

ST. THOMAS AQUINAS
REGIONAL ARTS PROGRAM
DRAMA MAJOR
SUCCESS MANUAL
Mr. Thomas



CLASSROOM EXPECTATIONS

The tone of the classroom can make or break the program experience for not only you, but also your classmates and teacher. It is important that everyone approach the classroom with the utmost respect and an attitude of proper work ethic and creativity.

- a. The classroom is a **sacred space** not to be abused. There is no food or drink of any kind permitted in the space at any time, with the sole exception of bottled, unaltered water. That includes NO GUM.
- b. PEDs are to be kept out of sight, in your bag and not on your person at any time. In the event that it is required for classroom work, you must seek permission prior to its use and return it to your bag when done. ANY PARENTAL CONTACT DURING CLASS TIME MUST BE DONE THROUGH THE OFFICE.
- c. The uniform expectations of the school are very clear. Nobody will be permitted into the room out of uniform or with any additional articles of clothing other than the uniform such as jackets or sweaters. YOU MUST ENTER AND EXIT THE ROOM IN FULL UNIFORM. (If you have special circumstances i.e. Coming from a portable in the winter and your locker is on the 3rd floor, it is your responsibility to discuss this with your teacher to make acceptable arrangements).
- d. Shoes must be removed upon entering the room. You must be wearing socks, bare feet are not permitted. And your shoes must still fulfill uniform expectations (all black with black laces.)
- e. Everything has a place in the classroom. Every class must take ownership over the space and ensure that all items are returned to their place before the end of the period.
- f. Objects in the room are to be respected and treated with care. Desks, chairs, blocks, curtains etc., are to be used for their designed purpose ONLY and nothing else. The blackboard/whiteboard is not your personal doodle pad and the dividers in the drama room are only to be touched when opening and closing the space.
- g. The drama class relies heavily on teamwork. This puts extra onus on attendance and punctuality because being absent greatly impacts the entire class unit, and hinders progress. Every effort must be made to avoid absences. In cases where they are unavoidable a responsible and mature approach must be taken to minimize the impact of that absence. This includes communication with the teacher AND group members both prior to and after an absence to ensure that work can proceed in your absence. You are responsible for any material missed in your absence and it is your responsibility to approach the teacher to discuss any missed deadlines due to an absence.

ASSESSMENT AND EVALUATION

Your evaluation in these courses will obviously be of great concern to you. Although you will often be working in groups, there will never be assigned a group mark for any work. All evaluations will be made based on your individual performance. Below you will find information regarding how your evaluation will be composed and what you can do to ensure the greatest success.

- a. All courses are broken into two divisions. The evaluation for work done during the course of the year comprises 70% of your overall mark, while your Culminating Activity takes up 30% this includes a written portion completed during Exam Time.
- b. Furthermore, 15% of your overall mark consists of Thinking/Inquiry 20% Knowledge and Understanding, 30% Communication and 35% Application.
- c. Studio work will be assessed and evaluated according to the responsible practices expectations found in the curriculum documents.
- d. Acting is not an exercise in memorization; it is the product of a great deal of work and dedication. Evaluation must consider both performance and process. Since far more time and work is spent in the process, evaluation will reflect this.
- e. Missing tests or assignments is the responsibility of the student and the best way to handle this is to ensure that on your return to school you see your teacher and address your absence on the morning of your return. Having a plan to write the test on your lunch or after school is the best way to approach the situation. If you have an appointment that is scheduled during class time or a school related activity that conflicts with a test or presentation this must be dealt with in advance with the teacher and your classmates, if applicable. It is in the best interest of everyone for a student to approach all situations proactively.

Assessment

Actors in training use many kinds of assessment to learn their craft. The **teacher** will use his or her training and experience to critique the actor providing an educated and enlightened point of view. **Peer assessment** provides your colleagues in class an opportunity to learn from your work and provide valuable feedback in the form of “noticing's” these are not judgments but rather things that are noticed and articulated in the language of the actor. Many believe that **self-assessment** is the hardest to do. We must be honest about both our strengths and weaknesses and open to the journey of the craft. This requires a degree of intrapersonal awareness.

Some Factors to Consider in Evaluation and Assessment:

Energy – It is important not to confuse energy with action. Even a quiet or sad scene must have energy. It may be vocal, physical, facial, or emotional. When an actor is energetic the performance comes alive and captivates even during lineless pauses.

Voice – There are many opportunities for actors who have good voices particularly in voice overs and animation. There are many qualities to a well-trained voice, these include:

Projection – the loudness of the voice

Articulation – ability to say the words clearly

Vocal Quality – the pleasantness of one's voice

Vocal Confidence – the actor uses all the above and when speaking sounds like they want to be heard.

Movement –

Posture

Body Language

Gestures

Blocking

Business

Facial Expression

Focus

Being Grounded

Memorization

Pacing – use of pauses.

Choices – did the actor make interesting choices that engaged the audience and create interest?

Comprehension of Text

Comprehension of the Context of the piece

Use of Subtext

Moment Before

Characterization

Established – Where?

RESPONSIBLE PRACTICES

(Excerpt from The Ontario Curriculum Documents)

C3.1 identify and follow safe and ethical practices in all drama activities (e.g., learn and use vocal warm-up and physical flexibility exercises to protect against strain injuries; learn and use safe stage fighting and falling techniques; follow procedures for the environmentally responsible use of materials and energy; respect intellectual property rights and copyright laws; factor the cost of royalty payments for copyrighted material into production budgets; challenge assumptions about class, race, gender, religion, ability/disability, and sexual orientation in assigning performance and group roles)

C3.2 demonstrate an understanding of the tasks and responsibilities involved in producing drama works (e.g., itemize the multiple and interrelated responsibilities and competencies of front of house staff, stage crew, and production staff)

C3.3 demonstrate an understanding of correct theatre worker and audience etiquette in classroom drama activities and formal performance contexts (e.g., as a cast member: arrive prepared and on time for rehearsals; avoid jumping cues or directing fellow actors; keep to timelines for memorizing lines and blocking; as a viewer: avoid behaviour that disturbs or distracts the actors or other audience members)

Please note responsible practices includes:

Being prepared for class with all your resources

Non-intrusive behavior

Electronic devices away

Getting to work right away without a multitude of teacher prompts

Staying on task

Respecting the learning environment

Responsible Practices Rubric

APPLICATION	Level One 5.0-5.9	Level Two 6.0-6.0	Level Three 7.0-7.9	Level Four 8.0-10
<p>B3.3 demonstrate the interpersonal skills, work habits, attitudes, and qualities that are essential to the effective functioning of a drama class (e.g., personal responsibility and respect for others in performance prep and creative work, the ability to attend to task)</p>	<p>Demonstrates personal responsibility and respect for the learning environment by attending class on time and coming prepared, in proper uniform with all required materials a limited amount of the time.</p>	<p>Demonstrates personal responsibility and respect for the learning environment by attending class on time, in proper uniform and by coming prepared with all required materials some of the time.</p>	<p>Demonstrates personal responsibility and respect for the learning environment by attending class on time, in proper uniform and coming prepared with all required materials a considerable amount of the time.</p>	<p>Consistently demonstrates personal responsibility and respect for the learning environment by attending class on time, in proper uniform, and by coming prepared with all required materials</p>
<p>Takes initiative for achieving academic and personal goals</p>	<p>Takes initiative for achieving academic and personal goals a limited amount of the time.</p>	<p>Takes initiative for achieving academic and personal goals some of the time.</p>	<p>Consistently takes initiative for achieving academic and personal goals a considerable amount of the time.</p>	<p>Consistently takes initiative for achieving academic and personal goals.</p>
<p>Demonstrates the ability to balance the needs of the group with individual needs</p>	<p>Exhibits appropriate interpersonal behaviors a limited amount of the time.</p>	<p>Exhibits appropriate interpersonal behaviors some of the time.</p>	<p>Exhibits appropriate interpersonal behaviors a considerable amount of the time.</p>	<p>Always exhibits appropriate interpersonal behaviors.</p>
<p><i>(e.g., participate in a leadership role; demonstrate preparedness, cooperation, optimism, and perseverance when rehearsing and performing as part of an ensemble or class)</i></p>				
<p>Responsible practices must be demonstrated in both the performance and classroom setting. These practices will be assessed on a <u>regular basis</u>.</p>				

PERFORMANCE EXPECTATIONS

The majority of our units and classes culminate in a performance of some kind. It is crucial to your success that you understand and are familiar with the proper expectations for these performances. Performances may take place in two formats: 1) in class; 2) after school.

In Class Performances

- a. The focus of in class performances is always on your acting.
- b. Props should definitely be used, but every prop should be well thought out and serve a specific purpose. Props for the sake of having props will only serve as further distractions from the acting.
- c. It is your responsibility to take back any props you bring in for performance. Any props left in the room after a presentation will be thrown away.
- d. **It is expected that all lines are memorized prior to a performance.** It will never be permitted that a prompter cues actors on stage any forgotten lines.
- e. Once a performance begins you may not start over. You are committed and must remain in character.
- f. All performances must have a clear conclusion, generally in the form of a curtain call or saying "scene."
- g. When performing monologues, they must be chosen from a legitimate piece and you must have a paper copy of that monologue submitted by the due date.

After School Performances

- h. To maintain a professional standard for the performances we present to the larger student body and the public it is imperative that you follow these expectations for all open audience performances. No performer should be visible prior to a show, during the intermission, or immediately following a curtain call.
- i. There should be no visitors, parents or friends, in the change rooms prior to a performance or during the intermission. The appropriate first contact with a performer and the public should be in the lobby area, after the show is complete and they are out of costume. In order to maintain the integrity of our performances this must be adhered to.
- j. The house is open 30 minutes prior to the start of any show. The stage should NEVER be crossed. Actors backstage should not be attempting to see if their family or friends are in the audience by poking their heads out of the wings. **IF YOU CAN SEE THEM, THEY CAN SEE YOU!!!** Also there is absolutely no talking or horseplay backstage - you are expected to maintain professionalism.
- k. Props will be clearly labeled backstage and nobody other than the prop master and the designated actors are to touch those props.
- l. There should be no eating during a performance and definitely while you are in costume.
- m. Once the house opens, all actors are responsible for a 10-minute physical warm up 30 minutes before the show and a vocal warm up 20 minutes before the show.
- n. All technicians must be in their places once the house opens.
- o. Everyone is expected to remain at the theatre until the venue is cleaned up and ready for the following day's events. You do not leave the cosmetology room, any dressing rooms or the theatre space until all is clean and all is returned to its rightful space and state.

AUDIENCE ETIQUETTE

Attending a live presentation or performance is an important part of learning about the arts. Without audience there is no theatre. The audience has an important role to play in the theatrical experience and it is important to understand audience etiquette to be an effective audience member.

- a. To be a great audience member requires respect – respect for the presenter, your teacher and yourself.
- b. The success of a presentation or performance depends in part on the audience members. When you help create a supportive and focused atmosphere, you help create the best experience possible for everyone involved.
- c. One of the most basic elements of being a great audience member and one of the most important skills any one can learn is listening.
- d. Remember, everything you do and say has an affect on the presenter(s). When you are watching a live presentation or performance, the presenter(s) can hear and see you.
- e. Please avoid activities that will distract from the presentation or performance. Help the presenter(s) give the presentation or performance that you deserve by not talking, eating or drinking during the presentation.
- f. If you enjoyed yourself, please feel free to clap at the end of the presentation or performance to show your appreciation.
- g. If you see or hear something during the presentation that you especially like, let the presenter(s) know after the presentation or performance. They appreciate your comments.
- h. Keep in mind; each live presentation or performance is an entirely unique experience. What you are participating in will never occur the same way twice.
- i. If you are in a proper theatre remember it is not a playground, act respectfully honouring yourself and do not put your feet on the back of the seat in front of you or step over seats to access other rows.
- j. Do not talk during a performance - not even a whisper. Save it until the performance is over.
- k. Above all, enjoy the work!

GLOSSARY

Monologue

- Any monologues that are required must be sourced from a legitimate play.
- No monologues from movies, television or other media are acceptable.
- The usual performance time for a monologue is one to one and a half minutes.
- Monologues must be memorized and require extensive preparation and the application of all performance skills learned
- The library has an extensive amount of plays to source
- Monologue books can be used but you must read the play to fully understand the monologue.
- A classic monologue is pre 1900 and a contemporary monologue is post 1900

Studio Work

The process work (also known as rehearsal) is the most significant part of a project, presentation or performance. This portion of your work will be used for assessment and evaluation. In the curriculum documents this strand appears as “Responsible Practices”. Your studio work will make up a significant part of your mark since that is where the majority of the time is to be spent.

Legitimate Play

This is a published play and not something you have found on the Internet. In fact rarely will you find a play on the Internet unless it is in the public domain, which usually means that the copyright has expired. As per the Copyright Act, copyright in a work exists for the life of the author/creator, the remainder of the calendar year in which he is deceased, plus fifty years after the end of that calendar year.

Professionalism

This program is based on a foundation of professionalism and professional standards. This will provide a high caliber experience for our students and provide them the most authentic theatre training possible. It is these standards that form the basis of the enhanced nature and expectations of the program.

BASIC THEATRE VOCABULARY

Antagonist - the character that provides the obstacles to the protagonist's objective in a play.

Aside - an observation or remark made by a character to the audience that is not being heard by other actors.

Being Grounded - having your feet planted under you and your energy connected to the ground.

Blocking - the physical movement of the actors on stage.

Brainstorming - a creative thinking exercise in which quantity, not quality, is stressed. Participants generate ideas by free-associating in a non-judgmental group exercise.

Casting - selecting which actors will play which roles/characters.

Characters - the personalities or parts that actors become in a play; roles played by actors in a play; the third of Aristotle's Six Elements of Drama.

Character Sketch - a description of the character including their likes and dislikes, history and basic lifestyle.

Climax - the point of highest dramatic tension or a major turning point in the action of the play.

Costumes - the clothing worn by the actors who play the characters.

Critique - the art of evaluating or analyzing the play.

Cue - a line of dialogue or action that signals a response from an actor.

Denouement - the solution to the conflict in a play; the wrapping up of events

Diction - 1) the word choices made by the playwright 2) the enunciation of the actors speaking the lines; the fourth of Aristotle's Six Elements of Drama.

Discoveries - new information or ideas that occur to a character in a situation.

Dramatic Conflict - obstacle + desire.

Ensemble - working together as one on a dramatic piece or a dance that reinforces the importance of the group.

Exposition - information about what has happened before the action of the play begins; the set-up.

Focus - to listen and concentrate.

Foreshadowing - clues given to the audience about upcoming events in the play.

House - the auditorium or part of the theatre where the audience sits.

Gathering - refers to a thought that is delivered to oneself, under one's breath.

Improvisation - impromptu acting based on the following circumstances: who - the characters; what - the action; where - the place; and when - the time the action takes place.

Inner Monologue - the thoughts that are constantly running through the mind of the character. Some of the thoughts are spoken and some are not and remain inner dialogue. The inner dialogue means that the character is listening and reacting - this provides realism and a sense of being in the moment.

Key Words - the word in a sentence with the most emphasis.

Masking - interference with the sightlines. Preventing the audience from seeing something or someone.

Mime - stylized pantomime; more exaggerated than pantomime often performed today in black clothing and white make-up.

Moment Before - the circumstances for the character prior to a scene or monologue. It creates a great entrance for the character and adds energy to a scene.

Monologue - one person speaking.

Motivation - why you do what you do.

Pantomime (mime) - a scene or play without words; the actors use only action and gesture to express their meaning.

Playwright - the individual who writes a play.

Plot - what happens in a play; the order of events; the story as opposed to the theme; what happens rather than what it means; the first of Aristotle's Six Elements of Drama

Props - objects used by characters on stage during a play. Hand Prop - an object small enough to be carried easily.

Protagonist - the principal character around which the action revolves.

Raked Stage - a slanted stage where the upstage area is higher than the downstage area.

Rehearsal - preparing a play or piece for performance.

Role - a part/character/person written by a playwright.

Scattering - refers to a thought that is intended for all to hear.

Script - the play in written form.

Set - the environment of the play; scenery and furniture.

Space Object - an imaginary object within an environment.

Spectacle - the visual elements of the production of a play; the scenery, costumes props, makeup, lighting and special effects; the sixth of Aristotle's Six Elements of Drama

Stage - the area where the actors perform the play.

Stage Business - all the little things an actor does on stage, in character, to appear naturally busy. These activities must support the scene and not distract from it.

Stage Left - the left side of the stage as the actors look out toward the audience.

Stage Right - the right side of the stage as the actors look out toward the audience.

Subtext - what the character means.

Tableau - a frozen picture.

Tactics - the moment-to-moment actions taken to implement your strategy.

Tension - the state of anxiety induced in the audience by the threat of danger to a character in the play.

Text - what the character says.

Theme - what the play means as opposed to what happens (plot); the main idea or message within the play; the second of Aristotle's Six Elements of Drama.

Thoughts - the units that dialogue (sentences) is broken down into that reflect a more natural way of speaking.

Willing Suspension of Disbelief - the acceptance of the characters and circumstances of the fictional world within a play or presentation.

The art of acting and theatre has been studied since ancient Greece. Even before that storytelling has been central to humans. And what is acting but storytelling. There's much more to acting than standing on stage and delivering the correct words. The best actors have gone through rigorous training, studying their craft.

How does one go about creating that believable world for audiences to enjoy at the theatre? Acting involves making choices. The results are dependent upon the actor who takes on the role. There are as many different schools of thought on the actor's craft as there are countries in the world. From Aristotle (who believed that actors had to be divinely inspired) through to Stanislavski (who believed that actors could use their own experiences as a means to creating a character's emotional state) there has never been only one thought on the subject. What makes acting different from other careers is that the way you do it or train for it is an individual choice. Here are some people who have had a huge impact on acting and theatre: David Garrick, Stanislavski, Lee Strasberg, Bertolt Brecht, Uta Hagen and Augusto Boal.

David Garrick

What were the stage conditions upon which actors worked? Theatre in England during the 18th Century was dominated by David Garrick, an actor, manager and playwright whose style and memorable performances had a huge impact on the actor's craft. Gas lighting was first introduced in 1817, in London's Drury Lane Theatre and by the end of the century, electrical lighting made its appearance on stage. Through the 1900's in North America, further advances in theatre technology, a more natural form of speaking and acting was popularized on stage.

Konstantin Stanislavski

Konstantin Stanislavski was a Russian theorist, playwright, actor, director and theatre manager. He is best known for his theory of acting and for his establishment of the Moscow Art Theatre, which was founded in 1897 after a lengthy conversation with another Russian theatre enthusiast, Vladimir Nemirovich-Danchenko.

Stanislavski's acting theory came out of his work as a director at the Moscow Art Theatre, working on such plays as Chekhov's *The Seagull*. This version of *The Seagull* was revolutionary in Russia because Stanislavski was implementing many of his own ideas about acting, into the process.

One of the most important ideas Stanislavski contributed to the art of acting was the idea of sense memory. The actor, instead of relying on the make believe emotions of the character, remembered their own feelings or thoughts from a time in their lives that was similar to that of the character. This created a truth to the acting and offered a new approach to acting. The connection between the actor and the audience was also heightened by this new found truth. Stanislavski, in essence, laid the foundation for the "method" of acting, which was to become, prevalent all over the world as the century progressed. Stanislavski's important books include: *An Actor Prepares*, *An Actor's Handbook*, *Building a Character*, and *Creating a Character*.

Bertolt Brecht

The German theatre practitioner Bertolt Brecht was born in 1898 in Augsburg Germany. Working out of Germany until his exile in 1933 to Scandinavia, Denmark and finally America (where he wrote screen plays), his method of acting and ideas about theatre were strongly influenced by his belief in Marxist politics. He believed that the theatre was a place that could teach and make the audience think, not simply feel. In fact, Brecht did not want his audience to feel like they had been transported into a real life. He wanted them to know that the play was just that, a play. The audience was to experience the political message from the work instead of the emotional. His "epic" theatre was based on what he called "Verfremdungseffekt" or his "alienation effect." The audience never got emotionally attached with the characters because something or someone always stopped them.

In 1949, after being questioned for communist involvement by the American government, Brecht returned to Berlin where he began his own company called the Berliner Ensemble with his wife Helene Weigel. Some of Brecht's plays include *The Threepenny Opera*, *Mother Courage and Her Children*, *The Life of Galileo*, *The Good Woman of Setzuan* and *The Caucasian Chalk Circle*.

Lee Strasberg

Lee Strasberg was an American theatre director, actor and teacher who created the acting technique known as "The Method" based on Stanislavski's theories of acting. He was born in the Ukraine in 1901 and emigrated to the United States of America in 1909. He is most famous for teaching his emotion-based acting technique to actors all across America and the world. In 1947, Elia Kazan and others founded the Actor's Studio. Strasberg became the Artistic Director of the Actor's Studio in 1951. In 1969, he founded the Lee Strasberg Theatre Institute that continues to teach "The Method." Strasberg's best known book is *A Dream of Passion*. The *Actors Studio*, a television series on Bravo gives a weekly portrait of famous actors from the United States, their acting process, techniques and career.

Uta Hagen

Uta Hagen was an important teacher and actor whose work on the Broadway stage is legendary. She trained at the Royal Academy of Dramatic Art in London and made her professional debut in 1937 as Ophelia in *Hamlet*. In 1938, still in her eighteenth year, she made her Broadway debut as Nina in Chekhov's *The Seagull*. Some of her famous roles included Blanche Dubois in the national company of *A Streetcar Named Desire* with Anthony Quinn and later on Broadway for two years. In 1950 she won a Tony Award for her role of Georgia Elgin in Clifford Odets' *The Country Girl* on Broadway. She originated the role of Martha in *Who's Afraid of Virginia Woolf*. In 2000 she starred in *Collected Stories* at the Stratford Festival. Hagen taught at The Herbert Berghof Studio where she trained many outstanding actors of the American stage and screen. Her book, *Respect for Acting* is a standard text for actors. Uta Hagen was also an advisor to The Actors Workshop in Toronto.

Augusto Boal

The writings and workshops of Augusto Boal of Brazil have influenced many theatre makers and social change organizations around the world. Boal's Theatre of the Oppressed or "forum theatre" deliver socially/politically relevant plays that involve the participation of actors and audiences. He was arrested by the military regime of Brazil and exiled in the seventies for his activism. While abroad, he continued his interactive theatre, teaching and writing to inspire change through theatre. He returned to Brazil in 1986 and created the Centre for the Theatre of the Oppressed. A good description of Boal's forms of theatre can be found on the website of the Toronto theatre, Mixed Company, www.mixedcompanytheatre.com. Two "must read" books by Boal include *Games for Actors and Non-Actors* and *The Rainbow of Desire*.

TEXTS

ACTING IN MUSICAL THEATRE

Edited by Joe Deer and Rocco Dal Vera

ACTING SKILLS FOR LIFE

By Ron Cameron

ACTIONS: *The Actors' Thesaurus*

By Marina Caldarone & Maggie Lloyd-Williams

AUDITION

By Michael Shurtleff

RESPECT FOR ACTI

By Uta Hagen

THINKING OUTSIDE THE BOX

Thinking outside the box involves:

1. using creativity and imagination,
2. think beyond the literal,
3. exceeding normal expectations,
4. exploring all possibilities.

Examples:

Raising children

Planning a wedding

Maintaining relationships

Finding an alternative way to work when there is a bad traffic jam

THE TOOLS OF THE CRAFT

Actors have various tools and skills at their disposal, here is a list of them. Remember that it is within anyone's power to obtain any of these. All that's involved is hard work and practice.

- A strong clear voice
- Good clear speech
- A strong supple body
- The ability to analyze a scene correctly
- Semantics - the ability to use words **specifically** to choose a good action
- Memorization by rote
- The ability to work off your scene partner(s)
- The ability to focus. Remember that focus is like a muscle; when it wanders it can only be tempted by a good action and placed back on the task at hand
- Bravery
- Will
- Common Sense

Remember we communicate with the audience using three basic things

1. Facial Expression
2. Body Language
3. Voice

MUSICAL THEATRE

Is a form of theatre that combines acting, spoken dialogue, singing and dancing. It differs from traditional theatre because the storytelling is enhanced with musical numbers. The most successful performers in this genre are known as “triple threats” meaning they can sing, dance and act. As a story unfolds heightened moments of dialogue move into song and then elevate to dance to take things even further.

TYPES OF MUSICALS

Book Musical - Traditional musical with a strong story that drives the music and characters.

Revue - A collection of songs, generally with some common element. May or may not have a plot.

Concept Musical - A musical where the message or metaphor is just as, if not more important, than the actual story. Examples would include *The Threepenny Opera*, *Hair*, *Cats*, *Starlight Express* and *Company*.

Jukebox Musical - A musical using previously released popular songs from an artist or group. Examples of this would include *Mamma Mia*, *Jersey Boys* and *Movin' Out*.

Rock Musical - A musical that uses rock music as the main style of music. If there is little spoken dialogue, it could be called a *rock opera*. Examples would include *Grease*, *Rent*, *Spring Awakening* and *Next to Normal*.

Adaptation Musical - musicals that are based on a movie. Examples would include *9 to 5*, *Footloose* and *The Lion King*.

LIST OF MUSICALS

Please Note for learning purposes animated movies adapted to musical theatre format are not for consideration.

1920's

Happy End

Show Boat

The Threepenny Opera

1930's

Anything Goes

Porgy and Bess

1940's

Annie Get Your Gun

Brigadoon

Carousel

Finian's Rainbow

Kiss Me, Kate

Oklahoma

Pal Joey

South Pacific

Where's Charley?

1950's

Call Me Madam

Can-Can

Damn Yankees

Flower Drum Song

Gypsy

Kiss Me Kate

Li'l Abner

My Fair Lady

Paint Your Wagon

Pajama Game

The King and I

The Most Happy Fella

The Music Man

West Side Story

Wonderful Town

1960's

A Funny Thing Happened on the Way to the Forum	Camelot	Bye Bye Birdie
Cabaret	Funny Girl	Fiddler on the Roof
Flora the Red Menace	Man of La Mancha	Hair
Hello Dolly!	The Fantasticks	Mame
How to Succeed in Business Without Really Trying		Oliver
Mame		

1970's

A Chorus Line	A Little Night Music	Ain't Misbehavin'
Applause	Company	Evita
Follies	Godspell	Jesus Christ Superstar
Mabel Pippin Snoopy!!!	The Musical 70, Girls, 70	Mack and The Wiz

1980's

Big River	City of Angels	42 nd Street
La Cage aux Folles	Les Miserables	Little Shop of Horrors
Me and My Girl	Miss Saigon	Nunsense
Starlight Express	Sunday In The Park with George	
The Mystery of Edwin Drood	The Phantom of the Opera	
Woman of the Year		

1990's

Aspects of Love	Assassins	Big, The Musical
Blood Brothers	City of Angels	Crazy for You
I Love You, You're Perfect, Now Change	My Favorite Year	Jekyll & Hyde
Kiss of the Spider Woman	Ragtime	Once on This Island
Parade	The Secret Garden	Rent
Sunset Boulevard		

2000's

Aida	Avenue Q	Billy Elliot
Hairspray	In The Heights	Into The Woods
Little Women	Memphis	Next to Normal
Seussical	Spamalot	Spring Awakening
The Color Purple	The Drowsy Chaperone	The Full Monty
The Last Five Years	The Producers	The Wild Party
The 25 th Annual Putnam County Spelling Bee		
Thoroughly Modern Millie	Urinetown	Wicked

2010's

A Gentlemans Guide to Love and Murder		Finding Neverland
Ghost The Musical	Kinky Boots	Matilda
Motown	Once	Sister Act
Spiderman	The Addam's Family	
Ushers: The Front of House Musical		

MUSIC THEATRE VOCABULARY

Ballad – a slow romantic song for actors to showcase vocal clarity.

Choreographer – one who designs dance sequences.

Composer – the person who creates the music in the songs.

Conductor – one who directs the orchestra.

Dance Captain – one who teaches and rehearses dance sequences with the performers.

Director – one who supervises the creative aspects and guides the artistic vision of the production.

Ensemble/Chorus – a group of singers, dancers or actors who perform musical numbers.

Headshot – a photograph of an actor from the shoulders up and lists his or her credits on the back.

Librettist – the book writer, the person who writes the script for the musical.

Lyricist – one who writes the words to a song.

Mezzanine – the middle section of seats in a theatre between the orchestra and the balcony; separated into front mezzanine and rear mezzanine.

Music Director – one who helps the cast learn the music and then coordinates it with the orchestra.

Sitzprobe – the first rehearsal with both the performers and the orchestra, with no staging or dancing.

Swing – one who is prepared to substitute for ensemble or chorus members who are unable to perform.

Uptempo Song – a fast, upbeat song for actors to showcase dancing and acting ability.

Resources

An Online Guide to the History of Theatre
www.theaterseatstore.com/theater-history-guide

Careers in Theatre
<https://www.theatreontario.org/resources/training-resources/school-tools-for-high-school/careers-in-theatre.aspx>

Character Research for Theatre
<http://library.uarts.edu/research/guides/characterresearch.html>

Music Theatre International
www.mtishows.com

PLAYBILL VAULT
www.playbillvault.com

Playwright Canada Press
www.playwrightscanada.com

Safety Guidelines for the Live Performance Industry in Ontario
www.theatreontario.org/media/60486/guidelines_mol_v3.pdf

Samuel French Play Publishers and Authors' Representatives
www.samuelfrench.com

Shaw Festival
www.shawfest.com

Stratford Shakespeare Festival
www.stratfordfestival.ca

The Complete Works of William Shakespeare
<http://shakespeare.mit.edu/works.html>

Theatre History
www.theatrehistory.com

Theatre Ontario
www.theatreontario.org

Tony Awards
www.tonyawards.com

Theatre on a Shoestring
<http://upstagereview.org>

PLAYS AND PLAYWRIGHTS

Here is a list of Plays that any student serious about professional theatre training should read (or at least have a knowledge of). Please Note it is not complete but rather a partial list.

THE CANADIANS

TREY ANTHONY

Da Kink In My Hair

MICHAEL HEALEY

The Drawer Boy

ALLAN STRATTON

Papers

Rexy!

Nurse Jane Goes To Hawaii

GEORGE F. WALKER

Theatre of the Film Noir

Nothing Scared

Escape from Happiness

ANN-MARIE MACDONALD

Goodnight Desdemona (Good Morning Juliet)

DJANET SEARS

Harlem Duet

The Adventures of A Black Girl In Search Of God

SHARON POLLOCK

Blood Relations

Doc

TOMSON HIGHWAY

The Rez Sisters

Dry Lips Oughta Move To Kapuskasing

JOANNA GLASS

Canadian Gothic

Play Memory

To Grandmother's House We Go

DANIEL MACIVOR

House

Monster

MICHEL TREMBLAY

Hosanna

Albertine in Five Times

Les Belles-Soeurs

NORM FOSTER

Sinners

The Affections of May

The Melville Boys

Wrong For Each Other

DAVID FRENCH

Leaving Home

Salt-Water Moon

Of the Fields, Lately

TIMOTHY FINDLEY

Elizabeth Rex

JUDITH THOMPSON

White Biting Dog

The Crackwalker

CAROL SHIELDS

Departures and Arrivals

Thirteen Hands

ANNE CHISLETT

The Tomorrow Box

MARCIA KASH AND DOUG HUGHES

Who's Under Where?

JOHN MURRELL

Waiting for the Parade

WARREN GRAVES

The Mumberley Inheritance

THE AMERICANS

EUGENE O'NEILL

Ah, Wilderness!

Long Day's Journey Into Night;

The Iceman Cometh

Desire Under the Elms

ELMER RICE:

Street Scene

The Adding Machine

KAUFMAN AND HART:

You Can't Take It With You

The Man Who Came to Dinner

CLIFFORD ODETS:

Waiting for Lefty

Awake and Sing

Golden Boy

ROBERT E. SHERWOOD

The Petrified Forest

LILLIAN HELLMAN

The Children's Hour

The Little Foxes

JOHN STEINBECK

Of Mice and Men

THORTON WILDER

Our Town

The Skin of Our Teeth

The Matchmaker

TENNESSEE WILLIAMS:

The Glass Menagerie

Summer and Smoke

A Streetcar Named Desire

Cat On a Hot Tin Roof

ARTHUR MILLER:

Death of a Salesman

The Crucible

A View from the Bridge

NEIL SIMON

Barefoot in the Park

Lost in Yonkers

The Odd Couple

Biloxi Blues

Brighton Beach Memoirs

EDWARD ALBEE

The Zoo Story

The American Dream

Who's Afraid of Virginia Woolf?

A Delicate Balance

LORRAINE HANSBERRY

A Raisin in the Sun

LANFORD WILSON

Hot I Baltimore

The Fifth of July

SAM SHEPHERD

True West

Curse of the Starving Class

Buried Child

DAVID RABE

Streamers

Sticks and Bones

DAVID MAMET

Sexual Perversity in Chicago

American Buffalo

Glengarry Glenn Ross

Speed-the-Plow

BETH HENLEY

Crimes of the Heart

AUGUST WILSON

Fences

Ma Rainey's Black Bottom

The Piano Lesson

LARRY KRAMER

The Normal Heart

TONY KUSHNER

Angels in America

WENDY WASSERSTEIN

The Heidi Chronicles

The Sisters Rosenweig

CHRISTOPHER DURANG

Beyond Therapy

The Nature and Purpose of the Universe

'Dentity Crisis

The Actor's Nightmare

JOHN PATRICK SHANLEY

Savage in Limbo

Danny and the Deep Blue Sea

The Dreamer Examines His Pillow

THE BRITISH ISLES

ANONYMOUS

Everyman

The Second Shepherd's Play

BEN JOHNSON

Volpone

The Alchemist

CHRISTOPHER MARLOWE

Edward II

Dr. Faustus

WILLIAM SHAKESPEARE

Hamlet

Julius Caesar

Othello
Macbeth
King Lear
Romeo and Juliet
Twelfth Night
As You Like It
A Midsummer Night's Dream
The Tempest
Much Ado About Nothing
All's Well That Ends Well
Richard II
Henry IV Parts 1 and 2
Henry V
Richard III
The Tempest

WILLIAM WYCHERLEY

The Country Wife

RICHARD BRINSLEY SHERIDAN

The Rivals

The School for Scandal

OLIVER GOLDSMITH

She Stoops to Conquer

OSCAR WILDE

The Importance of Being Earnest

Lady Windermere's Fan

GEORGE BERNARD SHAW

Pygmalion

Major Barbara

Man and Superman

Arms and the Man

Saint Joan

Caesar and Cleopatra

Mrs. Warren's Profession

Heartbreak Hotel

JOHN MILLINGTON SYNGE

Playboy of the Western World

NOEL COWARD

Hay Fever

Private Lives

Blithe Spirit

SAMUEL BECKETT

Waiting for Godot

Endgame

Happy Days

Krapp's Last Tape

JOHN OSBORNE

Look Back in Anger

The Entertainer

HAROLD PINTER

The Caretaker

The Homecoming

The Dumbwaiter

The Birthday Party

TOM STOPPARD

Rosencrantz and Guildenstern Are Dead

Travesties

The Real Thing

Jumpers

SEAN O'CASEY

The Plough and the Stars

Juno and the Paycock

PETER SHAFFER

Equus

Amadeus

J. B. PRIESTLY

An Inspector Calls

ALAN AYCKBOURN

Season's Greetings

A Chorus of Disapproval

Absurd Person Singular

RAY COONEY

Run For Your Wife

One For The Pot

Out of Order

JOE ORTON

Entertaining Mr. Sloane

What The Butler Saw

CARYL CHURCHILL

Top Girls

Cloud Nine

ROBERT BOLT

A Man For All Seasons

JOHN WEBSTER

The Duchess of Melfi

THE RUSSIANS

NIKOLAI GOGOL

The Government Inspector

IVAN TURGENOV

A Month in the Country

ANTON CHEKHOV

The Sea Gull

Uncle Vanya

The Three Sisters

The Cherry Orchard

The Marriage Proposal

The Boor

THE SCANDANAVIANS

HENRIK IBSEN

Hedda Gabler

A Doll's House

Ghosts

The Master Builder

AUGUST STRINDBERG:

Miss Julie

The Father

A Dream Play

The Ghost Sonata

THE GREEKS AND ROMANS

AESCHYLUS

The Oresteia Trilogy
Prometheus Bound

SOPHOCLES

Oedipus Rex
Antigone
Electra

EURIPIDES

Medea
The Trojan Women
The Bacchae
Hyppolytus

ARISTOPHANES

The Clouds
The Frogs
Lysistrata

PLAUTUS

The Twin Manaechmi (very similar to Shakespeare's "A Comedy of Errors")
Amphitryon

SENECA

Medea

THE GERMANS, AUSTRIANS, AND SWISS

GOETHE

Faust I and II

FRANK WEDEKIND

Spring's Awakening
The Lulu Plays

CARL STERNHEIM

The Snob

BERTOLD BRECHT

The Threepenny Opera
Mother Courage
The Caucasian Chalk Circle
The Good Person of Setzuan

PETER WEISS

Marat/Sade

THE FRENCH

MOLIERE

Tartuffe
The Miser
The School for Wives
The Misanthrope

PIERRE DE BEAUMARCHAIS

The Barber of Seville
The Marriage of Figaro

ALEXANDRE DUMAS

Camille

EMILE ZOLA

Therese Raquin

JEAN GIRAUDOUX:

The Madwoman of Chaillot

JEAN-PAUL SARTRE

The Flies

No Exit (existentialism, anyone?)

EUGENE IONESCO

The Bald Soprano

The Chairs

The Lesson

Rhinoceros

JEAN GENET

The Maids

The Balcony

GEORGES FEYDEAU

A Flea In Her Ear

JEAN RACINE

Phaedra

THE SPANISH

LOPE DE VEGA

Fuente Ovejuna

CALDERON DE LA BARCA

Life is a Dream

FEDERICO GARCIA LORCA

Yerma

Blood Wedding

The House of Bernarda Alba

TIRSO DE MOLINA

The Trickster of Seville

THE ITALIANS

CARLO GOLDONI

The Servant of Two Masters

LUIGI PIRANDELLO

Right You are If You Think So [If You Think You Are]

Six Characters in Search of An Author

THE AFRICANS

WOLE SOYINKA

The Death and the King's Horseman

ATHOL FUGARD

Sizwe Bansi is Dead

The Island

Blood Knot

Master Harold...and the Boys

PERCY MTWA

Woza Albert

TEXT ANALYSIS

Scenes / Units / Beats / Thoughts

Scenes – French scene breakdown is a technique used by directors to separate the play into discrete sections based on the actors present on stage, both for script analysis and rehearsal scheduling. A french scene begins with the entrance or exit of an actor and continues until the next entrance or exit.

Units – Scenes are divided into units, each containing a single defined **objective**.

Beats – Units are divided into beats. Each beat represents a different **tactic**. Each time the tactic changes there is another beat.

Thoughts - Break up the text into thoughts (which is how we memorize the material properly, we communicate in thoughts, not in punctuation). These chunks of text are “actioned” which attaches a transitive verb - this is an action word that you can actively do to someone else. The action words represent the tactics that you plot out to achieve your objective.

OBJECTIVE

The **objective** asks the question: what does the character want in the specific unit.

The **Super-Objective** is the character’s **objective** for the entire play.

The **objective** should be no longer than a sentence and phrased “I want...(objective.)”

OBSTACLE

Objectives are confronted with **obstacles** to create dramatic conflict.

Obstacles can be many things, for example:

- people
- circumstances
- self

The **obstacle** should be specific and no longer than a sentence and phrased “My obstacle is.....”

TACTICS

Tactics are the different strategies used to overcome the obstacles and to obtain the objectives.

To amuse ^[L] _[SEP]	To seduce ^[L] _[SEP]	To attack ^[L] _[SEP]	To entertain
To demand	To ridicule	To dictate ^[L] _[SEP]	To confuse
To relax	To persist	To provoke	To manipulate
To beg	To bargain	To impress	To chastise
To threaten	To vilify	To berate	To charm
To coax	To stall	To challenge	To question
To shame			

SCRIPT NOTATION

It is essential for actors, directors and stage managers to have a shorthand to enable them to document action and expectations in their scripts. This shorthand prevents long lengthy descriptions and keeps a script neater and better organized. Once the information is organized and documented properly the process of creating theatre can commence.

PHYSICAL MOVEMENT:

ACTION	SYMBOL
Cross	X
Enter	En
Sit	↓
Stand	↑
Exit	Ex
Upstage	US
Downstage	DS
Offstage	OS
Kneel	Kn
Counter Cross	Cc
Between	b/t
Cross 2 Steps	X2
Ph.	phone
Ch.	chair
Co.	couch
Tbl	table
Triangle Grouping	△

DELIVERY OF LINES:

ACTION	SYMBOL
Short Pause	/
Medium Pause	//
Long Pause	///
Key Word	_____
Rising Inflection	
Falling Inflection	
Scattering	<u>Sample line</u>
Gathering	(in brackets)

TEXT ANALYSIS:

Identify **THOUGHTS** by using

breath bars /

Identify **BEATS** by using

RED LINE

Identify **UNITS** by using

Double Line.

Identify **SCENES** by using

Example - Physical Movement:

En UL X DR ↓ this means enter upstage left cross to downstage right and sit

Example - Delivery of Lines:

I thought // you wanted / the same things as me.

CREATING A CHARACTER

BACKGROUND NOTES

Your ultimate aim as an actor is to create a stage role or character that satisfies the playwright's intention and that engenders audience belief throughout your performance. If you have adequately equipped yourself, you will discover that the experience of moving, talking, and thinking in character is highly stimulating and enjoyable.

Your knowledge of people is a valuable ingredient for creating a role. Past experiences with family, friends, and acquaintances; remembered observations of the study of individuals; and vicarious experiences from reading will provide creative inspiration. Vivid sensory and emotional recall plus an active imagination further contribute to characterization material.

Regardless of your background and imagination, the development of a believable character takes time. Characterization demands intensive study of both the play and the part. If you are a devoted artist, you will find your role gradually developing throughout rehearsals. If your play has a long run, your portrayal will even grow during performances.

Initial study of the part will give you general ideas about the character you are to play. As you progress, you will modify those ideas, selecting specific qualities from your background and imagination that lend themselves to your voice and body. This process prevents any two actors from developing the same character, even though they study the same part. Experience and imagination provide each actor with his own distinctive touch!

To obtain a well-rounded concept of your character's personality, analyze both his internal and external qualities.

INTERNAL QUALITIES:

The internal aspect includes the following:

Background. What can you discover about his family, environment, occupation, education, interests, and Hobbies?

Mental characteristics. Is he/she intelligent, clever, dull, slow, average?

Spiritual qualities. What are his/her ideals? What is his/her belief, ethical code, religion? What is his/her attitude toward other people and toward life?

Emotional characteristics. Is he/she confident, outgoing, happy, poised? Is he/she sullen, confused, nervous, cynical, timid? What are his/her likes and dislikes? How does he/she respond to other people? How is his/her temperament similar to yours? How is it different?

Answering the above questions should give you a basic idea about your character's personality. Now become more specific by determining his motivating desire within the plan or scene. What does your character want? To determine this desire, you may need to supply imaginatively the circumstances that precede the play or scene, in addition to studying the script. If possible, state the desire in terms of action: what your character will do to satisfy his wishes. It may help you to use the resourceful "if". Ask yourself, "What would I do in the situation if I were the character?" Concentrate on the desire and the action. These, in turn, should release the proper emotion.

EXTERNAL QUALITIES:

The external qualities of your character apply to those aspects that the audience sees. The outward forms are important because they can communicate inward traits. Externals include your character's physical appearance, costume, facial makeup, movement, and voice. You must develop these facets carefully so they will be consistent as well as believable to the character and the play.

The following is a checklist of external qualities:

Posture. Is it slumped, stiff, relaxed, attractive? Does it suggest timidity, assuredness, awkwardness, grace?

Movement and gesture. Does it convey poise, nervousness, weakness, strength? Does your character walk with stride, plod, shuffle, bounce? How does his movement indicate age, health, attitude?

Mannerisms. Does he bite his nails, clear his throat, keep his hands in his pockets, chew gum, scratch his Head when he is thinking, doodle on paper?

Voice. Is it pleasant, high-pitched, resonant? Does your character have a twang, a drawl?

Dress. Is his appearance neat, casual, sloppy, prim, clean, dirty? Are his clothes in good taste, flashy, fashionable?

As you develop your character's external qualities, avoid cliché or commonplace movements. Choose action that is consistent with your role and yet is imaginative and refreshing. Be sure your movement conveys the same general idea throughout.

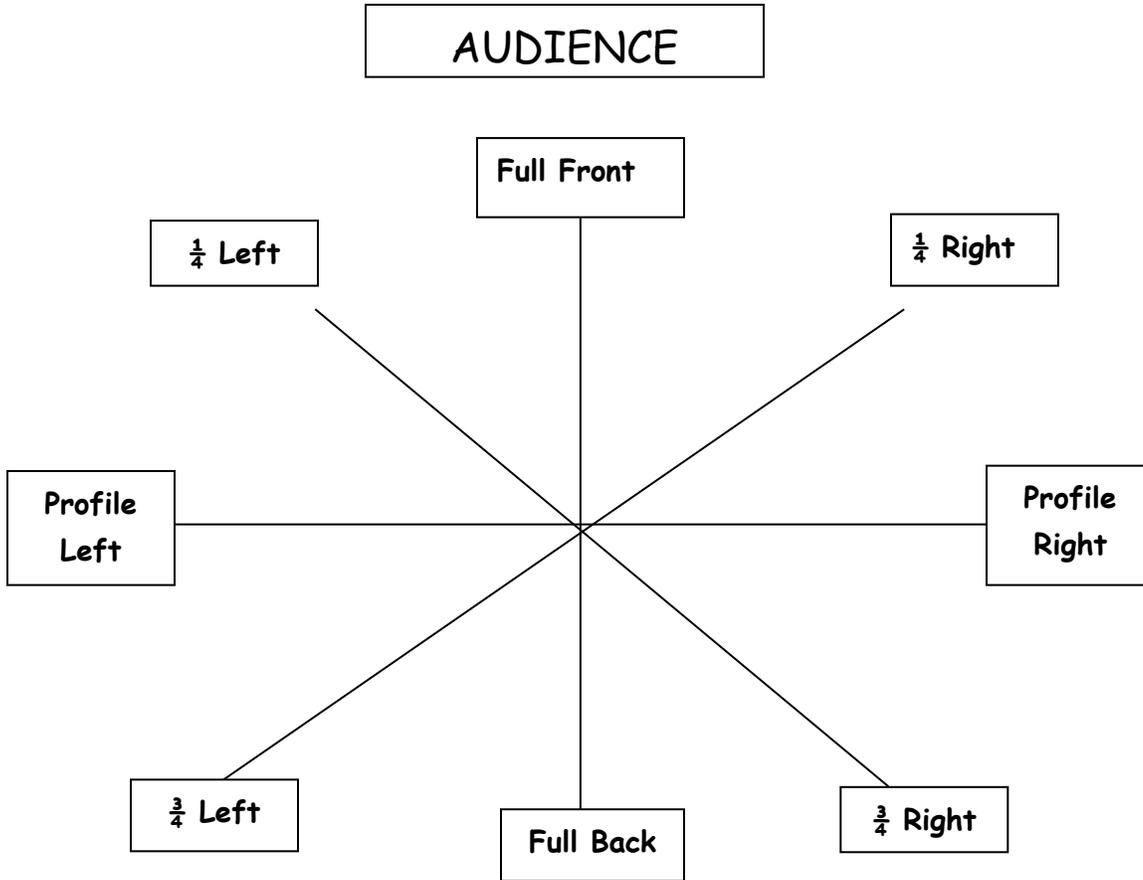
From the decisions you are making about your character you must be artistically selective. Instead of asking yourself how much you can do with your part, decide how little you can do and still **communicate the necessary ideas and emotions.** As a creative artist you must select, combine, and discard. The secret of artistic success is in knowing what to leave out! Your aim should be to produce an uncluttered effect that communicates with precision and clarity. You should simplify rather than elaborate. Economy is the keynote of all great art!

As an actor you play a **double role**. You are both actor-as-character and actor-as-actor. In order to play with conviction, you must maintain an imaginative belief in what the character is doing, feeling, and saying. When not speaking in character, you should think as the character would think and listen to others as your character would listen in that situation. Concentrate within you character and try to satisfy his/her desires. On the other hand, as an actor you must maintain technical control. Your voice must be heard; your movement, clear, your tempo, right; your position, in proper relation to the others on stage. It should be evident that this double role must be balanced if you are to do your best. Character and actor must work together with precision.

An Actor must work all his life, cultivate his mind, train his talents systematically, develop his character. He may never despair and never relinquish his main purpose- to love his art with all his strength and love it unselfishly.

- Konstantine Stanislavsky

POSITIONS ON THE STAGE:



AREAS OF THE STAGE:

UR	UC	UL
CR	C	CL
DR	DC	DL

AUDIENCE