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Introduction

To Our Colleagues
Thank you for choosing *Theatre: Collaborative Acts*, fourth edition for your students. You will of course have your own approach to teaching an introductory theatre class and we hope the textbook is flexible enough to meet the needs of many different types of classrooms. Our goal in this Instructor’s Manual is to share some ideas with you about the textbook and about teaching. We are always on the lookout for a new exercise or approach to material, and we hope you find something useful in the following pages.

Kathy Fletcher   Ronald Wainscott
Indiana University  Indiana University

Organization and Use of the Textbook
*Theatre: Collaborative Acts* is divided into three parts. Act I – “Theatre and Its Audience” introduces theatre as a vibrant cultural component and lays out the concepts and terms that students will need to discuss and analyze theatrical production as well as read plays productively. We begin the book with an exploration of the roles that theatre serves in society (Chapter 1: “Cultural Collaboration: Theatre and Society”); however, an instructor who prefers to begin with an examination of the most basic elements of theatre may want to start with Chapter 2: “Experiencing Theatre: Collaboration of Actor, Audience and Space.” Chapter 3: “Analyzing Theatre: Thinking and Writing about Live Performance” can be kept in order with the other chapters of the first section or can be used to prepare the students for seeing and/or writing about their first assigned production. Chapters 4 and 5: “Understanding the Play: A Theatrical Blueprint” and “Interpreting the Play: Understanding Genre, Reading, and Writing” will be most useful when the information can be applied to a play or plays that the students read for class.

Act II – “Collaboration in Art and Practice” (Chapters 6-10) covers the work of the production team: director, actor, playwright, designers, and producer. We chose to begin with the director because in contemporary practice this job coordinates the various elements into an artistic whole. The chapters could be used in any order, however, depending on the needs of the students, the institution, or the availability of guest speakers.

Act III – “Collaboration in History” offers a brief summary of theatrical activity across the ages. Instructors who include a separate theatre history unit in their class may want to divide these chapters into daily reading assignments since they are packed with information. One of our goals in writing this book, however, was to integrate history throughout the text. The more we teach and study, the more we believe that the past continually collaborates with the present in the theatre. Students will therefore be exposed to the history of the theatre even if the course does not contain a separate unit. Examples are drawn from many different periods and cultures throughout the textbook and the chapters on theatre practitioners include a discussion of the history of each position. Reading Act III (Chapters 11-13), however, will provide the student with a consistent sense of chronological development. This section and the following timeline, “Key Theatrical Events” may be assigned in conjunction with an out-of-class project (see for example, Sample Syllabus 2).
There is a certain amount of intentional repetition across chapters (such as definition of terms) to facilitate the use of chapters in any order. As a sidelight, we hope the repetition will serve to increase retention of the material.

Using the Special Features
Two special feature boxes, “Exploring Collaboration” and “Exploring Historical and Cultural Perspectives,” underscore two of the book’s major themes: theatre as collaboration and the interconnection of time periods and cultures. These boxes offer an opportunity for the student to read a slightly more in-depth discussion of an institution, concept, or event related to the more general discussion in the text.

“Artist of the Theatre” boxes provide a sketch of an institution or person who has been successful in the production area under discussion. The “Photo Galleries” following Acts I and II provide a thematic exploration of a number of visual images from production. The commentary with the photographs is meant to help the student learn to “read” a stage picture as well as suggest the richness of theatrical imagery.

The special features can be a part of the student’s general reading of the chapters or can be used to begin class discussion, to serve as the focus for in-class writing, or to initiate a research project or class presentation. A student group, for example, could be assigned to prepare a brief presentation on the Stratford Festival Theatre, using the box on p. 45 as a starting point. The photograph of Daniel Sullivan’s Broadway production of *Julius Caesar* (2005) on p. 124 could be used for in-class writing on the question, “Actors’ body language and positioning on stage tell us a great deal about what is going on between and inside the characters. What suggestions about the characters and their relationships do you see in this photograph?”

Supplemental Resources
**PowerPoint Presentations:** PowerPoint Slides for each chapter are accessible on-line at www.pearsonhighered.com/irc (access code required). In particular, the slides include figures from the book (for example, Figure 2.3 on p. 42, the proscenium stage) so that these can be projected in the classroom and used for explanation and discussion. Instructors who do not have access to a computer and projector in the classroom can also make overheads from the PowerPoint images.

**MyTest:** This flexible, online test generating software includes all questions found in the test bank, allowing instructors to create their own personalized exams. Instructors can also edit any of the existing test questions and even add new questions. Other special features of this program include random generation of test questions, creation of alternate versions of the same test, scrambling of question sequence, and test preview before printing. Available at http://www.pearsonmytest.com (access code required).

**Interactive DVD:** Allyn and Bacon offers *Explore Theatre: A Backstage Pass,* a peer-to-peer interactive DVD learning tool (available in a package with the text at no additional cost) developed by students for students under the direction of Michael O’Hara, an award-winning
teacher of theatre at Ball State University. Seventeen major content areas are covered with an eye toward introducing students to the people and processes that make theatre happen.


**Using the Instructor’s Manual**

Sample Syllabi are included in this manual (pp. viii-xix) for three types of classes: the traditional large lecture/discussion including a separate unit for theatre history; a more performance-based class without a separate history unit and including group presentations; and a relatively small class or class in a small program that can offer hands-on experience for introductory students, either on school-sponsored productions or as a separate class project. Sample handouts include two for production paper assignments: one for a basic overall analysis of production and one with a specific topic assigned for a show (pp. xxi-xxiv), a student survey (p. xx), and discussion questions on plays and recorded productions (pp. xxv-xxx).

**Chapter Resources** include learning objectives for each chapter, a “Chapter-at-a-Glance” grid giving a chapter summary and noting supplements available, and “Questions and Activities.” The latter reproduces the questions and activities listed at the end of each chapter in the textbook with added suggestions and commentary for the instructor. In some cases we have added extra activities that can be introduced by the instructor if appropriate.

**Meeting the Challenge**

We continue to find teaching to be an exciting, rewarding, and, of course, challenging profession. Some of our most successful assignments and exercises have been borrowed or adapted from colleagues along the way. We offer the following examples and comments in the spirit of sharing and collegiality; you will of course make them your own if you choose to use them. If you are new to the profession, you will probably begin teaching based on the way you were taught, but gradually you will find your own style in the classroom and develop a structure that is a good fit for you and your students. In the meantime, we hope *Theatre: Collaborative Acts* and its supplements make your job a little easier, or at least more exciting!

Here are some general observations that we have accumulated from our combined years of teaching.

- Some of our most valuable “teaching moments” come in discussions about a production that all students have seen. There is no substitute for live theatre, and requiring students to write about the production experience before discussing it in class encourages a more thoughtful approach to the material.

- Whenever possible we bring in guest speakers to talk about their own experience. For example, having representatives from a required show (both faculty and students) come in to participate in discussion enriches the experience for students. Peers can often make a bigger impression than we can in the classroom. For example, we have seen a student
actor’s answer to the question, “Why on earth do you spend all this time doing theatre?” validate the premise of the class like nothing else could.

- **Reading and discussing plays** is an important aspect of an introductory theatre class. It is essential to make the “text to performance” aspect of traditional theatre clear and gives students the chance to approach dramatic material from the “other side” (not just reacting to what someone else has created). Ideally, we like to include plays in our discussion of theatre practitioners as well as in structure or history units.

- **Digital images** are important in the classroom, especially for discussing staging and design. A photograph from production can often illustrate a particular concept better than a thousand words.

- In order to expose the students to as many visual opportunities as possible, we use **DVD or streaming** in the classroom. When possible, it is best to have a recorded live production (rather than a film), but sometimes just having dialogue come alive can be valuable in itself. We tend to use clips rather than take up entire class time with showings, but occasionally a complete, well-integrated experience can be valuable, especially if live theatre offerings for students are limited in the area. Two sample handouts for use with recorded presentations are included on pages xxix-xxx.

- A **student survey** (see sample p. xx) at the beginning of the class can give you a sense of the range of the students’ theatrical experience and suggest examples to use. In the classroom (and to some extent in the textbook as well) we sometimes use examples from television and film since most students have more experience with the media than with live theatre.

- Breaking up class time with **different types of activities** helps keep students alert and engaged. Even in a large lecture it is possible to use breakout groups to accomplish specific tasks and then return to a full-class discussion.

- Including **in-class activities for which points are assigned** encourages students to keep coming to class. Two examples: brief in-class writing exercises (5 minutes) can then be followed up with discussion; analysis assignments done first in a group can then be presented to the full class. The more students feel “on-the-spot” and responsible for the progression of the class, the less they can “check out.” If the points per exercise are kept low, such activities can require minimal grading; the students either took part or they didn’t. The accumulation of all the points, however, can have a significant effect on the final grade, and we have found the time spent handling paper or using a course web site to be a good investment in encouraging attendance and participation.

We wish you the best of luck on your own teaching journey!
Sample Course Syllabus 1
Lecture/discussion class including separate history unit

Introduction to Theatre

Course Information
Credit hours earned
Section numbers, days and meeting times

Instructor Information
Name
Title
Office hours & room number
Office phone number & department phone number
Email address

Course Web Site
Instructions and address for course web site if used.

Course Description
Introduction to Theatre provides a foundation for attending, enjoying, analyzing, and participating in the live theatrical experience.

Course Objectives for Students
1. To understand the theatre as a collaborative act.
2. To develop vocabulary and critical skills allowing enhanced participation as an audience member or theatre practitioner.
3. To develop an appreciation of the jobs of various artists and technicians who contribute to theatrical production.
4. To develop an awareness of the many different kinds of theatrical experiences of the past and present and their relationship to the larger society.

Required Text
[Anthology or individual copies of plays to be read for class.]

Other Required Costs
Tickets to three theatrical productions

Components of the Final Grade Points Available
Exam 1 200
Exam 2 200
Exam 3 200
Production Papers (3 @ 10%) 300
Participation & In-Class Exercises 100

TOTAL 1000
Letter Grades will be assigned according to point totals as follows.

- 970-1000 = A+
- 930-969 = A
- 900-929 = A-
- 870-899 = B+
- 830-869 = B
- 800-829 = B-
- 770-799 = C+
- 730-769 = C
- 700-729 = C-
- 670-699 = D+
- 630-669 = D
- 600-629 = D-

Exams
Exams will be a combination of objective and essay questions.

Productions and Papers
In order to learn about the theatre it is important to see live theatre. This semester you are required to see three productions:
- [List of productions & dates]
- [Explanation of how/where to get tickets.]

You will write a 3-5 page paper on each production, directions to be given in separate handouts.

Deadlines for Written Assignments
Papers are due at the beginning of class on the day assigned. If you turn in a paper late, you have the opportunity to benefit from your classmates’ comments. Late papers will be penalized two letter grades if turned in by the beginning of the next class period following a deadline. If a paper is turned in after the class period following a deadline, it will receive a zero (e.g. a B paper due on Monday and turned in on Wednesday will receive a D; a B paper turned in after Wednesday will receive a zero).

Make-ups
Make-up exams will be given only if you notify the instructor in advance that you will not be in class and if you provide documentation for illness or injury that would prevent you from taking the exam.

Attendance
Your presence in class is important. You will frequently be asked to contribute to class discussion, in particular to apply information from reading and lecture to specific theatrical productions.

Participation and In-Class Exercises
Frequent in-class exercises will be assigned point values. No make-ups will be given for in-class exercises.

Academic Misconduct
This class will observe the school policy on academic misconduct. [Provide instructions for how to access this policy.]

Plagiarism means submitting someone else’s work as your own, whether it is from another student, the Internet, or using information from a published source without documentation. [Refer students specifically to parts of the school policy that explain and give penalties for plagiarism.] If you have any questions about how to document information taken from another source, please ask your instructor.

All graded materials should be retained by the student until after final course grades are assigned.
Tentative Schedule

Act I: Theatre and Its Audience

Week 1  Course Introduction
       Chapter 1: Cultural Collaboration Theatre and Society

Week 2  Chapter 2: Experiencing Theatre: Collaboration of Actor, Audience, and Space
       Theatre tour
       Read play #1

Week 3  Chapter 3: Analyzing Theatre: Thinking and Writing about Live Performance
       Read play #2

Week 4  Chapter 4: Understanding the Play: A Theatrical Blueprint
       Read Play #3
       Prepare for viewing Production 1

Week 5  Chapter 5: Interpreting the Play: Understanding Genre, Reading, and Writing
       Exam 1

Act II: Collaboration in Art and Practice

Week 6  Chapter 6: The Director: Vision and Leadership
       Production 1 paper due
       Discuss Production 1

Week 7 Chapter 7: The Actor: From Mask to Contemporary Performance
       Read pay #4
       Prepare for viewing Production 2

Week 8  Chapter 8: The Playwright: Imagination and Expression
       Read play #5

Week 9  Production 2 paper due
       Discuss Production 2
       Chapter 9: The Designer: Materializing Conception and the World of the Play

Week 10 Chapter 9: The Designer: Materializing Conception and the World of the Play (cont’d)
       Read play #6

Week 11 Chapter 10: The Producer: Coordination, Promotion, Economics
       Catch-up/Review
Act III: Collaboration in History

Week 12  Chapter 11: Foundations: Classical Theatrical Forms  
Read play #7  
Prepare for viewing Production 3

Week 13  Chapter 12: Reinterpretations; Europe RedisCOVERs the Western Classics  
Read play #8

Week 14  Chapter 13: Revolutions: Romanticism to Postmodern Experiment  
Production 3 paper due  
Discuss Production 3

Week 15  History catch-up/review

Exam 2

[Final Exam Dates and Times:] Exam 3
Sample Course Syllabus 2
Lecture/discussion class integrating history with production jobs, including group presentation

Introduction to Theatre

Course Information
Credit hours earned
Section numbers, days and meeting times

Instructor Information
Name
Title
Office hours & room number
Office phone number & department phone number
Email address

Course Web Site
Instructions and address for course web site if used.

Course Description
Introduction to Theatre provides a foundation for attending, enjoying, analyzing, and participating in the live theatrical experience.

Course Objectives for Students
1. To understand the theatre as a collaborative act.
2. To develop vocabulary and critical skills allowing enhanced participation as an audience member or theatre practitioner.
3. To develop an appreciation of the jobs of various artists and technicians who contribute to theatrical production.
4. To develop an awareness of the many different kinds of theatrical experiences of the past and present and their relationship to the larger society.

Required Text
[Anthology or individual copies of plays to be read for class.]

Other Required Costs
Tickets to three theatrical productions.
<table>
<thead>
<tr>
<th>Components of the Final Grade</th>
<th>Points Available</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam 1</td>
<td>150</td>
</tr>
<tr>
<td>Exam 2</td>
<td>250</td>
</tr>
<tr>
<td>Group Presentation</td>
<td>150</td>
</tr>
<tr>
<td>History Worksheets</td>
<td>50</td>
</tr>
<tr>
<td>Production Papers (3 @ 100 pts.)</td>
<td>300</td>
</tr>
<tr>
<td>Participation &amp; In-Class Exercises</td>
<td>100</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>1000</strong></td>
</tr>
</tbody>
</table>

*Letter Grades will be assigned according to point totals as follows.*

- 970-1000 = A+
- 870-899 = B+
- 770-799 = C+
- 670-699 = D+
- 930-969 = A
- 830-869 = B
- 730-769 = C
- 630-669 = D
- 900-929 = A-
- 800-829 = B-
- 700-729 = C-
- 600-629 = D-

**Exams**
Exams will be a combination of objective and essay questions.
Make-up exams will be given only if you notify the instructor in advance that you will not be in class and if you provide documentation for illness or injury that would prevent you from taking the exam.

**Productions and Papers**
In order to learn about the theatre it is important to see live theatre. This semester you are required to see three productions:
[List of productions & dates]
[Explanation of how/where to get tickets.]

You will write a 3-5 page paper on each production, directions to be given in separate handouts.

**Deadlines for Papers**
Papers are due at the beginning of class on the day assigned. If you turn in a paper late, you have the opportunity to benefit from your classmates’ comments. Late papers will be penalized two letter grades if turned in by the beginning of the next class period following a deadline. If a paper is turned in after the class period following a deadline, it will receive a zero (e.g. a B paper due on Monday and turned in on Wednesday will receive a D; a B paper turned in after Wednesday will receive a zero).

**History Worksheets**
Worksheets covering the material in Chapters 11, 12, and 13 may be submitted any time before the due date listed in the Tentative Schedule. It is wise to read the history chapters and complete the work sheets early in the semester.

**Group Presentations**
You will be assigned to a group early in the semester to prepare a presentation. Presentations must be given in class on the day assigned to the group. Failure of a student to appear for a presentation will result in a zero for that assignment.

**Attendance**
Your presence in class is important. You will frequently be asked to contribute to class discussion, in particular to apply information from reading and lecture to specific theatrical productions.
Participation and In-Class Exercises
Frequent in-class exercises and short take-home assignments will be assigned point values. No make-ups will be given for these exercises.

Academic Misconduct
This class will observe the school policy on academic misconduct. [Provide instructions for how to access this policy.]

Plagiarism means submitting someone else’s work as your own, whether it is from another student, the Internet, or using information from a published source without documentation. [Refer students specifically to parts of the school policy that explain and give penalties for plagiarism.] If you have any questions about how to document information taken from another source, please ask your instructor.

All graded materials should be retained by the student until after final course grades are assigned.

Tentative Schedule

Theatre and Its Audience

Week 1 Course Introduction
Chapter 1: Cultural Collaboration Theatre and Society

Week 2 Chapter 2: Experiencing Theatre: Collaboration of Actor, Audience, and Space
Theatre tour
Read play #1

Week 3 Chapter 4: Understanding the Play: A Theatrical Blueprint
Read play #2

Week 4 Chapter 5: Interpreting the Play: Understanding Genre, Reading, and Writing
Read play #3

Week 5 Chapter 10: The Producer: Coordination, Promotion, Economics
Exam 1

Collaboration in Art and Practice

Week 6 Chapter 3: Analyzing Theatre: Thinking and Writing about Live Performance
Prepare for viewing Production 1
Read play #4

Week 7 Chapter 6: The Director: Vision and Leadership
Read play #5
History Worksheets due for Chapters 11, 12, & 13

Week 8 Director continued
Group Presentations
Discuss Production 1
Production 1 paper due
Prepare for viewing Production 2
Week 9  Chapter 7: The Actor: From Mask to Contemporary Performance
       Read play #6

Week 10  Actor Continued
         Group Presentations
         **Production 2 paper due**
         Discuss Production 2

Week 11  Chapter 8: The Playwright: Imagination and Expression
         Read play #7
         Prepare for viewing Production 3

Week 12  Chapter 9: The Designer: Materializing Conception and the World of the Play
         Read play #7

Week 13  Designer continued
         **Production 3 paper due**
         Discuss Production 3

Week 14  Designer continued
         Group presentations

Week 15  Catch-up/Review

[Final Exam Dates and Times:] **Exam 2**
Sample Course Syllabus 3
Class with practicum component

Introduction to Theatre

Course Information
Credit hours earned
Section numbers, days and meeting times

Instructor Information
Name
Title
Office hours & room number
Office phone number & department phone number
Email address

Course Web Site
Instructions and address for web site if used.

Course Description
Introduction to Theatre provides a foundation for attending, enjoying, analyzing, and participating in the live theatrical experience.

Course Objectives for Students
1. To understand the theatre as a collaborative act.
2. To develop vocabulary and critical skills allowing enhanced participation as an audience member or theatre practitioner.
3. To develop an appreciation of the jobs of various artists and technicians who contribute to theatrical production.
4. To develop an awareness of the many different kinds of theatrical experiences of the past and present and their relationship to the larger society.

Required Text
[Anthology or individual copies of plays to be read for class.]

Other Required Costs
Tickets to three theatrical productions

Components of the Final Grade Points Available
Exam 1 200
Exam 2 200
Practicum Grade 150
History Worksheets 50
Production Papers (3 @ 10%) 300
Participation & In-Class Exercises 100

TOTAL 1000
Letter Grades will be assigned according to point totals as follows.

- 970-1000 = A+
- 870-899 = B+
- 770-799 = C+
- 670-699 = D+
- 930-969 = A
- 830-869 = B
- 730-769 = C
- 630-669 = D
- 900-929 = A-
- 800-829 = B-
- 700-729 = C-
- 600-629 = D-

Exams
Exams will be a combination of objective and essay questions. Make-up exams will be given only if you notify the instructor in advance that you will not be in class and if you provide documentation for illness or injury that would prevent you from taking the exam.

Productions and Papers
In order to learn about the theatre it is important to see live theatre. This semester you are required to see three productions:

- [List of productions & dates]
- [Explanation of how/where to get tickets.]

You will write a 3-5 page paper on each production, directions to be given in separate handouts.

Deadlines for Papers
Papers are due at the beginning of class on the day assigned. If you turn in a paper late, you have benefited from your classmates’ comments. Late papers will be penalized two letter grades if turned in by the beginning of the next class period following a deadline. If a paper is turned in after the class period following a deadline, it will receive a zero (e.g. a B paper due on Monday and turned in on Wednesday will receive a D; a B paper turned in after Wednesday will receive a zero).

History Worksheets
Worksheets covering the material in Chapters 11, 12 and 13 may be submitted any time before the due date listed in the Tentative Schedule. It is wise to read the history chapters and complete the work sheets early in the semester.

Practicum
In order to put knowledge of the theatre to work, students will organize and present a short performance at the end of the semester. Time will need to be spent working on the show outside of class time. [This could also be used for students to get credit working on school productions.]

Attendance
Your presence in class is important. You will frequently be asked to contribute to class discussion, in particular to apply information from reading and lecture to specific theatrical productions.

Participation and In-Class Exercises
Frequent in-class exercises and short take-home assignments will be assigned point values. No make-ups will be given for these exercises.

Academic Misconduct
This class will observe the school policy on academic misconduct. [Provide instructions for how to access this policy.] Plagiarism means submitting someone else’s work as your own, whether it is from another student, the Internet, or using information from a published source without documentation. [Refer students specifically to parts of the school policy that explain and give penalties for plagiarism.] If you have any questions about how to document information taken from another source, please ask your instructor.
All graded materials should be retained by the student until after final course grades are assigned.

**Tentative Schedule**

**Theatre and Its Audience**

<table>
<thead>
<tr>
<th>Week</th>
<th>Course/Chapter</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Course Introduction</td>
<td>Chapter 1: Cultural Collaboration Theatre and Society</td>
</tr>
<tr>
<td>2</td>
<td>Chapter 2: Experiencing Theatre: Collaboration of Actor, Audience, and Space</td>
<td>Theatre tour&lt;br&gt;Read play #1</td>
</tr>
<tr>
<td>3</td>
<td>Chapter 4: Understanding the Play: A Theatrical Blueprint</td>
<td>Read play #2</td>
</tr>
<tr>
<td>4</td>
<td>Chapter 5: Interpreting the Play: Understanding Genre, Reading, and Writing</td>
<td>Read play #3</td>
</tr>
<tr>
<td>5</td>
<td>Chapter 10: The Producer: Coordination, Promotion, Economics</td>
<td>Exam 1</td>
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**Collaboration in Art and Practice**

<table>
<thead>
<tr>
<th>Week</th>
<th>Course/Chapter</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Chapter 3: Analyzing Theatre: Thinking and Writing about Live Performance</td>
<td>Prepare for viewing Production 1&lt;br&gt;Read play #4</td>
</tr>
<tr>
<td>7</td>
<td>Chapter 6: The Director: Vision and Leadership</td>
<td>Read play #5&lt;br&gt;&lt;strong&gt;History Worksheets due for Chapters 11, 12, &amp; 13&lt;/strong&gt;</td>
</tr>
<tr>
<td>8</td>
<td>Chapter 7: The Actor: From Mask to Contemporary Performance</td>
<td>Discuss Production 1&lt;br&gt;&lt;strong&gt;Production 1 paper due&lt;/strong&gt;&lt;br&gt;Prepare for viewing Production 2</td>
</tr>
<tr>
<td>9</td>
<td>The Actor continued</td>
<td>Read play #6</td>
</tr>
<tr>
<td></td>
<td>Chapter 8: The Playwright: Imagination and Expression</td>
<td>Prepare for viewing Production 3</td>
</tr>
<tr>
<td>10</td>
<td>Chapter 9: The Designer: Materializing Conception and the World of the Play</td>
<td>Read play #7&lt;br&gt;&lt;strong&gt;Production 2 paper due&lt;/strong&gt;&lt;br&gt;Discuss Production 2</td>
</tr>
<tr>
<td>11</td>
<td>Designer continued</td>
<td></td>
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</table>
Week 12  Exam 2  
Practicum work

Week 13  Practicum work  
Production 3 paper due  
Discuss Production 3

Week 14  Practicum work

Week 15  Practicum work

Time and Date of Final Performance
Sample Handout

Introduction to Theatre Student Survey

Name:

Major:

Year in School:

Have you ever participated in theatrical production?

If yes, in what capacity?

Have you ever seen live theatre?

If yes, list a few representative shows and where you saw them.

What films have you seen in the last year?

What is your favorite television show?

Any special reasons for taking Introduction to Theatre (other than satisfying requirements)?
Sample Handout

Guide for Production Analysis Papers

There is no “right” or “wrong” answer in a production analysis. You are not expected to be an experienced theatre critic. You will be evaluated on how carefully you have thought about the theatrical experience and your reaction to it, and how well you support your assertions. It is important to be specific. You must support each statement with examples from the production.

Getting Started

Write down your ideas, impressions, reactions immediately after seeing the show. Do not take notes during the performance. Experience the show fully—think about it afterwards. In your notes, first describe briefly your own feelings during and after the show, and then analyze what made you feel/react in specific ways.

Remember to make a distinction between the play (the script) and the specific theatrical production—if you are seeing a traditional theatrical performance.

Requirements

In writing your formal analysis:

1. Always identify play, playwright (or the equivalent), production theatre and date you saw the performance.
2. Give a brief description of the play—no more than two or three sentences—in other words, what is the play about?
3. Briefly establish the purpose—what do you think the playwright and creative team were trying to accomplish?
4. Deal with the production elements. This section should form the body of your analysis and is by far the most important. Describe the way in which the production elements created the world of the play and evaluate how well the production carried out the intention of the artists. Be specific and include examples from: directing, acting, set, costumes, lighting, sound, props. It is not necessary to include every category in every paper—try to pick out what you feel are the most important elements of the specific production.
5. Describe your personal reaction to the production.

Mechanics

1. Required papers must be a minimum of 3 full pages word processed, double-spaced, 1” margins, 12-point font.
2. Observe standard rules of grammar, punctuation, and spelling. Underline play titles (no complete caps, no quotation marks). Proofread your work carefully.

Method of Evaluation

Your analysis will be graded according to the following criteria:

1. Whether or not you followed instructions
2. Your grasp of the play
3. Your observation of production elements
4. Your quality of thought about the way production elements were used
5. Your clarity of expression

Spelling, typing, grammatical errors and sloppy presentation reduce the effectiveness of your writing and therefore the quality of your paper. Students are encouraged to seek individual help from the instructor on writing any time prior to the due date.

Some Tips
Avoid using the word “good.” Find a word or words to describe what you mean specifically.

If you have trouble getting started, ask yourself
• What did this production make you feel or think about?
• How did the production accomplish this?
• Is this what the playwright and creative team meant to happen?

The following are some questions you might want to think about in deciding which elements you wish to cover in your analysis. You are not required to use them, and a simple “yes” or “no” answer to these questions does not constitute an analysis.

The Director’s Work
• Did the director’s concept help to make the play meaningful? Did it obscure the play’s meaning?
• Were all elements of the production coordinated smoothly and efficiently?
• Were the pace and rhythm of the production appropriate for the play? Appropriate for the audience?
• Was the play staged in an interesting way? Did the director create interesting stage pictures? Did the director utilize the available space fully and effectively?
• Did the director make an attempt to pull the experience outside of the auditorium into the surrounding area (for example, the lobby?). If so, was it a wise choice? If not, do you think the director should have? What would you have suggested doing?

The Actor’s Work
• If the play was presented in a representational manner, did the actors convey believable characters, feelings, actions?
• If the play was presented in a presentational manner, were the actors consistent, in control?
• Were voices clear and audible? Was diction understandable?
• Was the physicalization appropriate, interesting to watch?
• Did the actors seem to be working as an ensemble?

The Designer’s Work
• How did set, costumes, lighting, sound, props (any or all of them) help to create the world of the play? Were some more important than others? Were these elements representational, presentational or both? Was this an appropriate choice for the play?
• Were the above items functional? Did they cause any unnecessary problems for the actors?
• Were these items aesthetically correct (in other words, if they were supposed to be beautiful, were they beautiful? If they were supposed to be ugly, were they ugly in an interesting way?)

General Considerations
• Was this play a wise choice for this particular theatre? Why or why not? Was it an appropriate choice for the audience? For the technical capabilities of the theatre? For the actors available?
• Would you return to see another production at this theatre? Why or why not?
• Would you see another play written by this playwright? Why or why not?
• Was the stage/auditorium or other found space appropriate for the play?
Sample Handout

Production paper with specific topic


topic for Twelfth Night Production Paper

Describe the ways in which music and sound and/or spectacle of this particular production contributed to your understanding and interpretation of Twelfth Night. You may choose to deal with the category of music and sound or spectacle, or both.

In your opening paragraph, identify play, playwright, production theatre, date of performance you saw. Briefly (no more than two sentences) indicate what this play is about. Establish your interpretation of the play (in other words, what you think the artists were trying to do or say). The rest of your paper should be an examination of how your selected element(s) contributed (or did not contribute) to achieving this purpose.

In your discussion of music and sound, you might consider the actual music written for the play, as well as any sound effects, the sound of language, and the actors’ voices (how did the actors use their voices to portray character, achieve comic effect, etc.). In your spectacle discussion, consider any visual elements, including set, lights, costumes, makeup, props, staging, fight choreography, actor physicality. You do not need to deal with all of these elements; choose those elements that you noticed or feel most comfortable in analyzing. You should present an evenly balanced paper, however; don’t spend all of your spectacle discussion talking about costume, for example. Be very specific in describing each element you choose to examine and explain how you think it contributed to your experience.

In your conclusion to the paper, pull all this together--do you think the treatment of music and sound and/or spectacle served the play well? Describe more subjectively your own response to the theatrical experience.
Sample Handout
Based on play reading

Group Discussion Questions for
Identifying Elements of Drama

Participation Points: 5

Directions
Students will be assigned to a particular group responsible one of the following elements. Choose a person (or several people) to present a summary of your analysis to the class. Choose a person to write notes in an organized fashion for the presenter to use and to turn in to the instructor at the close of the discussion. Each group member must sign the notes in the upper left-hand corner.

Plot
How is the action of this play organized? Is it linear? Causal? What forces are in conflict in this play—make a list. How are these forces related to each other? If the play is causal, identify the climax of the play and explain why you chose this moment.

Character
Take each major character and make a list of characteristics broken into the categories biological/physical; social; psychological/emotional; ethical. Once you have your list, discuss which are the most important in this play.

Thought
Identify the important thoughts of each character and explain how these are shared with the audience (monologue, dialogue, and subtext). Identify the climax of the play. Does your choice agree with the Plot Group? Explain how making this moment the climax of the play affects thought.

Language
Investigate the playwright’s choice of language in this play. What does it tell us? How does it contribute to characterization? To establishing the world of the play? To thought?

Music/Sound
Describe the playwright’s use of music and sound in the play. How does it contribute to the overall effect on an audience? What sound or music not called for in the script can you imagine adding in production and why?

Spectacle
Investigate the visual elements called for in this script. Why does the playwright specify a particular look for the setting, props, costumes, actor appearance? You will want to pay particular attention to stage directions, but don’t forget about descriptions that may come from the dialogue. What visuals can you imagine adding in production and why?
Sample Handout
Based on play reading

Tragedy Discussion Questions

Group 1 - Magnitude
Seriousness of the action, importance of the issues at stake. What gives this play its magnitude (consider social position of the protagonist and the ideas or concepts addressed in the play)

Group 2 - The Tragic Protagonist
Who is the protagonist of this play? What are the admirable and not-so-admirable qualities of this character? How does the playwright show us these? What ethical choices does the character make in the play?

Group 3 – Pity and Fear
What creates the fear in this play for the audience? What creates the pity? Is it possible to feel emotion for such an ancient, heroic character? What are the connections for us? What causes us to identify with the protagonist to the extent that we feel pity and fear along with him or her?

Everyone
Why do people continue to produce and attend tragedies? What social function do you think tragedy serves?
Sample Handout

*A Doll House Discussion Questions*

Late nineteenth-century playwrights were caught up in the scientific debate about the influence of heredity and environment on the individual:

1. Describe Nora’s environment and explain how it is important in the development of her character.

2. How does Ibsen treat heredity in this play? How does it influence character development?

In an attempt to produce recognizable (“real”) human beings on the stage, Ibsen often created complex characters engaged in complex relationships:

3. Describe the relationship between Nora and Torvald. What are the dynamics of their marriage, and how does this change over the course of the play?

4. Describe the relationship between Nora and Dr. Rank. What are the dynamics of their relationship and how does this change over the course of the play?

5. One way to expand or enrich meaning in a realistic play is the use of symbols. What are some of the symbols used in *A Doll House*, and why are they used?
Sample Handout
Based on play reading

Directing Discussion Questions

Group 1 – Research
You will present to the class some ideas regarding the types of research a director might do as preparation for directing this play. Create categories of research (for example, the playwright). Within those categories, list possible items to be covered and where you might go to find these things. Be as specific as possible and as thorough as you have time to be. Branch out and cover any kind of research you can imagine. What questions would you need to answer for you to become an “expert” on this play? Be imaginative. Don’t confine yourself to books or the Internet—all kinds of things can fall under the heading of “research.” What would you want to read, watch, listen to, examine, analyze?

Group 2 – Casting
As a director, what would be the considerations for casting each character as you went into auditions? Be as specific as possible for the major roles: what are you looking for physically, vocally, emotionally? How did you see/hear these characters in your head? What relationships between the characters are particularly important? Then establish why you are looking for these things. What effect do you hope to create? Several different answers should emerge from the group—present them as alternatives. Diversity of opinion is important and useful. How does the way a director sees a play affect how he/she casts the roles? Be sure to cover the major roles. Go on into smaller roles if time permits.

Group 3 – Interpretation
We will stick with “thought” here. What ideas/themes are important in this play? If you had to summarize what this play has to say in one sentence, what should it be? First throw out ideas that are important, make a list—brainstorm for a while. Then try to prioritize. If you were a director what should be the most important thing for your audience to take away from the show? There should be different answers here. Do not try to reach a consensus as a group, but present your different viewpoints. We want to get a sense of how different people interpret this play.

Group 4 – Spectacle/Concept
Going into design conferences, what would you, as a director, want to convey to your designers? What is important in terms of the space the actors will be working in? (You do not necessarily need to stick with the set the playwright describes in the script, but you DO need to be conscious of the fact that the space you choose must work for the entire play). You might think about preferred type of theatre for this play, closeness to audience, effects needed, etc. What kinds of colors would you like to see for set, lights, costumes, and why? You can think about costumes for specific characters, develop descriptions for set and props—however you choose to approach this issue. Disagreement is encouraged—but what we want to know is WHY you made these choices.
Sample Handout
   For a recorded presentation

[This particular handout was prepared to use with a showing of William Ball’s production of *The Taming of the Shrew*, ACT (1970).]

*The Taming of the Shrew Discussion Questions*

For Wednesday, please read and think about the following questions. Choose one question from A and one from B and be prepared to speak about them in class. I will ask several people to begin our discussion.

**A. Questions**

1. What are the presentational aspects of this production (in other words, things that emphasize theatricality and therefore acknowledge the presence of the audience)? How does the presentationalism affect the audience experience? Why do you think William Ball (the director) chose this style for the play? How does it relate to what we know about the original performance conditions for Shakespeare’s work?

2. Where can you see the director’s use of *commedia dell’arte*? How does it affect the visual style of the performance? Why do you think Ball wanted to use this concept for an Elizabethan—specifically, a Shakespearean—play?

**B. Questions**

1. The “taming” of Katherine makes this script problematic for a modern audience member who embraces equality of the sexes. How does the director make this play more acceptable (without changing the dialogue)?

2. Should we revive this play? Is it possible that Shakespeare meant this play to say what Ball suggests? If not, is it fair to produce a play and make it say something the playwright never intended?
Sample Handout
For a recorded presentation

[This particular handout was prepared to use with a showing *Death of a Salesman* with Dustin Hoffman. The students had read the play first.]

**Death of a Salesman Discussion Questions**

Please give some thought to the following questions about the recorded presentation of *Death of a Salesman*. The questions will give a focus to your viewing, will serve as a basis for our class discussion, and will prepare you to write on the production on the next exam.

**The Director’s Work**

**Casting:** How did the casting of the actors influence our perception of the characters? How did the physical and vocal characteristics of these performers affect how we saw the characters—for example, what kind of a Willy Loman was this? How would you describe him? What characteristics were emphasized in each of the major characters? Is this different than you envisioned as you read the play?

**Staging:** How did the positioning and movement of the actors help to create meaning? How did it suggest personality characteristics, relationships between the characters, mental/emotional states? Select one scene in which staging was particularly important and be prepared to explain how it worked.

**Pacing:** How did the director’s manipulation of pace and rhythm influence the audience’s understanding of Willy’s mental/emotional state? How did pacing help to expose comedy in some of the lines? Select one scene in which pacing was particularly important and be prepared to explain how it worked.

**The Designer’s Work**

How did designs (set, light, costumes) help to create meaning? How did they help to differentiate and characterize past/present? How did they suggest personality characteristics, show us Willy’s viewpoint, work symbolically or reinforce ideas or images in the play? (Think about color, style, intensity, composition.) Be prepared to discuss specific examples.
Chapter 1
Cultural Collaboration: Theatre and Society

Learning Objectives

After studying this chapter you will be able to:

- understand the relationship of art and entertainment;
- recognize the relationship of theatre and religion, socialization, and politics;
- describe theatre as a tool of coercion and empowerment;
- recognize theatre as a way of exploring culture;
- identify the relationship of theatre and morality;
- understand methods of theatre regulation and censorship.

Chapter-at-a-Glance

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Questions and Activities

1.1. Scholars disagree about where to draw the line between “theatre” and other activities that have a theatrical component. What do you consider theatre? Discuss the ways in which different public activities are theatrical, for example, parades, pep rallies, sporting events, air shows, political demonstrations, and the like.

*If your school has a particularly spectacle-oriented presentation of a sports program or traditional homecoming celebration, this is a good opportunity to reference something close to hand.*

1.2 Defining “art” is a difficult task and is very subjective. What do you expect from an artistic experience? Think about your experiences with theatre, painting, sculpture, dance, music. Which ones would you call art? Why? Do the same with films and television programs.

1.3 Choose one experience that you consider art and another that you consider strictly entertainment. Write a letter to a friend explaining why.

1.2 & 1.3 are meant to get students thinking about how they and their culture define artistic experience. *Variation: to get the discussion started for 1.2 you might start with one category (e.g. film), and put two columns on the board “art,” and “entertainment.” Have the students list films to put in each category; don’t let them explain why at this point—just write them down. If students disagree, put the film in both categories and put a star before it. With any luck, you will have several areas of conflict and can then ask the students to defend their positions, concentrating particularly on the areas of disagreement. 1.3 can be used as an in-class writing assignment or as homework to turn in later in class. Another option is to put the students in pairs and have each one write to his or her partner; they switch letters and must comment on the other person’s ideas before the assignment is turned into the instructor.*

1.4 Plays from former periods often reflect viewpoints that are unacceptable in contemporary society. Should plays from the past be produced when those plays contain material that is objectionable because of racial, religious, or sexual stereotypes? Defend one of the following positions:

*Such plays should not be produced. (Should they be studied?)
Such plays should be produced only with changes in offensive components.
Such plays should be produced as written but with commentary (for example, notes in the programs, panel discussions to examine the problematic material in a historical context).
Such plays should be produced without comment.*

*This question can be assigned as an in-class writing assignment or as a paper to get the discussion started. It is a good exercise to do in conjunction with a play read for class, such as Dion Boucicault’s The Octoroon or George Aiken’s Uncle Tom’s Cabin. You can also make the discussion more specific to a problematic aspect of an otherwise innocuous play, (e.g. the treatment of African American characters in Anna Cora Mowatt’s Fashion).*
play the class will actually see could be used here, it would be helpful to discuss how this particular production handled the situation and why.

1.5 What are some of the other functions that theatre can serve that are not mentioned in the chapter?

This is a very open-ended question. It is designed to get the students thinking about the text as one presentation of the material rather than as a definitive statement. It will probably work best in areas where students have access to a lot of theatrical activity.

1.6 Is censorship necessary? At what points do free speech and protection of citizens collide? What are the potential dangers of censorship?

Students can write in class to answer the questions personally and then present their arguments to the entire class. Or, assign teams to a particular viewpoint and give them time to brainstorm their arguments before presenting to the class.

1.7 Investigate the types of theatre that are available in your area. Check out your local newspaper, run an Internet search, or ask at a public library. Make a list of theatres categorized by type. Collect or print out season brochures giving the lists of plays and dates. Which shows would you most like to attend? Which ones are within your price range? Which theatres use volunteer ushers? Which theatres have student discounts or student rush? If your questions can’t be answered by a web site, call the theatre box office.

The theatre search can be assigned as an individual or group project, culminating in a report. If you want to speed up the process, you can give them a list of theatres (or representative theatres if there are many in your area) and a worksheet for information to fill out on each organization. Encourage them to include both amateur and professional options if available. Variations: Assign one group per theatre and ask the students to become experts on that organization then report back to the class. Or have them plan a theatre weekend in New York using the Sunday New York Times and/or an Internet search.
Chapter 2
Experiencing Theatre:
Collaboration of Actor, Audience, and Space

Learning Objectives

After studying this chapter you will be able to:

- understand the relationship of the audience to theatrical events;
- define and distinguish empathy and aesthetic distance;
- define catharsis;
- recognize the characteristics of the acting process;
- identify the various personnel who create and support theatrical events;
- understand collaboration;
- define the three traditional theatrical spaces;
- identify alternative theatrical spaces;
- understand stage directions.

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Questions and Activities

2.1 Identify a play, film, or television show that led you to experience catharsis. Why do you think this experience was so emotionally intense for you? Consider both elements within the production and what you brought to the experience mentally and physically.

After explaining catharsis and giving an example, have the students write about their own experience. Ask students to share with the class and ask questions to stimulate discussion. Help them examine both production elements and their own frame of reference brought to the theatre.

2.2 Identify plays, films, or television shows in which actors address the audience directly. What do you think this device added to the experience?

Ask this question to students after talking about aesthetic distance or have them write their responses in class. Even those with little or no theatre experience can talk about their experience with film (e.g., Ferris Buehler’s Day Off, Woody Allen films). Ask them to imagine the play/film/TV without the direct address. What would they miss? If they have few examples from plays, give them some descriptions. A good one is Shakespeare’s Richard III, where Richard tells the audience exactly what he’s going to do and then we watch him do it.

2.3 Identify an event other than theatre in your culture that sanctions obvious pretending or role playing. Does this event require costuming or assuming a distinct persona? Why is this event attractive to the people who participate?

Some examples are Halloween celebrations, dressing for sports events (body painting, outrageous wigs, etc.), Mardi Gras.

2.4 Discuss effects that different spaces have on television viewing, movie viewing, or sports events. For example, how is watching television in a student lounge different from watching it in your family living room? Are there different types of programs that you would prefer to watch in different spaces? In what kind of theatre space would you prefer to see a comedy? A tragedy? A large-cast musical? A two-character play?

If your students have some theatre experience, you can focus directly on plays in different spaces. If not, beginning with film/TV will give everyone an entry into the discussion. For
example, some people watch “soaps” or ballgames in a group; the communal aspect is part of the viewing experience.

2.5 Make a list of the various types of spaces where performances took place that members of your class attended (or just heard about). What are some other places on your campus or in your city or town that might be interesting to use for performance? What sort of an atmosphere would each site offer?

Begin with what students have experienced or heard about. Make a list on the board. Typical places would be a park (especially outdoor Shakespeare festivals or Renaissance fairs), warehouses, school cafeterias. Push them to explore many possibilities in the second half of the question: remind them that sometimes theatre is done for a small audience and that audience members can sit on the ground, on the floor, etc. If you need to get them started, give them an example of a particular spot on campus and what kind of show you would like to see done there and why. (For example, we saw a delightful student production of Molière’s The Flying Doctor in an outdoor courtyard in the Indiana University Memorial Union.) The purpose of the question is to get them to expand their definition of theatre beyond the typical notion of something that happens in a big building with fold-up seats.

2.6 Learn to give and take stage directions by practicing in a small group. Clear as large a space in a room as possible. Refer to the diagram of stage areas (Figure 2.8) and relate it to the space you have. Take turns moving each other around the space by using the appropriate terms. For example, one person gives the following directions to three other people:

To person 1: “Begin at center, cross down right, and stand facing downstage.”
To person 2: “Enter up left, cross down right to center, and turn left.”
To person 3: “Enter from up left, cross below person 2, and stand down left facing person 1.”

This exercise gets the students up on their feet and moving. Use it in the middle of a class for a change of pace. It can be done in a classroom if the chairs can be pushed back against the walls. If not, see if you can take them to an open space for 15-20 minutes of the class. The ideal space, of course, is an empty stage. Variation: Have cards prepared giving the stage directions in abbreviated form so the person doing the “directing” must learn to decipher the shorthand.

2.7 Visit an established theatrical space on your campus or in your city or town and take a tour if possible. Identify the type of space. Describe the actor/audience relationship and the feel of the theatre. How does this atmosphere change when it is full of people? Identify the different areas on stage and in the house (wings, apron, orchestra, thrust stage, façade, vomitories, etc.). Stand on stage in various positions and see what the house looks like from the actor’s point of view. Practice giving and taking stage directions while on the stage.

Arrange for the class to tour a space together if possible. Large classes can be divided by discussion sessions or can report to the theatre at an arranged time in lieu of a regular class period. If it’s possible to get onto the stage more than once, make the stage direction
exercise a separate trip from the tour. If you don’t know the space well, try to have someone around who does. Point out specific features that will be used in productions the students are going to see.

Questions & Activities not printed in textbook:

2.8 Have the students make an organizational chart showing who reports to whom in a theatre production. This exercise may be particularly useful for students with a business background.

2.9 Theatre Quiz Master. Play a game in which you give a particular job and the students must come up with the person who does the job. This can be done in the familiar game-show format, e.g.:

A: The person who ensures that things run smoothly on- and backstage.
Q: Who is the stage manager?

The game can be repeated and get more complicated as you cover each job during the semester, or you can save it as an exam review.