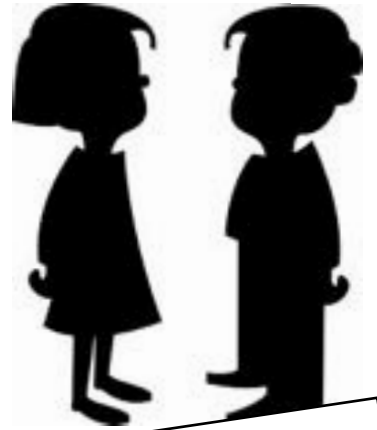
LITTLE BOY & LITTLE GIRL
NARRATOR
DAMSEL IN DISTRESS
OLD MAN & OLD WOMAN

















melodrama template



CREATED BY MR. MANNAL

TABLE OF CONTENTS

SCENE 1 "THE HERO OR VILLAIN OR BOTH"

ACT ONE

SCENE 2 "THE DAMSEL/DUDE-IN-DISTRESS"

SCENE 3 "THE SURPRISE AND THE DECISION"

ACT TWO

SCENE 4 "THE BAD NEWS"

SCENE 5 "THE GOOD NEWS"

ACT THREE

SCENE 6 "THE BIG ENDING"



EDITOR'S NOTE:

FOLLOW THE STEPS IN THE NEXT THREE PAGES TO CREATE A MELODRAMA OF YOUR OWN. OF COURSE THERE ARE OTHER WAYS TO WRITE A STORY, BUT YOU MUST LEARN TO HOLD THE PENCIL AND PAPER BEFORE YOU CAN START WRITING WITH IT.

WATCH OUT FOR **MR. MANNAL'S HELPFUL HINTS** ALONG THE WAY TO HELP YOU CREATE THE MOST SUCCESSFUL MELODRAMA YOU CAN.



START
HERE

ACT ONE

melodrama template

ACT ONE, SCENE 1 ("THE HERO AND/OR VILLAIN") --

INTRODUCE THE HERO (SOMETHING TRAGIC HAS JUST HAPPENED TO THEM) OR THE VILLAIN (JUST AS THEY ARE ABOUT TO DO SOMETHING SINISTER) IN A WAY THAT CAPTURES THE AUDIENCE'S ATTENTION.

FOR EXAMPLE, THE HERO SURVIVES A BOAT EXPLOSION AND BECOMES STRANDED ON A DESERTED ISLAND, OR THE VILLAIN BREAKS INTO AN OLD HOUSE TO STEAL A SAFE CONTAINING THE MAGIC CRYSTAL THAT CONTROLS THE WORLD).

MR. MANNAL HELPFUL HINT:

WHATEVER HAPPENS IN THE SCENE, MAKE SURE THERE IS SOME CONNECTION BETWEEN THE HERO OR THE VILLAIN TO THE DAMSEL/ DUDE IN DISTRESS (D-I-D).

FOR EXAMPLE, THE HERO NEEDS TO ESCAPE THE DESERTED ISLAND TO SAVE THE D-I-D FROM THE VILLAIN'S ADVANCES, OR THE OLD HOUSE THAT THE VILLAIN IS BREAKING INTO BELONGS TO THE D-I-D AND HIS/HER PARENTS.



THE BEST STORIES HAVE MEANINGFUL **CONSEQUENCES** IN THEM, SOMETHING AT STAKE FOR THE CHARACTERS. **CONSEQUENCES** ARE TWO-SIDED. IF THE CHARACTER **SUCCEEDS** THERE ARE **POSITIVE CONSEQUENCES** (FOR THE HERO: SURVIVING THE SHIPWRECK, FOR THE VILLAIN: STEALING THE SAFE), BUT THERE ARE ALSO **NEGATIVE CONSEQUENCES** IF THE CHARACTERS **FAIL** (FOR THE HERO: NOT BEING ABLE TO SAVE HIS SWEETHEART FROM THE VILLAIN'S CLUTCHES, FOR THE VILLAIN: GOING TO JAIL FOREVER IF HE IS CAUGHT BREAKING INTO THE OLD HOUSE). LET THE AUDIENCE KNOW THE **CONSEQUENCES**.



ACT ONE, SCENE 2 ("THE DAMSEL/DUDE-IN-DISTRESS") --

INTRODUCE THE D-I-D (THE D-I-D IS EITHER HAPPY AND UNAWARE THAT ANYTHING IS WRONG, OR THEY ARE SAD BECAUSE LIFE IS NOT GOING WELL FOR SOME REASON).

FOR EXAMPLE, THE D-I-D IS EXCITED BECAUSE HE/SHE WILL SOON BE MARRIED TO THEIR SWEETHEART (THE HERO), OR THE D-I-D IS SCARED AND ANGRY BECAUSE THERE WAS A BREAK-IN LAST NIGHT AT HER PARENT'S HOUSE.

MR. MANNAL HELPFUL HINT:

MAKE THE SCENE END WITH THE FIRST "**CLIFFHANGER**" (A MOMENT RIGHT BEFORE THE CURTAIN COMES DOWN THAT CAPTURES THE AUDIENCE'S INTEREST AND MAKES THEM WANT TO RETURN TO THE STORY).

FOR EXAMPLE, THE D-I-D LEARNS THAT THE HERO'S BOAT HAS EXPLODED AND SUNK, OR THE VILLAIN FINALLY OPENS THE SAFE AND CAPTURES THE MAGIC CRYSTAL.

ACT TWO

ACT TWO, SCENE 3 ("THE SURPRISE AND THE DECISION") --

AFTER THE "**CLIFFHANGER**", RETURN TO THE SAME MOMENT IN THE STORY AND REVEAL WHAT HAPPENED NEXT (THE 'SURPRISE') AND THEN INCLUDE A FATEFUL CHOICE MADE BY EITHER THE HERO, THE VILLAIN OR THE D-I-D (THE 'DECISION').

FOR EXAMPLE, AFTER LEARNING THAT THE HERO'S BOAT HAS EXPLODED AND SUNK, THE D-I-D TURNS HYSTERICALLY MAD (THE SURPRISE) AND VOWS TO SEEK MURDEROUS REVENGE ON THE HERO'S KILLERS (THE DECISION), OR THE VILLAIN USES THE MAGIC CRYSTAL ON THE OLD MAN AND WOMAN (THE SURPRISE) AND PROMISES TO BECOME RULER OF THE ENTIRE CITY (THE DECISION).

MR. MANNAL HELPFUL HINT:

BE CAREFUL NOT TO MAKE THE CHARACTER'S 'SURPRISE' AND 'DECISION' CONFUSING TO THE AUDIENCE AND THEIR UNDERSTANDING OF THE STORY.

FOR EXAMPLE, DON'T HAVE THE D-I-D CELEBRATE THE HERO'S DEATH WHEN HEARING THE NEWS OF THE BOAT EXPLODING IF EARLIER IN THE STORY THE D-I-D WAS IN LOVE WITH THE HERO, OR DON'T HAVE THE VILLAIN SUDDENLY DECIDE TO BECOME A NICE GUY AND GIVE THE MAGIC CRYSTAL BACK AFTER HE CAPTURES IT.

Writer's Block

Cure:

Don't forget about the other stock characters in melodramas (Evil Sidekick, Old Man or Woman, etc) if you get stuck for ideas.



ACT TWO, SCENE 4 ("THE BAD NEWS") --

WHATEVER CHARACTER YOU HAVEN'T BEEN FOCUSING ON IN SCENE 3, GO TO THAT CHARACTER AND FOCUS ON THEIR STORY BECAUSE LIFE IS ABOUT TO GET WORSE FOR THEM ("THE BAD NEWS").

FOR EXAMPLE, IF YOU'VE BEEN FOCUSED ON THE HERO AND HIS ESCAPE FROM THE ISLAND, MAKE SCENE 4 ABOUT THE VILLAIN AND HIS EVIL PLANS FOR THE D-I-D. IF YOU'VE BEEN FOCUSED ON THE D-I-D, THE VILLAIN, AND THE MAGIC CRYSTAL IN SCENE 3, MAKE SCENE 4 ABOUT THE HERO AND HIS/HER PROBLEM OR CHALLENGE.

MR. MANNAL HELPFUL HINT:

END SCENE 4 WITH THE SECOND '**CLIFFHANGER**' AND REPEAT THE SAME PROCESS FROM SCENES 2 AND 3.

FOR EXAMPLE, THE HERO LEAVES THE ISLAND ON A HOME-MADE RAFT IN A STORM ONLY TO DISCOVER SHARK-INFESTED WATERS, OR IF IT IS THE VILLAIN, THE MAGIC CRYSTAL AND ITS POWERS DO NOT SEEM TO WORK ON THE D-I-D, THWARTING HIS PLANS.



ACT THREE

melodrama template

ACT THREE, SCENE 5 ("THE GOOD NEWS") --

AFTER THE SECOND "CLIFFHANGER", RETURN TO THE SAME MOMENT IN THE STORY AND REVEAL WHAT HAPPENED NEXT ("THE GOOD NEWS").

FOR EXAMPLE, THE HERO CAPTURES TWO SHARKS AND HAS THEM DRAG THE HERO BACK TO SHORE TO RESCUE THE D-I-D, OR THE VILLAIN GETS RID OF ALL THE PEOPLE IN TOWN AND PLANS TO MARRY THE D-I-D AGAINST HER WILL WITH THE HELP OF THE MAGIC CRYSTAL.

MR. MANNAL'S HELPFUL HINT:

MAKE SURE THE "CLIFFHANGER" AND WHAT HAPPENS NEXT IS CONNECTED TO THE CIRCUMSTANCES OF THE SCENE AND DON'T CHEAT BY MAKING THINGS TOO UNBELIEVABLE OR UNREALISTIC.

FOR EXAMPLE, ALIENS FROM OUTER SPACE CANNOT CONVENIENTLY ARRIVE TO SAVE THE HERO FROM THE SHARKS, OR THE VILLAIN CANNOT DECIDE TO BUILD THE CHURCH THAT HE AND THE D-I-D WILL GET MARRIED IN BEFORE HE MARRIES HER, SLOWING DOWN THE ACTION OF THE STORY.

ACT THREE, SCENE 6 ("THE BIG ENDING") --

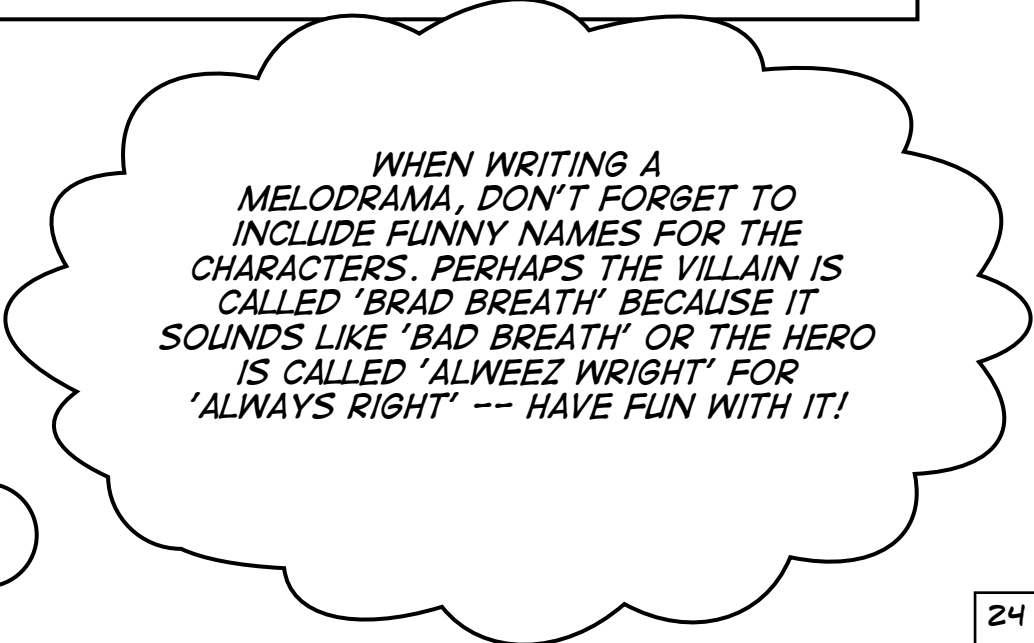
THE CONCLUSION OF THE STORY THAT INVOLVES ALL CHARACTERS AND ENDS THEIR STORYLINES ("THE BIG ENDING").

FOR EXAMPLE, THE HERO RETURNS JUST IN THE NICK OF TIME TO STOP THE VILLAIN FROM MARRYING THE D-I-D, OR THE D-I-D SMASHES THE MAGIC CRYSTAL, RUINING THE VILLAIN'S PLAN.

MR. MANNAL HELPFUL HINT:

THE BEST ENDINGS INCORPORATE THE DIFFERENT CHARACTERS AND THEIR STORYLINES AND "TIE THINGS UP" NICELY.

FOR EXAMPLE, IF THE HERO ARRIVES WITH SHARKS IN TOW, PERHAPS THE SHARKS TURN ON THE VILLAIN WHEN THEY SEE HIM AND CHASE HIM AWAY, OR PERHAPS THE MAGIC CRYSTAL ENDS UP HYPNOTIZING THE VILLAIN INSTEAD OF THE D-I-D.



WHEN WRITING A MELODRAMA, DON'T FORGET TO INCLUDE FUNNY NAMES FOR THE CHARACTERS. PERHAPS THE VILLAIN IS CALLED 'BRAD BREATH' BECAUSE IT SOUNDS LIKE 'BAD BREATH' OR THE HERO IS CALLED 'ALWEEZ WRIGHT' FOR 'ALWAYS RIGHT' -- HAVE FUN WITH IT!

MELODRAMA STORY OUTLINE -- "THE MISSING MUSTACHE"

ACT 1, SCENE 1: BOOM! A BOAT EXPLODES OFF THE CALIFORNIA COAST AND SINKS, WITH ONLY ONE SURVIVOR, A FARM BOY, WILL DUEWELL (THE HERO). WASHING ASHORE UNCONSCIOUS ON A DESERTED ISLAND, WILL WAKES UP AND IMMEDIATELY REGRETS LEAVING HIS SWEETHEART, THE LOVELY MISS PRETTYFACE (THE D-I-D) FOR SHE IS NOW SURELY IN THE CLUTCHES OF THE EVIL DR. MEANNYPANTS (THE VILLAIN). HE MUST GET BACK TO HER BEFORE IT'S TOO LATE!

ACT 1, SCENE 2: THE LOVELY MISS PRETTYFACE, ALONG WITH HER PARENTS (THE OLD MAN AND WOMAN) FIGHT OFF THE ADVANCES OF DR. MEANNYPANTS AND HIS DESIRE TO MARRY HER. AFTER TELLING HER THAT HE WOULD MAKE HER THE WEALTHIEST GIRL IN TOWN, MISS PRETTYFACE TELLS THE DR. MEANNYPANTS THAT THERE IS SOMETHING WRONG WITH HIS MUSTACHE AND TO LEAVE THEM ALONE, SHE WILL NEVER MARRY HIM, SHE'S WAITING FOR HER SWEETHEART TO RETURN FROM HIS BOAT TRIP. SUDDENLY A TELEGRAM ARRIVES AND INFORMS ALL OF THEM THAT WILL'S SHIP HAS EXPLODED AND SLUNK AND NO ONE KNOWS IF HE IS ALIVE OR DEAD!*

*1ST CLIFFHANGER

ACT 2, SCENE 3: AFTER HEARING THE NEWS ABOUT THE BOAT EXPLOSION, DR. MEANNYPANTS ASKS MISS PRETTYFACE TO MARRY HIM AGAIN, NOW THAT HER SWEETHEART IS SURELY DEAD. MISS PRETTYFACE ERUPTS INTO HYSTERICIS AND GOES CRAZY ("THE SURPRISE") AND VOWS TO FIND HER SWEETHEART'S KILLER ("THE DECISION"). DR. MEANNYPANTS VOWS TO RETURN, AND WITH HIS EVIL SIDEKICK (MR. NO-GOOD), THEY SLINK AWAY TO FIX HIS SLIGHTLY IRREGULAR MUSTACHE.

ACT 2, SCENE 4: BACK ON THE DESERTED ISLAND, WILL DUEWELL SEES THE TIDE RISING AND STARTS TO ASSEMBLE THE BROKEN PIECES OF THE SHIP TO BUILD A LIFE RAFT SO HE CAN ESCAPE AND SAVE MISS PRETTYFACE ("THE BAD NEWS") LOOKING AT ONE BROKEN PIECE IN PARTICULAR, HE NOTICES SOME MAN'S HAIR STUCK TO IT, ALMOST PART MUSTACHE, AND REALIZES IT WAS DR. MEANNYPANTS WHO CAUSED THE EXPLOSION! BRAVING THE TREACHEROUS WATERS, WILL LAUNCHES HIS BOAT AND ESCAPES THE ISLAND ONLY TO BE SURROUNDED BY SHARKS, WAITING TO EAT HIM!*

*2ND CLIFFHANGER

ACT 3, SCENE 5: AS THE SHARKS SURROUND HIM AND HIS DEATH LOOKS CERTAIN, WILL GRABS SOME ROPE FROM HIS LIFE-RAFT AND LASSOES THE SHARKS, JUST LIKE A FARM BOY ("THE GOOD NEWS"). TYING THE ROPE TO HIS RAFT, THE SHARKS BEGIN TO PULL THE RAFT TOWARDS LAND AS WILL HOLDS UP THE OTHER HALF OF DR. MEANNYPANT'S MUSTACHE AND VOWS TO BRING HIM TO JUSTICE!

ACT 3, SCENE 6: DR. MEANNYPANTS VISITS MISS PRETTYFACE AGAIN, THREATENING HER PARENTS WITH BURNING DOWN THEIR HOUSE IF SHE DOESN'T AGREE TO MARRY HIM. MISS PRETTYFACE IS ABOUT TO FIGHT DR. MEANNYPANTS HERSELF WHEN SUDDENLY WILL DUEWELL APPEARS WITH HIS PET SHARKS! WILL SHOWS EVERYONE THE MISSING PIECE OF DR. MEANNYPANTS MUSTACHE, REVEALING HIM AS THE CULPRIT BEHIND THE BOAT EXPLOSION. THE PET SHARKS CHASE DR. MEANNYPANTS AND MR. NO-GOOD AWAY, LEAVING THE SWEETHEARTS REUNITED AND HAPPY!

THE END

MR MANNAL HELPFUL HINT: YOU CAN ALWAYS INCLUDE MORE SCENES IN YOUR STORY, AS LONG AS IT MOVES THE STORY FORWARD. FOR EXAMPLE, I COULD HAVE INCLUDED THE SCENE WHERE DR. MEANNYPANTS AND MR. NO-GOOD SABOTAGED WILL'S BOAT AND HOW THE MUSTACHE WAS LEFT BEHIND, BUT DECIDED I DIDN'T REALLY NEED IT.

SAMPLE SCRIPT FOR "THE MISSING MUSTACHE"

ACT 1, SCENE 1

LIGHTS RISE ON A DESERTED ISLAND; A SMALL PALM TREE IS STAGE LEFT, BEACH SAND DOWNSTAGE, AND THE REMAINS OF A WRECKED SHIP DOWNSTAGE RIGHT.

FROM BEHIND THE WRECKED SHIP, OUT CRAWLS WILL DUEWELL, OUR HERO, A HANDSOME LOOKING YOUNG MAN. HIS CLOTHES ARE BURNT AND TORN, HIS HAIR STILL BURNING.

WILL
(COUGHING)

I DON'T BELIEVE IT... WHAT HAPPENED TO MY BOAT?! WHY DID IT EXPLODE? I'M LUCKY TO BE ALIVE, BUT NOW, HOW WILL I SURVIVE? BY MYSELF AND ALL ALONE, JUST A POOR FARM BOY ON THIS DESERTED ISLAND? I ALREADY MISS MY BELOVED SWEETHEART, THE LOVELY MISS PRETTYFACE... I MUST GET BACK TO HER BEFORE THE EVIL DR. MEANNYPANTS TRIES TO STEAL HER AWAY AND MARRY HER! BUT HOW WILL I RETURN TO SAVE HER?

(THE IDEA HITS HIM)

I MUST REBUILD MY SHIP!

LIGHTS DIM AS WILL BEGINS TO SEARCH THE WRECKAGE FOR ANYTHING THAT WILL HELP HIM REBUILD THE BOAT...

ACT 1, SCENE 2

LIGHTS RISE OUTSIDE AN OLD HOUSE. THE LOVELY MISS PRETTYFACE (THE D-I-D) STANDS WITH HER PARENTS (THE OLD MAN AND WOMAN) OUTSIDE AS THE VILLAIN, THE EVIL DR. MEANNYPANTS, ALONG WITH HIS EVIL SIDEKICK (MR. NO-GOOD) CONFRONTS THEM.

MEANNYPANTS

SO MISS PRETTYFACE, HAVE YOU RECONSIDERED MY OFFER OF MARRIAGE? I WILL MAKE YOU THE RICHEST WOMAN IN TOWN AND IT WOULD MAKE ME VERY HAPPY!

(ASIDE, TO MR. NO-GOOD)

HAPPY TO FINALLY HAVE HER PARENTS HOUSE SO I CAN TEAR IT DOWN AND BUILD MY NEW MEGA-MALL AND PARKING LOT!

PRETTYFACE

YOU ALREADY HAVE MY ANSWER DR. MEANNYPANTS — THE ANSWER IS NO! I LOVE MY SWEETHEART, WILL DUEWELL, AND AS SOON AS HE RETURNS FROM HIS BOAT TRIP, WE WILL BE MARRIED!

MEANNYPANTS

I WOULDN'T BE SO SURE ABOUT THAT!

MEANNYPANTS AND NO-GOOD BEGIN TO SNICKER AND GIGGLE.

PRETTYFACE

WHAT DO YOU MEAN? WHY ARE YOU LAUGHING?

(LOOKS CLOSER)

AND WHAT IS WRONG WITH YOUR MUSTACHE? IT LOOKS LIKE YOU'RE MISSING HALF OF IT?

MEANNYPANTS
(EMBARRASSED)

WHAT? OH, IT'S NOTHING, ITS THE NEW STYLE THIS YEAR!

SUDDENLY FROM STAGE RIGHT, A POSTMAN ENTERS AND HANDS THE OLD MAN A TELEGRAM AND EXITS STAGE LEFT.

PRETTYFACE

WHAT DOES IT SAY FATHER?

OLD MAN

I'M AFRAID YOUR SWEETHEART'S BOAT HAS EXPLODED AND NO ONE KNOWS IF HE IS ALIVE OR DEAD!

LIGHTS DIM AS EVERYONE REACTS TO THE STARTLING NEWS...

NOW YOU TRY IT!

MELODRAMA TITLE:

ACT 1, SCENE 1 ("THE HERO OR VILLAIN OR BOTH"):

ACT 1, SCENE 2 ("THE DAMSEL-(OR DUDE)-IN-DISTRESS"):

ACT 2, SCENE 3 ("THE SURPRISE & THE DECISION"):

ACT 2, SCENE 4 ("THE BAD NEWS"):

ACT 3, SCENE 5 ("THE GOOD NEWS"):

ACT 3, SCENE 6 ("THE BIG ENDING"):

melodrama template

CHAPTER FOUR

AESTHETIC VALUING

QUESTION 19:
WHAT DOES
'AESTHETIC'
MEAN ANYWAY?

RESPONDING TO,
ANALYZING, AND CRITIQUING THEATRICAL EXPERIENCES

CHALLENGE:
BELOW ARE TWO DIFFERENT IMAGES OF BOTH SUPERMAN AND
WONDER WOMAN. WHICH IMAGE DO YOU FIND MORE
AESTHETICALLY INTERESTING? PLEASE EXPLAIN WHY.... WHAT
IS IT ABOUT THE IMAGE THAT SPEAKS TO YOU?

ANSWER:



CRITICAL ASSESSMENT OF THEATRE
4.1 DEVELOP AND APPLY APPROPRIATE CRITERIA
FOR CRITIQUING THE WORK OF ACTORS,
DIRECTORS, WRITERS, AND TECHNICAL ARTISTS IN
THEATRE, FILM, AND VIDEO.

QUESTION
20:
WHAT DOES
'DERIVATION'
MEAN?

QUESTION 21:
WHAT DOES IT
MEAN TO
'CRITICALLY
ASSESS'
SOMETHING?

DERIVATION OF MEANING FROM WORKS OF THEATRE
4.2 DESCRIBE DEVICES ACTORS USE TO CONVEY
MEANING OR INTENT IN COMMERCIALS ON
TELEVISION.

THEATRE PERFORMANCE RUBRICS

QUESTION 22:
WHAT DOES THE
WORD 'CRITERIA'
MEAN?

CHALLENGE:
CONNECT THE APPROPRIATE CRITERIA THAT WOULD
BE USED IN EACH ARTIST'S PERFORMANCE RUBRIC.

CRITICAL ASSESSMENT OF THEATRE
4.1 DEVELOP AND APPLY APPROPRIATE CRITERIA FOR CRITIQUING THE
WORK OF ACTORS, DIRECTORS, WRITERS, AND TECHNICAL ARTISTS IN
THEATRE, FILM, AND VIDEO

IF
YOU
DON'T
KNOW
WHAT
THESE
WORDS
MEAN,
YOU
SHOULD
LOOK
THEM
UP...

Stage Presence

Plot Line

Color Palette

Emotional Range

Character Arc

Stage Levels

Projection

Sound Mix

Production Unity

Company Cohesion

Costume Consistency

Text Interpretation

Subtext

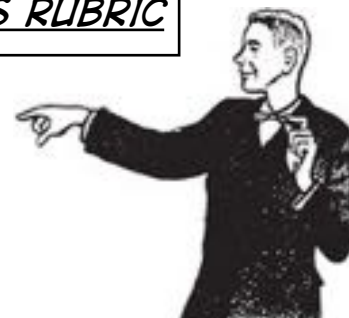
Setting & Genre

Rehearsal/Performance Support

Stage Design



ACTOR/ACTRESS RUBRIC



DIRECTOR RUBRIC



**TECHNICAL ARTIST
RUBRIC**



WRITER RUBRIC

CHALLENGE:
WRITE DOWN WHICH THEATRE JOB (WRITER, ACTOR, DIRECTOR, TECHNICAL ARTIST) INTERESTS
YOU THE MOST AND WHY! WHAT WOULD BE THE FIRST PROJECT YOU WOULD WORK ON?



THE DERIVATION OF MEANING

In this commercial, notice how the filmmakers 'tug' at your heart and emotions with the dog Maddie and the girl....

EMOTION: 'MADDIE' TV COMMERCIAL, CHEVROLET

CLIP: [HTTPS://WWW.YOUTUBE.COM/WATCH?V=3T6BLUGTJKQ](https://www.youtube.com/watch?v=3T6BLUGTJKQ)

In this montage, notice how the physical nature of the actor and his body creates the comedy....

PHYSICAL COMEDY: PHYSICAL COMEDY MONTAGE

CLIP: [HTTPS://WWW.YOUTUBE.COM/WATCH?V=HUQIAGME1UQ](https://www.youtube.com/watch?v=HUQIAGME1UQ)



In this trailer for the movie 'Fast & Furious, notice how the pacing of the edits feels very much like the movie -- fast!

PACING:

(FAST PACE) FAST & FURIOUS MOVIE, "REAL DRIVERS"

CLIP: [HTTPS://WWW.YOUTUBE.COM/WATCH?V=DHNPZCDBBOC](https://www.youtube.com/watch?v=DHNPZCDBBOC)

(SLOW PACE) VOLVO TV COMMERCIAL, "THE EPIC SPLIT"

CLIP: [HTTPS://WWW.YOUTUBE.COM/WATCH?V=29NTQWJTBQU](https://www.youtube.com/watch?v=29NTQWJTBQU)



In this tv commercial, notice how the slow pace and background music help you understand the new element in Volvo cars that they are highlighting...



QUESTION 23:
IN THIS TV COMMERCIAL, HOW DOES THE MAN'S DICTION AND VOCAL DELIVERY RELATE TO FEDEX AND THEIR BUSINESS?

DELIVERY: FEDEX TV COMMERCIAL W/ JOHN MOSCHITTA

CLIP: [HTTPS://WWW.YOUTUBE.COM/WATCH?V=NEK5ZJTPO-M](https://www.youtube.com/watch?v=NEK5ZJTPO-M)

QUESTION 24:
WHAT IS APPLE TRYING TO EMPHASIZE IN THIS TV COMMERCIAL?

EMPHASIS: APPLE, 'THINK DIFFERENT' COMMERCIAL

CLIP: [HTTPS://WWW.YOUTUBE.COM/WATCH?V=SSWMZUWOIJG](https://www.youtube.com/watch?v=SSWMZUWOIJG)

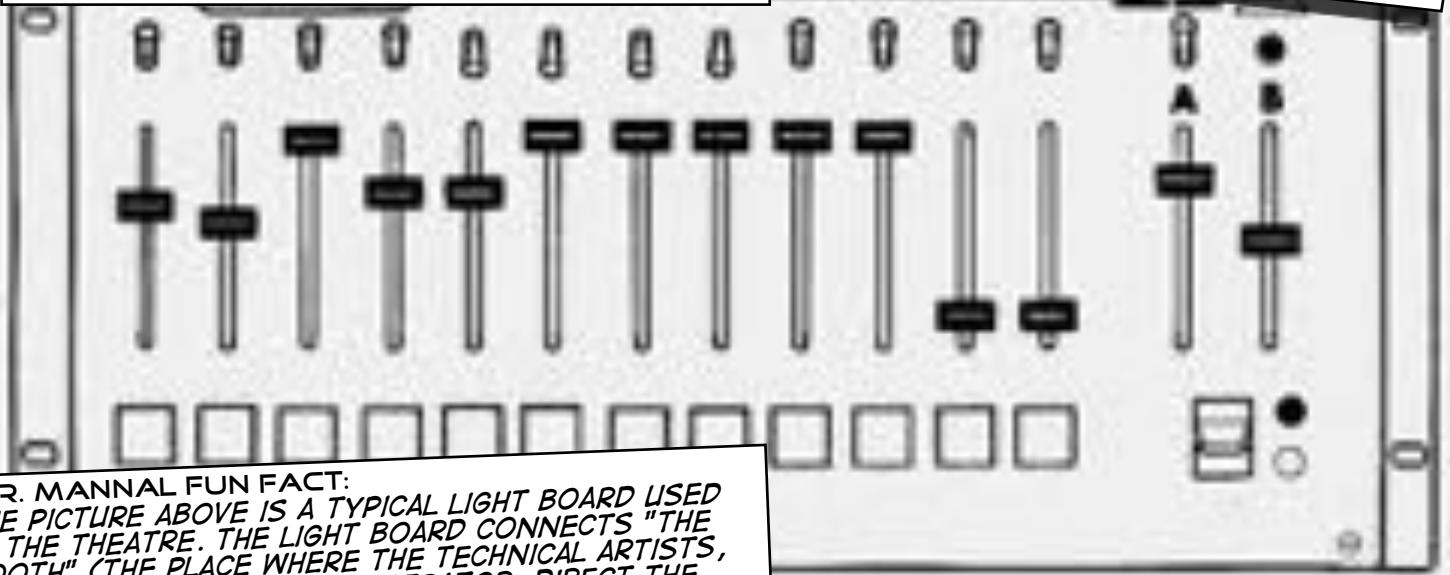


DERIVATION OF MEANING FROM WORKS OF THEATRE
4.2 DESCRIBE DEVICES ACTORS USE TO CONVEY MEANING OR INTENT IN COMMERCIALS ON TELEVISION.

CHAPTER FIVE

CONNECTIONS, RELATIONSHIPS, APPLICATIONS

CONNECTING AND APPLYING WHAT IS LEARNED IN THEATRE, FILM/VIDEO, AND ELECTRONIC MEDIA TO OTHER ART FORMS AND SUBJECT AREAS AND TO CAREERS



MR. MANNAL FUN FACT:
THE PICTURE ABOVE IS A TYPICAL LIGHT BOARD USED IN THE THEATRE. THE LIGHT BOARD CONNECTS "THE BOOTH" (THE PLACE WHERE THE TECHNICAL ARTISTS, SUCH AS THE LIGHT BOARD OPERATOR, DIRECT THE PERFORMANCE) TO THE VARIOUS LIGHTS AND SPECIAL EFFECTS HANGING ABOVE THE STAGE SET.



THIS IS A
SOUND
MIXER...

CONNECTIONS AND APPLICATIONS

S.1 USE THEATRICAL SKILLS TO DRAMATIZE EVENTS AND CONCEPTS FROM OTHER CURRICULUM AREAS, SUCH AS REENACTING THE SIGNING OF THE DECLARATION OF INDEPENDENCE IN HISTORY SOCIAL SCIENCE.



THIS IS A
THEATRE
COSTUME
SHOP...

CAREERS AND CAREER-RELATED SKILLS

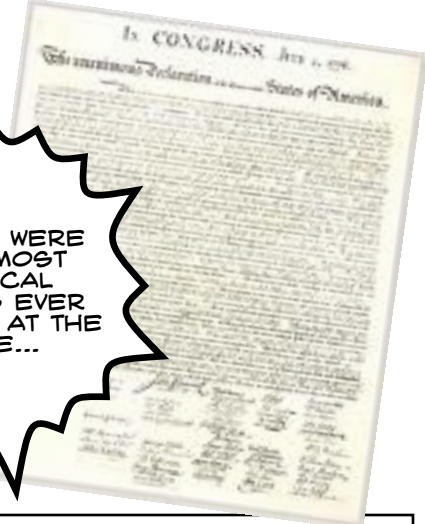
S.2 IDENTIFY THE ROLES AND RESPONSIBILITIES OF PERFORMING AND TECHNICAL ARTISTS IN THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA.

DRAMATIZING EVENTS AND CONCEPTS

QUESTION
25:
'DRAMATIZE' MEANS
TO BRING DRAMA TO
YOUR EYES,
RIGHT?

CHALLENGE:
TRY TO DRAMATIZE A PORTION OF THE
DECLARATION OF INDEPENDENCE.
BRING THE TEXT TO LIFE!

THESE WERE
THE MOST
RADICAL
WORDS EVER
WRITTEN AT THE
TIME...



5.1 USE THEATRICAL SKILLS TO DRAMATIZE EVENTS AND CONCEPTS FROM OTHER CURRICULUM AREAS, SUCH AS REENACTING THE SIGNING OF THE DECLARATION OF INDEPENDENCE IN HISTORY SOCIAL SCIENCE.

When, in the course of human events, it becomes necessary for one people to dissolve the political bonds which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed. That whenever any form of government becomes destructive to these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. --

Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former systems of government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these states.

(...)

We, therefore, the representatives of the United States of America, in General Congress, assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the name, and by the authority of the good people of these colonies, solemnly publish and declare, that these united colonies are, and of right ought to be free and independent states; that they are absolved from all allegiance to the British Crown, and that all political connection between them and the state of Great Britain, is and ought to be totally dissolved; and that as free and independent states, they have full power to levy war, conclude peace, contract alliances, establish commerce, and to do all other acts and things which independent states may of right do. And for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes and our sacred honor.



DRAMATIZE IT!

CHALLENGE:
CAN YOU DRAMATIZE THESE OTHER CONTENT STANDARDS?
LET'S SEE YOU TRY!

5.1 USE THEATRICAL SKILLS TO DRAMATIZE EVENTS AND CONCEPTS FROM OTHER CURRICULUM AREAS, SUCH AS REENACTING THE SIGNING OF THE DECLARATION OF INDEPENDENCE IN HISTORY SOCIAL SCIENCE.

HISTORY-SOCIAL SCIENCE

Geography



5.9 Students know the location of the current 50 states and the names of their capitals.

\emptyset \geq $>$ $-$ $+$
 ∞ $\%$ $<$ \div \times
 π $\sqrt{\quad}$ \leq \neq $=$

MATHEMATICS

Number and Operations—Fractions

6. Solve real-world problems involving multiplication of fractions and mixed numbers, e.g., by using visual fraction models or equations to represent the problem.

ENGLISH LANGUAGE ARTS

Reading

1.1 Read aloud narrative and expository text fluently and accurately and with appropriate pacing, intonation, and expression.

THIS EVEN
SOUNDS LIKE
THEATRE...



THIS IS
THEATRE!



SCIENCE

Life Science

2b. Students know how blood circulates through the heart chambers, lungs, and body and how carbon dioxide (CO₂) and oxygen (O₂) are exchanged in the lungs and tissues.

HEALTH

Practicing Health-Enhancing Behaviors

7.2. Demonstrate how to prepare a healthy meal or snack using sanitary food preparation and storage practices.



ROLES AND RESPONSIBILITIES OF THE ARTIST

CHALLENGE: EVERY ACTOR, DIRECTOR, WRITER OR TECHNICAL ARTIST HAS A CERTAIN RESPONSIBILITY TO THEIR CRAFT. MATCH THE RESPONSIBILITY TO THE ARTIST.

5.2 IDENTIFY THE ROLES AND RESPONSIBILITIES OF PERFORMING AND TECHNICAL ARTISTS IN THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA.

1	THEATRE-ACTOR	A	CREATES/MANAGES THE SPECIAL EFFECTS AND MUSIC FOR MOTION PICTURES IN PRE AND POST PRODUCTION
2	THEATRE-DIRECTOR	B	PERFORMS AS A CHARACTER FOR TV SITCOMS, DRAMAS, OR MINI-SERIES
3	THEATRE-PLAYWRIGHT	C	CREATES OR ADAPTS STORIES FOR MOTION PICTURES
4	THEATRE-TECHNICAL ARTIST	D	DIRECTS ACTORS FOR TV SITCOMS, DRAMAS OR MINI-SERIES
5	FILM-ACTOR	E	DIRECTS ACTORS AND PERFORMERS IN FRONT OF THE CAMERA
6	FILM-DIRECTOR	F	CREATES/MANAGES THE SPECIAL EFFECTS AND MUSIC FOR A TV AUDIENCE
7	FILM-SCREENWRITER	G	PERFORMS AS A CHARACTER IN MOTION PICTURES
8	FILM-TECHNICAL ARTISTS	H	CREATES/ADAPTS TELEPLAYS FOR TV AUDIENCE
9	TELEVISION-ACTOR	I	WORKS BEFORE STAGE PERFORMANCE AND DURING IT TO HELP TELL THE STORY EFFECTIVELY
10	TELEVISION-DIRECTOR	J	CREATES/MANAGES THE SPECIAL EFFECTS AND MUSIC FOR INTERACTIVE AND DIGITAL
11	TELEVISION-WRITER	K	CREATES/ADAPTS WORKS FOR PERFORMANCE ON STAGE
12	TELEVISION-TECHNICAL ARTIST	L	CREATES/ADAPTS WORK FOR COMMERCIALS, INTERACTIVE OR WEB SERIES
13	ELECTRONIC MEDIA-ACTOR	M	DIRECTS ACTORS ON STAGE FOR A LIVE PERFORMANCE
14	ELECTRONIC MEDIA-DIRECTOR	N	DIRECTS INTERACTIVE AND DIGITAL CONTENT
15	ELECTRONIC MEDIA-COPYWRITER	O	PERFORMS ON STAGE AS A CHARACTER
16	ELECTRONIC MEDIA-TECHNICAL ARTIST	P	PERFORMS AS A CHARACTER IN INTERACTIVE AND DIGITAL FORMATS



WHAT'S MY JOB?

LOOK FOR CLUES WITHIN THE QUOTE TO FIND THE ANSWER!

- (1) THEATRE-ACTOR
- (2) THEATRE-DIRECTOR
- (3) THEATRE-WRITER
- (4) THEATRE-TECHNICAL ARTIST
- (5) FILM-ACTOR
- (6) FILM-DIRECTOR
- (7) FILM-WRITER
- (8) FILM-TECHNICAL ARTIST
- (9) TELEVISION-ACTOR
- (10) TELEVISION-DIRECTOR
- (11) TELEVISION-WRITER
- (12) TELEVISION-TECHNICAL ARTIST
- (13) ELECTRONIC MEDIA-ACTOR
- (14) ELECTRONIC MEDIA-DIRECTOR
- (15) ELECTRONIC MEDIA-WRITER
- (16) ELECTRONIC MEDIA-TECHNICAL ARTIST

A.

"So last night at the Oscars, I was 2nd Gaffer on 'Extra'... yeah, my buddy got sick last minute and I had to fill in. Man, that red carpet is something else. So crazy, and then the live feed to the truck went out and it was chaos..."

WHAT'S MY JOB?

C.

"The director keeps insisting that we rehearse the scene but we don't need any more rehearsal. My co-star needs to learn how to hit her mark without stepping out of frame. It's only her second SAG gig."

WHAT'S MY JOB?

E.

"We've been workshopping this old one-act I wrote at the new 99-seat black box on Santa Monica Blvd. and last night I went home and completely rewrote the plot line. It should flow better today, I hope..."

WHAT'S MY JOB?

G.

"I ALMOST GOT FIRED YESTERDAY, LUCKILY, IT WAS JUST A TECH REHEARSAL, WE GO UP NEXT WEEK. IN THE FIRST SCENE, THE LEAD IS SUPPOSED TO ANSWER A PHONE CALL FROM HIS DESK -- BUT I FORGOT TO SET THE PHONE ON THE DESK BEFORE THE REHEARSAL!"

WHAT'S MY JOB?

B.

"Yesterday I was exhausted. For the first 3 hours, I was in bay 7 mixing that new web series 'It's Not My Fault' and then it was a marathon voice-over audition for Target, we must have auditioned a hundred guys..."

WHAT'S MY JOB?

D.

"I'm at the Warner Bros. lot last week for the new Shonda Rhimes pilot, it's a sitcom, standard 3 camera set-up... Anyway, we had no live audience for the taping and the actors were just dead, no life in their performance whatsoever, it was painful to watch..."

WHAT'S MY JOB?

F.

"My agent called this morning, I booked a new video-game called 'Wings of Death'! It's apparently some new kind of gamer experience, we'll see though... these war games are always the same thing. I'll probably end up yelling in the booth for 3 hours until the cans fall off my ears..."

WHAT'S MY JOB?

5.2 IDENTIFY THE ROLES AND RESPONSIBILITIES OF PERFORMING AND TECHNICAL ARTISTS IN THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA.

EXTENSION ACTIVITIES

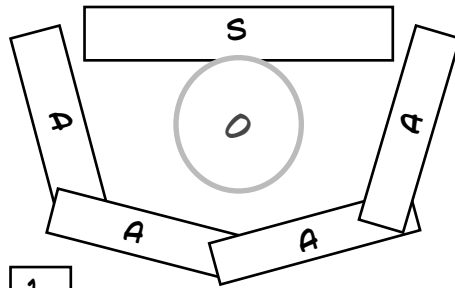
STAGE DESIGN

Key:
 S = Stage
 A = Audience
 O = Orchestra

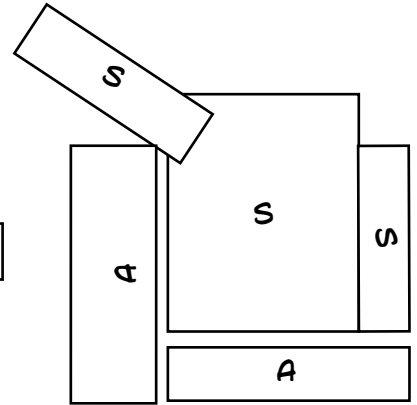
NOH STAGE

KABUKI STAGE

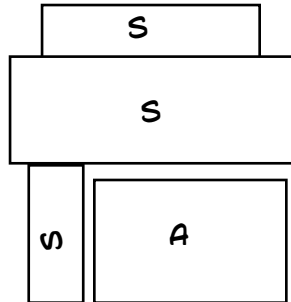
GREEK STAGE



1.



2.



3.

SIX-ACT STORY OUTLINE -- FROZEN

ONCE UPON A TIME...

IN A KINGDOM CALLED ARRENDALE, THERE WAS A YOUNG, NAIVE PRINCESS WHO LIVED WITH HER FATHER AND MOTHER, THE KING AND QUEEN, AND HER OLDER SISTER, THE HEIR TO THE THRONE.

1

THE PROBLEM WAS...

HER OLDER SISTER COULD CREATE ICE MAGICALLY FROM THE AIR AND HER FINGERS, AND ONE NIGHT, SHE ACCIDENTALLY HURT THE YOUNG PRINCESS WITH HER POWER.

2

SO IT WAS DECIDED...

WITH THE HELP OF MAGICAL TROLLS, THAT THE OLDER SISTER WOULD KEEP HER POWER A SECRET FROM EVERYONE IN THE KINGDOM, INCLUDING THE YOUNG PRINCESS.

3

BUT THEN...

ON THE DAY OF HER CORONATION, THE NEW QUEEN REVEALED HER SECRET POWER DURING A FIGHT WITH HER SISTER, FRIGHTENED EVERYONE, AND RAN AWAY INTO THE MOUNTAINS!

4

WHICH RESULTED IN...

THE KINGDOM BECOMING FROZEN IN THE MIDDLE OF SUMMER AND THE YOUNG PRINCESS HAVING TO GO AFTER THE NEW QUEEN TO MAKE HER STOP THE WINTER COLD.

5

FINALLY...

WITH THE HELP OF SOME NEW FRIENDS, THE YOUNG PRINCESS AND THE 'ICE' QUEEN DISCOVER AN ACT OF TRUE LOVE, MAKE THE SNOW MELT, AND RETURN SUMMER TO THE KINGDOM.

6

MR. MANNAL FUN FACT:

THE FIRST FIVE ACTS (ABOVE) ARE JUST THE FIRST ACT OF THE MOVIE 'FROZEN' IN TERMS OF SCREENWRITING. IF YOU WANTED TO WRITE THE ENTIRE OUTLINE OF THE FILM, IT WOULD BE 14 ACTS (5 FOR ACT 1, 4 FOR ACT 2, 5 FOR ACT 3).

THE BARD

THE BARD...
DO YOU KNOW
WHO THAT IS?

IT'S ME...

IF I WAS ALIVE
TODAY, I'D
PROBABLY CALL
MYSELF
"BILLY SHAKES
FROM THE
S-U-A..."

MANY PEOPLE
THINK I AM THE
GREATEST
STORYTELLER
THAT EVER
LIVED...



CHALLENGE:
ENTER THIS MAN'S NAME IN THE BOX BELOW.

Our Shakespeare Language!

WILLIAM SHAKESPEARE (1564-1616) WAS SO PROLIFIC A WRITER THAT MANY OF THE PHRASES WE COMMONLY USE IN THE ENGLISH LANGUAGE TODAY CAN BE ATTRIBUTED TO HIS WORK OVER 400 YEARS AGO.

CHALLENGE:
GUESS WHICH PHRASE OR WORD IS SHAKESPEARE'S AND WHICH IS NOT!

DWINDLE

"FAIR PLAY"

THE
ANSWER IS ON
THE ANSWERS
PAGE.

BASELESS

WATCHDOG

"BREAK THE ICE"

"A LAUGHING STOCK"

BAREFACED

"ALL THAT GLITTERS ISN'T GOLD"

"TOO MUCH OF A GOOD THING"

SANCTIMONIOUS

CLANGOR

"BRAVE NEW WORLD"

"DEAD AS A DOORNAIL"

"CLOTHES MAKE THE MAN"

"HEART OF GOLD"

"IN A PICKLE"

"FULL CIRCLE"

"KNOCK KNOCK! WHO'S THERE?"

QUESTIONS

QUESTION 1: WHAT IS THE NAME OF THE THEATRE MASKS? (P.5)

QUESTION 2. WHAT HAPPENS NEXT? (P. 8)

QUESTION 3: WHAT'S THE DIFFERENCE BETWEEN UPSTAGE RIGHT AND DOWNSTAGE LEFT? (P. 9)

QUESTION 4: WHAT IS A TECHNICAL ARTIST? (P. 9)

QUESTION 5: WHY DO THEY CALL 'DOWNSTAGE' DOWNSTAGE? (P. 12)

QUESTION 6: WHAT IS THE NAME OF THE SCREEN TYPICALLY FOUND AT THE REAR OF ANY STAGE? (P. 12)

QUESTION 7: WHAT KIND OF STAGE IS THIS? (P. 12)

QUESTION 8: WHAT IS ONE WAY TO BE ONSTAGE, AND STILL NOT BE ONSTAGE AT THE SAME TIME? (P. 13)

QUESTION 9: HOW MANY THEATRE JOBS (SUCH AS 'STAGE MANAGER') CAN YOU NAME? (P. 14)

QUESTION 10: WHY IS COLLABORATION SO IMPORTANT IN THEATRE? (P. 15)

QUESTION 11: WHERE DOES THE WORD 'THEATRE' COME FROM? (P. 16)

QUESTION 12: WHERE DID 'MODERN' THEATRE BEGIN? (P. 16)

QUESTION 13: WHAT IS THE NAME OF THIS FAMOUS THEATRE IN THE PICTURE? (P. 16)

QUESTION 14: WHAT IS THE NAME OF THE NATIONAL THEATRE OF THE UNITED STATES? (P. 16)

QUESTION 15: "THEATRE IS INTEGRAL TO EVERY CULTURE." -- WHAT DOES THIS STATEMENT MEAN? (P. 18)

QUESTION 16: HOW IS THIS IMAGE FROM A LEGO SET "THEATRE"? (P. 19)

QUESTION 17: HOW MANY HOURS OF TELEVISION DO YOU WATCH A DAY? (P. 19)

QUESTION 18: DO YOU RECOGNIZE ANY OF THESE MOVIE QUOTES THAT PEOPLE USE IN OUR CULTURE? DO YOU KNOW WHAT FILMS THEY COME FROM? (P. 19)

QUESTION 19: WHAT DOES 'AESTHETIC' MEAN ANYWAY? (P. 28)

QUESTION 20: WHAT DOES 'DERIVATION' MEAN? (P. 28)

QUESTION 21: WHAT DOES IT MEAN TO 'CRITICALLY ASSESS' SOMETHING? (P. 28)

QUESTION 22: WHAT DOES THE WORD 'CRITERIA' MEAN? (P. 29)

QUESTION 23: IN THIS TV COMMERCIAL, HOW DOES THE MAN'S DICTION AND VOCAL DELIVERY RELATE TO FEDEX AND THEIR BUSINESS? (P. 30)

QUESTION 24: WHAT IS APPLE TRYING TO EMPHASIZE IN THIS TV COMMERCIAL? (P. 30)

QUESTION 25: 'DRAMATIZE' MEANS TO BRING DRAMA TO YOUR EYES, RIGHT? (P. 32)

ANSWER PAGE

1. COMEDY (HAPPY FACE) AND TRAGEDY (SAD FACE).

2. THERE IS NO RIGHT ANSWER! WHAT DID YOUR IMAGINATION COME UP WITH?

3. DOWNSTAGE LEFT IS ON THE LEFT SIDE OF THE STAGE, CLOSEST TO THE AUDIENCE WHILE UPSTAGE RIGHT IS ON THE OPPOSITE SIDE AND FARTHEST AWAY FROM THE AUDIENCE.

4. A 'TECHNICAL ARTIST' IS AN ARTIST THAT WORKS IN THE THEATRE (SUCH AS A LIGHTING OR SOUND DESIGNER) TO PRODUCE THE PERFORMANCE BUT WHO DOES NOT PERFORM PHYSICALLY IN FRONT OF AN AUDIENCE.

5. LONG AGO, ALL STAGES WERE 'RAKED', MEANING THEY SLOPED DOWN TOWARDS THE AUDIENCE TO PREVENT WOOD ROT TO THE STAGE FROM THE WEATHER. IF THE ACTORS WANTED TO GET CLOSER TO THE AUDIENCE, THEY WOULD HAVE TO WALK DOWN THE STAGE TO GET THERE, HENCE, THE FRONT OF THE STAGE BECAME KNOWN AS 'DOWNSTAGE'.

6. A CYCLORAMA OR 'CYC'.

7. PROSCENIUM STAGE.

8. TURN YOUR BACK ON THE AUDIENCE.

9. STAGE MANAGER, PROP MASTER, LIGHTNING DESIGNER, SOUND DESIGNER, COSTUME DESIGNER, MUSIC DIRECTOR, CHOREOGRAPHER — SHALL I KEEP GOING? CAN YOU NAME ANY MORE?

10. COLLABORATION (OR 'WORKING TOGETHER') IS CRITICAL TO THEATRE BECAUSE WITHOUT IT, NO THEATRE WOULD EVER HAPPEN!

11. THE WORD 'THEATRE' COMES FROM THE GREEK WORD 'THEATRON' WHICH MEANS 'THE SEEING PLACE'.

12. 'MODERN THEATRE' BEGAN IN THE LATE 1800S IN EUROPE WHEN PLAYWRIGHTS BEGAN EXPLORING SUBJECTS AND THEMES IN THEIR WORKS THAT COMMON PEOPLE COULD RELATE TO.

13. THE GLOBE THEATRE, 1599, LONDON, ENGLAND.

14. SADLY, THERE IS NO NATIONAL THEATRE OF THE UNITED STATES.

15. THE CONCEPT OF THEATRE (STANDING IN FRONT OF PEOPLE TO BE SEEN AND HEARD) HAS BEEN HAPPENING AROUND THE WORLD FOR A LONG TIME. THEATRE MAY NOT BE CALLED THE SAME THING IN TWO DIFFERENT COUNTRIES, OR HAPPEN IN THE SAME PLACE IN THE SAME WAY, BUT PERFORMING IN FRONT OF OTHERS HAS BEEN, AND WILL CONTINUE TO BE, A PART OF HUMAN NATURE.

16. THE LEGO INSTRUCTIONS SHOW SEQUENCE. IN THEATRE, IT IS CALLED EXPOSITION, COMPLICATION, CLIMAX, AND RESOLUTION.

17. ONLY YOU KNOW THE ANSWER TO THIS QUESTION....

18. THE WIZARD OF OZ. FROZEN. TOY STORY. THE LION KING. CARS. STAR WARS.

19. AESTHETIC /ES'THEDIK/.

1. (ADJECTIVE). CONCERNED WITH BEAUTY OR THE APPRECIATION OF BEAUTY.

2. (NOUN). A SET OF PRINCIPLES UNDERLYING AND GUIDING THE WORK OF A PARTICULAR ARTIST OR ARTISTIC MOVEMENT.

20. DERIVATION

1. (NOUN). THE OBTAINING OR DEVELOPING OF SOMETHING FROM A SOURCE OR ORIGIN.

21. TO 'CRITICALLY ASSESS' SOMETHING MEANS TO LOOK AT THE THEMES EXPLORED IN A PIECE OF ART AND JUDGE THEM ON THE BASIS OF MULTIPLE AESTHETICS; SUCH AS PRESENTATION, SUBJECT MATTER, AND ORIGINALITY.

**ANSWERS CONTINUE
ON THE NEXT PAGE!**

ANSWER PAGE

PAGE TWO

SEE! I TOLD YOU!

22. CRITERION (NOUN). PLURAL NOUN, CRITERIA. A PRINCIPLE OR STANDARD BY WHICH SOMETHING MAY BE JUDGED OR DECIDED.

23. THE SPEED OF THE MAN'S DICTION AND VOCAL DELIVERY RELATES TO FEDEX BY GIVING THE MESSAGE TO THE CONSUMER THAT FEDEX WILL WORK AS FAST FOR YOU AS THIS MAN IS TALKING.

24. APPLE IS TRYING TO EMPHASIZE HOW THEIR PRODUCTS ARE SUPPOSED TO MAKE YOU 'THINK DIFFERENT' AND AS A RESULT, BE MORE LIKE THESE IMPORTANT CULTURAL AND HISTORICAL FIGURES.

25. SORT OF! TO DRAMATIZE ANYTHING MEANS TO BRING IT TO LIFE THROUGH THEATRE, SO THAT'S ALMOST THE SAME THING AS BRINGING DRAMA TO YOUR EYES, RIGHT?

PAGE 12 STAGE DESIGNS

1. THRUST
2. TRAVERSE
3. ARENA
4. CABARET
5. PROSCENIUM
6. THEATRE IN THE ROUND

PAGE 13 ACTORS POSITIONS

1. QUARTER
2. FULL BACK
3. 3-QUARTERS
4. PROFILE
5. FULL FRONT

PAGE 18 CULTURES & THEATRE

- | | |
|------|-------|
| 1. H | 8. A |
| 2. I | 9. B |
| 3. J | 10. C |
| 4. K | 11. D |
| 5. L | 12. E |
| 6. M | 13. F |
| 7. N | 14. G |

PAGE 28 THEATRE PERFORMANCE RUBRICS

ACTOR/ACTRESS: STAGE PRESENCE, EMOTIONAL RANGE, PROJECTION, COMPANY COHESION

DIRECTOR: STAGE LEVELS, PRODUCTION UNITY, TEXT INTERPRETATION, PERFORMANCE SUPPORT

TECHNICAL ARTIST: COLOR PALETTE, SOUND MIX, COSTUME CONSISTENCY, STAGE DESIGN

WRITER: PLOT STRUCTURE, CHARACTER ARC, SUBTEXT, SETTING & GENRE

PAGE 34 ROLES AND RESPONSIBILITIES OF THE ARTIST

- | | |
|------|-------|
| 1. O | 9. B |
| 2. M | 10. D |
| 3. K | 11. H |
| 4. I | 12. T |
| 5. G | 13. P |
| 6. E | 14. N |
| 7. C | 15. L |
| 8. A | 16. J |

PAGE 35 "WHAT'S MY JOB?"

- A. 12 — TELEVISION-TECHNICAL ARTIST (GAFFER)
- B. 16 — ELECTRONIC MEDIA-TECHNICAL ARTIST (SOUND/RECORDING ENGINEER)
- C. 5 — FILM-ACTOR (UNION)
- D. 10 — TELEVISION-DIRECTOR (1ST A.D. — ASSISTANT DIRECTOR)
- E. 3 — THEATRE-WRITER (PLAYWRIGHT)
- F. 13 — ELECTRONIC MEDIA-ACTOR (VOICE-OVER ACTOR)
- G. 4 — THEATRE-TECHNICAL ARTIST (PROP MASTER)

PAGE 36 EXTENSION ACTIVITIES

1. GREEK STAGE
2. NOH STAGE
3. KABUKI STAGE

PAGE 37 THE BARD

WILLIAM SHAKESPEARE.
ALL OF THE WORDS AND PHRASES ARE WILLIAM SHAKESPEARE'S!

