

Theatre Arts I: Introduction to Theatre

Theatre Arts I enables students to survey theatre arts, experience and appreciate theatrical works and performances, and participate in the creative processes of producing and performing theatre. The course emphasizes foundational concepts, ensemble work, and skill development and provides theatrical opportunities for students to determine areas of personal interest.

Topics Covered: *Contemporary Monologues and Scenes, Audition Techniques, Constructive Criticism and Reviews, Playwriting, Improv, Theatre Vocab/Terminology, Script Analysis, Movement/Physical Theatre, Dance, Musical Theatre and more.*

Advanced Theatre Arts I: Introduction to Theatre

This course has the same foundations as Theatre Arts I, but is tailored to a more advanced student. These students have taken middle school drama classes, as well as a working knowledge and continuing interest in the art form. This class also produces the winter children's show, getting first hand experience playwriting, directing and acting for young audiences. This means there is an inherent (but reasonable) after school requirement.

This class has an audition entry, which will be held the second weekend in May, exact times TBD. Information will be distributed by the current MS drama teachers at Robinson and Rocky Run after Spring Break.

Theatre II: Dramatic Literature and Theatre History

In Theatre Arts II, students make use of and build upon the concepts learned and skills acquired in Theatre Arts I. Through various modes of expression and performance, students investigate dramatic literature, theatrical styles, and historical periods. They study and respond to a variety of theatrical experiences that refine their communicative, collaborative, analytical, interpretive, and problem-solving skills. Students expand their artistic abilities and appreciation of theatre arts.

Topics Covered: Greek Tragedy (*Agamemnon*), Medieval/Liturgical Drama (*Everyman*), Commedia D'ell Arte, Elizabethan/Shakespeare (*Multiple*), Restoration Comedy (*Tartuffe*), Realism (*Chekhov & Strindberg*), New Riffs and Adaptations (*Vanya, Sonia, Masha, Spike*), American Classics (*Death of a Salesman, Fences, Glass Menagerie*), Musical Theatre, Verbatim Theatre, Newspaper Theatre and Devised Theatre ALL EXPLORED THROUGH acting, directing and design projects.

*Highly recommended before taking IB Theatre Level 1

Theatre III: Advanced Acting & Playwriting

Theatre Arts III helps students integrate and build upon the concepts learned and skills developed in Theatre Arts II. Through various types of performance, students explore acting styles and discover the process of playwriting, which includes research, character development, and creation of dramatic structure, conflict, and resolution. Students study

and respond to a variety of theatrical experiences that refine their collaborative, analytical, interpretive, and problem-solving skills. They continue to cultivate and refine their artistic abilities and appreciation of theatre arts.

Assigned Texts: *Great Acting Teachers and Their Methods & Let the Part Play You*

Topics and plays are largely guided and selected by student's areas of interest, but they will always reinforce:

- **Production and Performance**
- **Theatre History and Cultural Context**
- **Analysis, Evaluation and Critique**
- **Aesthetics**

Theatre IV: Advanced Acting & Directing

Theatre Arts IV helps students refine the concepts learned and skills developed in Theatre Arts III while reinforcing the principles learned in Theatre Arts I and II. Through research, performance, and evaluation, students develop artistic criteria that are applied to performing and directing. They study and respond to a variety of theatrical experiences, showcasing and applying their collaborative, analytical, interpretive, and problem-solving skills.

Assigned Texts: *A Sense of Direction & Directing for the Stage*

Topics and plays are largely guided and selected by student's areas of interest, but they will always reinforce:

- **Production and Performance**
- **Theatre History and Cultural Context**
- **Analysis, Evaluation and Critique**
- **Aesthetics**

Technical Theatre I – IV: Craftsmanship and Design

Currently known as ROPROCO, this class is going back to the State/FCPS curriculum/POS for Technical Theatre. Students will receive hands on experience with the technical side of theatre. Theatre safety, digital sound design and amplification, lighting design and electricity, set design and construction, properties design and construction, costume design and construction, GENIE lift training, student technician certification through FCPS(paid position), production management, stage management and publicity are the topics covered.

Right now the class is too large to be SAFE. Supervision, space for movement, technology, use of machinery and tools-SAFETY dictates I cannot have a class size larger than 24. This class would be a dangerous environment for students who do not display good judgment or have limitations when it comes to using good judgment or machinery and tools that can be hazardous.

***Rising sophomores currently in ROPROCO can move up to Theatre II without taking the prerequisite Theatre I.*

International Baccalaureate Program Theatre

Levels I & II- Standard Level and Higher Level

**2 Year Class/Curriculum*

SL	Course at a Glance- SL Students		
	Core syllabus requirements (from the perspectives of creator, designer, director, performer and spectator)		
	Theatre in context	Theatre processes	Presenting theatre
Creating theatre based on theatre theory	Students research and examine the various contexts of at least one theatre theorist.	Students practically explore at least one theatre theorist collaboratively and engage with the process of creating a piece of theatre based on their theory.	Students create, present and evaluate at least one theatre piece based on an aspect(s) of a theatre theorist's work they have explored.
Working with play texts	Students research and examine the various contexts of at least one published play text and reflect on live theatre moments they have experienced as spectators.	Students take part in the practical exploration of at least two contrasting published play texts and engage with the process of transforming a play text into action.	Students direct at least one scene or section from one published play text, which is presented to others.
Examining world theatre traditions	Students research and examine the various contexts of at least one world theatre tradition.	Students practically examine the performance conventions of at least one world theatre tradition and apply this to the staging of a moment of theatre.	Students present a moment of theatre to others that demonstrates the performance convention(s) of at least one world theatre tradition.
Collaboratively creating original theatre	Students reflect on their personal approaches, interests and skills in theatre. They research and examine at least one starting point and the approaches employed by one appropriate professional theatre company and consider how this might influence	Students respond to at least one starting point and engage with the process of transforming it collaboratively into an original piece of theatre.	Students participate in at least one production of a collaboratively created piece of original theatre, created from a starting point, which is presented to others.

	their own approaches.		
Theatre journal	Students keep a theatre journal throughout the two-year theatre course, which charts their development and their experiences of theatre as a creator, designer, director, performer and spectator.		
Assessment task requirements (from the perspectives of creator, designer, director and performer)		External/Internal	Weight
Solo theatre piece: Students research a theatre theorist they have not previously studied, identify an aspect(s) of their theory and create and present a solo theatre piece (4–8 minutes) based on this aspect(s) of theory. Each student submits for assessment: <ul style="list-style-type: none"> • a report (3,000 words maximum) • a continuous, unedited video recording of the whole solo theatre piece (4–8 minutes) • a list of all primary and secondary sources cited. 		External	35%
Director’s notebook: Students choose a published play text they have not previously studied and develop ideas regarding how it could be staged for an audience. Each student submits for assessment: <ul style="list-style-type: none"> • a director’s notebook (20 pages maximum), which includes the student’s presentation of his or her final directorial intentions and the intended impact of these on an audience • a list of all sources cited. 		External	20%
Research presentation: Students plan and deliver an individual presentation (15 minutes maximum) to their peers in which they outline and physically demonstrate their research into a convention of a theatre tradition they have not previously studied. Each student submits for assessment: <ul style="list-style-type: none"> • a continuous, unedited video recording of the live presentation (15 minutes maximum) • a list of all sources cited and any additional resources used by the student during the presentation that are not clearly seen within the video recording. 		External	20%
Collaborative project: Students collaboratively create and present an original piece of theatre (lasting 13–15 minutes) for and to a specified target audience, created from a starting point of their choice. Each student submits for assessment: <ul style="list-style-type: none"> • a process portfolio (15 pages maximum) • a video recording (4 minutes maximum) evidencing the student’s contribution to the presentation of the collaboratively created piece. The selected footage must be chosen by the student and must demonstrate specific theatre-maker choices made by the 		Internal	25%

student <ul style="list-style-type: none"> a list of all sources cited. 		
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HL	Course at a glance- HL Students		
	Core syllabus requirements		
	(from the perspectives of creator, designer, director, performer and spectator)		
	Theatre in context	Theatre processes	Presenting theatre
Working with play texts	Students research and examine the various contexts of at least one published play text and reflect on live theatre moments they have experienced as spectators.	Students take part in the practical exploration of at least two contrasting published play texts and engage with the process of transforming a play text into action.	Students direct at least one scene or section from one published play text, which is presented to others.
Examining world theatre traditions	Students research and examine the various contexts of at least one world theatre tradition.	Students practically examine the performance conventions of at least one world theatre tradition and apply this to the staging of a moment of theatre.	Students present a moment of theatre to others that demonstrates the performance convention(s) of at least one world theatre tradition.
Collaboratively creating original theatre	Students reflect on their personal approaches, interests and skills in theatre. They research and examine at least one starting point and the approaches employed by one appropriate professional theatre company and consider how this might influence their own approaches.	Students respond to at least one starting point and engage with the process of transforming it collaboratively into an original piece of theatre.	Students participate in at least one production of a collaboratively created piece of original theatre, created from a starting point, which is presented to others.
Theatre journal	Students keep a theatre journal throughout the two-year theatre course, which charts their development and their experiences of theatre as a creator, designer, director, performer and spectator.		

Assessment task requirements	External/Internal	Weight
(from the perspectives of creator, designer, director and performer)		
Director's notebook: Students choose a published play text they have not previously studied and develop ideas regarding how it could be staged for an audience. Each student submits for assessment: <ul style="list-style-type: none"> a director's notebook (20 pages maximum), which includes the student's presentation of his or her final directorial intentions and the 	External	35%

<p>intended impact of these on an audience</p> <ul style="list-style-type: none"> • a list of all sources cited. 		
<p>Research presentation: Students plan and deliver an individual presentation (15 minutes maximum) to their peers in which they outline and physically demonstrate their research into a convention of a theatre tradition they have not previously studied. Each student submits for assessment:</p> <ul style="list-style-type: none"> • a continuous, unedited video recording of the live presentation (15 minutes maximum) • a list of all sources cited and any additional resources used by the student during the presentation that are not clearly seen within the video recording. 	External	30%
<p>Collaborative project: Students collaboratively create and present an original piece of theatre (lasting 13–15 minutes) for and to a specified target audience, created from a starting point of their choice. Each student submits for assessment:</p> <ul style="list-style-type: none"> • a process portfolio (15 pages maximum) • a video recording (4 minutes maximum) evidencing the student's contribution to the presentation of the collaboratively created piece. The selected footage must be chosen by the student and must demonstrate specific theatre-maker choices made by the student • a list of all sources cited. 	Internal	35%