



ZIMBABWE

MINISTRY OF PRIMARY AND SECONDARY EDUCATION

THEATRE ARTS SYLLABUS

FORMS 5 - 6

2015 - 2022

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1.0 PREAMBLE

1.1 INTRODUCTION

The Theatre Arts syllabus, Forms 5-6 is a learning area that builds on the Forms 1-4 Theatre Arts syllabus. The learning area explores originality, innovative and creative techniques through performance, research, directing, technical design and enterprising skills. The learning area equips the learners with an understanding and appreciation of historical, socio-economic, political, cultural and religious contexts of their society as well as confidence in the application of ICTs in Theatre Arts. The syllabus aims at developing independent problem solvers within their craft and communities. Theatre Arts syllabus will enhance in learners discipline, self and social awareness, personal transformation and leadership. Furthermore this learning area inculcates the values of Ubuntu/Unhu/Vumunhu which embeds in learners Zimbabwean moral attitudes, self-respect, empathy in diversity allowing them to become rooted in their distinct cultural identities. The learning area produces holistic learners who research, create, promote and preserve works in literary, oral and cultural practices of Zimbabwean society as well as create employment.

1.2 RATIONALE

Theatre Arts is one of the most effective forms of communication which contributes to cultural, religious, socio-economic and political development. Theatre Arts is a Learning area that facilitates inclusivity, refines learners' critical thinking skills and encourages creative improvisation. It provides an opportunity for learners to work individually and collaboratively to achieve common goals which prepare them for lifelong engagements in the Arts. The learners are able to articulate and provide solutions within communities through the creation, promotion and preservation of theatrical works.

1.3 SUMMARY OF CONTENT

The learning area content details the knowledge, understanding and competencies that learners are expected to develop throughout the study of; Contemporary Theatre Genres; Creative processes and performance; Theatre Technical Design; Aesthetic Values and Performance Criticism; Arts Management, Enterprise Skills and Ethics. These topics enable learners to be exposed to a wide diversity of Theatre Arts programmes and festivals which develop originality, excellence, confidence, self-identity, communication and specialised careers.

1.4 ASSUMPTIONS

The syllabus assumes that learners have practical abilities to:

- provide solutions to community issues theatrically
- solicit audience response and participation
- sketch design plans for theatrical productions
- design, set up, manage and market theatre productions
- express themselves artistically through theatre performances

1.5 CROSS CUTTING THEMES

The Theatre Arts learning area will encompass the following cross cutting themes:

- Children's rights and responsibilities
- Disaster risk management
- Financial literacy
- Sexuality, HIV and AIDS
- Heritage studies
- Human Rights
- Gender
- Collaborations
- Environmental issues
- ICTs
- Intellectual Property Rights

2.0 PRESENTATION OF SYLLABUS

The syllabus is presented as a single document catering for Forms 5– 6 Secondary Level.

3.0 AIMS

The syllabus aims to enable learners to:

- 3.1 consolidate a range of competencies, knowledge and understanding in Theatre Arts, embracing historical, cultural, economic, social, political, creative, interpretative, and analytical aspects in creating contemporary theatrical works.
- 3.2 promote an appreciation of ethical practice in Theatre Arts.
- 3.3 foster an understanding of intellectual property rights, laws and protection of theatrical productions.

- 3.4 manipulate ICTs in constructing designs for theatrical productions.
- 3.5 cultivate enterprising skills in producing theatrical productions and festivals.
- 3.6 foster collaboration with press and media personnel in critical appreciation of Theatre Arts.
- 3.7 develop capacity to use different contemporary Theatre Arts genres for community development.
- 3.8 appreciate the interdependency of theatre and other art disciplines

4.0 SYLLABUS OBJECTIVES

By the end of the course, learners should be able to:

- 4.1 demonstrate analytical skills in critiquing theatre works.
- 4.2 use enterprising skills in Theatre Arts.
- 4.3 adapt different art forms into theatrical productions.
- 4.4 analyse the influences of contemporary theatre genres in society.
- 4.5 evaluate the influence of landmark theatrical productions on socio-economic and political perspectives.
- 4.5 devise appropriate multi-media effects for productions.
- 4.6 design stage or set for performances.
- 4.7 direct and animate theatrical scripts.
- 4.8 create musical and dance productions.
- 4.9 demonstrate knowledge of legal instruments in Theatre Arts.
- 4.10 create theatre productions out of contemporary themes.
- 4.11 demonstrate ability to work independently and collaboratively in art works.
- 4.12 appreciate the relationship between Theatre Arts and other fields of knowledge.

5.0 METHODOLOGY AND TIME ALLOCATION

5.1 METHODOLOGY

In this syllabus, some of the learner-centered methods and approaches that can be used to learn Theatre Arts at Forms 5 -6 Secondary Level are as follows:

- Experimentation

- Research
- Song and dance
- Story telling
- Group work
- Games
- Simulation
- Resource method
- Educational trips
- Gallery walk
- Discussion
- Survey method
- Case study
- Problem solving
- Practical demonstration
- Poems and Rhymes
- Puppetry
- Animation
- Workshops
- Improvisation
- Understudying

5.2 TIME ALLOCATION

In order to cover the content adequately Forms 5 and 6 Theatre Arts should be allocated 10 forty minute lessons per week.

NB. Time should be allocated for festivals, performances, cultural exchange programmes and fundraising activities. Each school should at least set aside 2 by 8 hours for competitions per year and 2 by 8 hours for festivals per year, combined community fundraising performance for Form 5 in the 3rd term, combined community fundraising performance for Form 6 in the 2nd term and two weeks are allocated for Cultural Exchange and Excursion once per year.

6.0 TOPICS

The syllabus topics are as follows:

- 6.1 Contemporary Theatre Genres
- 6.2 Creative processes and performance
- 6.3 Theatre Technical Designs
- 6.4 Aesthetic Values and Performance Criticism
- 6.5 Arts Management, Enterprise Skills and ethics

7.0 SCOPE AND SEQUENCE

TOPIC 1: CONTEMPORARY THEATRE GENRES

FORM 5	FORM 6
- Physical Theatre - Musical Theatre	- Commercial Theatre - Applied Theatre

TOPIC 2: CREATIVE PROCESSES AND PERFORMANCE

FORM 5	FORM 6
- Script Development - Directing - Acting	- Script Development - Directing - Acting

TOPIC 3: THEATRE TECHNICAL DESIGNS

FORM 5	FORM 6
MULTIMEDIA • Audio Visual Effects • Filming and Photography • Scenography ; Stage/set Design	• Costume Design • Puppetry • Make up • Filming and Photography • Scenography, stage and set design

TOPIC 4: AESTHETIC VALUES AND PERFORMANCE CRITICISM

FORM 5	FORM 6
• Aesthetics in Theatre • Performance analysis	• Careers in Theatre • Production analysis

TOPIC 5: ARTS MANAGEMENT, ENTERPRISE SKILLS AND ETHICS

FORM 5	FORM 6
• Event Planning and Management • Legal aspects of Theatre Arts • Health and performance • Ethics, Practice and Performance	• Patent Rights • Litigation Procedures • Business of Theatre

8.0 COMPETENCY MATRIX

FORM 5

TOPIC 1: CONTEMPORARY THEATRE GENRES

SUB TOPIC	LEARNING OBJECTIVES: learners should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
Physical Theatre	explain physical theatre	History of Physical Theatre	Researching on the history of physical theatre in Zimbabwe, Africa and the world.	- Resource person - Video clips - Electronic media
	trace the history of physical theatre in Zimbabwe, Africa and the world	Physical Theatre styles in Zimbabwe, Africa and World	Comparing physical theatre from Zimbabwe, Africa and World.	- Braille machine - Auto tape recorder - Talking books - Large print books
	explain why physical theatre developed	Development of physical theatre	Watching different videos on physical theatre	- Jaws Software - Multi-media
	contrast Zimbabwe, Africa and world physical theatre		Examining different types of physical theatre	- Flash cards - Archive Information - Heritage sites
	analyse different types of physical theatre	- Types of physical Theatre - Mime - Dance - Clowning - Acrobatics - Circus	Demonstrating different types of physical theatre	
Musical Theatre	outline the history of musical theatre in Zimbabwe	History of musical theatre in Zimbabwe, Africa and the World.	Outlining the history of musical theatre in Zimbabwe, Africa and the World.	
	explain differences in Zimbabwe musical theatre and that of Africa and the World.	- Types of Musical Theatre - Chimurenga - Protest theatre - Opera - Community	Undertaking exchange visits to learn musical theatre from different regions.	
	assess different types of musical theatre		Case studying different types of musical theatre.	

Contemporary Theatre Research portfolio	• evaluate the effects of elements of musical theatre in performances	• Elements of Musical Theatre - Dance - Sign language - Spoken word - Acting - Song • Contemporary Theatre Portfolio - physical - musical	• Discussing how musical theatre contributes to conflict resolution in Cultural Heritage • Analysing the different elements of musical theatre	
	• compile a contemporary theatre genre research portfolio		• Preparing a contemporary theatre genre research portfolio	

TOPIC 2: CREATIVE PROCESSES AND PERFORMANCE

TOPIC	LEARNING OBJECTIVES: learners should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
Script Writing	- select a theme - research on a chosen theme - profile setting	Theme	Selecting a theme	- Resource person - Video clips - Electronic media - Braille machine - Auto tape recorder - Talking books - Large print books - Jaws Software - Multi-media - Flash cards - Venues - Funding - Publicity material
	- write a story one liner. - Create Universe - compose a trajectory - profile characters - state speech characteristics - write a step-outline - create a scene.	- Setting - one liner - story line - scene breakdown	- Profiling place setting (universe and characters) - Examining current issues - Developing a one liner - Writing a story line - Plotting scene breakdown	
Acting	- explore thoughts and meaning through improvisation in physical space. - construct enacting synopsis	Scene	- Developing a scene - Presenting ideas and thoughts through theatrical movements - Creating a movement synopsis - Creating performance directions - Demonstrating a movement sequences	
	- create musical accompaniments to appropriate themes - improvise different theatrical movements and sequences	- Non-naturalistic techniques - dimensions in space - Mime - Slow motion - Alienation - Improvisation	- Composing musical accompaniments - Discussing different theatrical dance genres	

Directing	• structure theatrical performances • identify vocal and respiratory structures • illustrate the breathing techniques • analyse the dynamics of voice projection • distinguish aspects that influence dialogue delivery • assess the effects of a healthy and unhealthy lifestyle on voice mechanism • examine a given script for production • prepare a production script • analyse characters in a given script • audition actors for different roles	• Soundscape - music - voice - percussion • Group directing Zimbabwe Indigenous theatrical dances dramas such as: - Chinyambira , Dinhe - Gumboot dance and Praise Poetry • Voice and speech - Anatomy Physiology - Structure and function respiration, phonation and articulation - Acoustics and perception basic physics of sound - Indoor and outdoor theatre spaces • Vocal disorders • Vocal malfunction • Effects of disease • Script analysis • Casting • Character profiling • Dialogue • Blocking	• Practising different theatrical dance dramas • Exhibiting different theatrical dance dramas • Discussing vocal and respiratory structures • Practising breathing techniques • Performing voice projection exercises • Discussing causes of vocal malfunctions • Reading the script • Analysing the script • Discussing the characters in a script • Creating stage movement	
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	• rehearse the play • launch the play • tour the play • compile a creative performance portfolio	• Rehearsals - Dress rehearsal • Launch • Tour • Portfolio - Scripts - Photograph - Newspaper cuttings - Reports - Audio clips - Videos	• Role playing different characters found in the script • Auditioning actors for different roles • Rehearsing the play • Launching the play • Taking the play for a tour • Collating portfolio material	
Creative Processes and performance portfolio				

TOPIC 3: THEATRE TECHNICAL DESIGN

TOPIC	LEARNING OBJECTIVES: learners should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
Audio Visual Effects	- design audio visual effects for productions - interpret audio-visual design plots - arrange audio-visuals for productions - analyse audio visual effects for productions - apply audio-visual effects to enhance productions	- Audio Visual props - sound - back drops - lights - Audio Visual effects - tone - mood - volume - pace - impact - intensity - depth - Audio Visual ICTs - Softwares	- Researching on audio-visual effects - Examining audio-visual design plots - Selecting audio visual effects for productions - Assembling audio-visual effects for productions - Practising disaster and risk drills	- Resource person - Video clips - Electronic media - Braille machine - Auto tape recorder - Talking books - Large print books - Jaws Software - Multi-media - Flash cards - Shooting gear or kit - Adobe Suite software - Editing suite
Scenography	- plan designs for stage production - construct sets - operate design Softwares	- Stage/set design 3Dimensional effects - Sketches - Design softwares	- Drawing sketches - Creating set designs for plays - Designing 3 Dimensional visual effects - Sketching stage plans using Softwares e.g. Corel draw	
Filming and photography	- prepare equipment for filming and photography - record performances - prepare an editing script - edit performance videos - compare and contrast types of digital camera	- Filming and video equipment - Filming - shots - angling - focusing - Editing - Digital camera - digital stories	- Setting up cameras for filming and photography - Filming videos of productions - Editing videos using Softwares such as final cut and Adobe premiere pro - Stating the uses of film products.	

Theatre Technical Designs Portfolio	• select positions to capture photos • edit photos	- electronic press kit - physical press kit	• Identifying types of cameras • Selecting good positions for taking a photograph in a production • Editing photos • Stating the uses of photographs • Demonstrating the uses of photographs	
	• create a portfolio	• Portfolio - video clips - photographs - press kits - newspaper cutting - posters - technical design plans	• Compiling a theatre technical portfolio	

TOPIC 4: AESTHETIC VALUES AND PERFORMANCE CRITICISM

TOPIC	LEARNING OBJECTIVES: learners should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
Performance Analysis	- list elements of aesthetics in theatrical performances - discuss elements of aesthetics in theatrical performances	Aesthetic Elements such as - audience response - performance value - form - style - character - presentation - context of performance - Non-verbal expression - Directing - Costume - Texts - symbolism - set	- Outlining elements of aesthetics in theatrical productions - Examining elements of aesthetics in Theatrical productions - Watching recorded performances	- Resource person - Video clips - Electronic media - Braille machine - Auto tape recorder - Talking books - Large print books - Jaws Software - Multi-media - Flash cards
Aesthetic Values and Performance Criticism Portfolio	- analyse aesthetic elements from recorded performances - analyse live performances - create a portfolio	- Portfolio - video clips - photographs - press kits - newspaper cuttings - posters - appreciation reviews	- Assessing aesthetic elements from recorded performances in groups - Watching live performances - Assessing aesthetic elements in theatrical productions - Interviewing dramatis personae - Writing critical appreciation reports on live performances - Compiling a portfolio	

TOPIC 5: ARTS MANAGEMENT, ENTERPRISE SKILLS AND ETHICS

TOPIC	LEARNING OBJECTIVES: learners should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
Event Planning and Management	analyse different theatre events	- Theatre events such as - theatre festivals - theatre gala - mass displays - theatre workshops	Discussing different theatre events	- Resource person - Video clips - Electronic media - Braille machine - Auto tape recorder - Talking books
	state purpose of planning and management for theatre events	- Resource Mobilization - Planning and management theatre - theatre event resources	Researching purposes of planning and management for theatre events	- Large print books - Jaws Software - Multi-media - Flash cards - Copyright Act
Intellectual property	coordinate theatre event logistics	- theatre Event Logistics - Budgeting and auditing	- Compiling theatre events check list - Delegating duties - Planning legal procedures - Advertising - Selling tickets and event regalia	
	evaluate theatre events	- Instruments of evaluation - performance ratings - opinion survey - reviews	- Designing evaluation instruments - Branding	
Intellectual property	explain the purpose of protecting theatre works	- Intellectual property - history of intellectual property - copy right law - inheritance law and country regional IP periods	Researching on Intellectual property	
	- outline steps to protect one's creative works - examine legal procedures to protect one's works - demonstrate negotiating skills	- Legal copy right procedures - registration - copy right	- Explaining steps to protect one's creative works. - Carrying out case studies - Negotiating with producers, managers and	

Piracy and Plagiarism	- define Piracy and Plagiarism - evaluate the effects of piracy and plagiarism - examine anti-piracy policies - analyse cases studies on landmark rulings on piracy and plagiarism	- Effects of Piracy and Plagiarism - Antipiracy policies and initiatives - Digital law - Statutory instrument governing creative works in Zimbabwe - Copyright Act - Royalties - Case study - Impact of piracy on the economy - Anti-piracy campaigns	- Explaining what constitutes piracy and plagiarism - Examining different forms of piracy and plagiarism - Discussing anti-piracy and anti-plagiarism Measures - Carrying out case studies	publishers for permission to perform their works
Health and performance	- explain basic principles of health promotion in Theatre Arts - demonstrate theatre as a therapeutic element - apply theatre as a rehabilitative tool - discuss appropriate diet for a theatre artist - Discuss the use of drugs in theatre performances. - Formulate appropriate theatre programmes for theatre artists	- Health promotion - Theatre therapy - Physiotherapy - Balanced diet - Fitness regimes and drugs	- Discussing health issues - Visiting health centres for information - Peer counselling - Analysing dieting requirements of artistes - Undertaking exercises to stay fit - Formulating training programs	

Ethics, practice and Performance	• outline theories used in ethics, practice and performance • apply ethics in theatre activities • design codes of conduct for theatre artists • create a portfolio	• Artist moral rights • Morals and values • Role models in the theatre industry • Code of conduct for theatre artists • Team building • Portfolio - video clips - photographs - diet chart - training schedules - newspaper cutting - calendar of events - posters - code of conduct manual	• Researching on theories used in ethics • Studying cultural beliefs and values • Examining case studies of role models • Reviewing literature on rights and responsibilities • Compiling a portfolio	
Arts Management, Enterprise Skills and Ethics Portfolio				

FORM 6

TOPIC 1: CONTEMPORARY THEATRE GENRES

TOPIC	LEARNING OBJECTIVES: learners should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
History of commercial theatre	trace the history of commercial theatre	History of Commercial Theatre in Zimbabwe, Africa and world	- Researching on history of commercial theatre - Discussing history of commercial theatre	- Resource person - Video clips - Electronic media - Braille machine - Auto tape recorder - Talking books - Large print books - Jaws Software - Multi-media - Flash cards
	analyse different types of commercial theatre	- Types of commercial theatre such as: - Stand-up comedy - spoken word - commercial advertisement - conventional theatre	- Examining types of commercial theatre - Assessing signs, codes and conventions - Interpreting iconography	
	examine case studies of commercial theatre	Commercial Theatre case studies in Zimbabwe, Africa and World	Carrying out case studies on commercial theatre	
Applied Theatre	examine the history of Applied theatre	History of applied Theatre in Zimbabwe, Africa and World	Researching on the history of Applied theatre	
	profile characteristics of Applied Theatre		Profiling different characteristics of Applied Theatre	
	analyse the functions of Applied theatre	- Types of Applied Theatre - theatre in education - theatre for development - therapeutic and rehabilitative theatre	Analysing functions of Applied theatre	

Contemporary Theatre Genres Portfolio	• adapt different art forms into applied theatre plays • create a Contemporary Theatre Genres Portfolio	• forum and transformative theatre - street Theatre - campaign Theatre • Adaptation • Art forms • Contemporary Theatre Genres Portfolio - Photographs - Scripts - Video clips - Reports - Reviews - Strategic plans - Monitoring and evaluation tools	• Transforming different art forms into applied theatre plays • Compiling Contemporary Theatre Genres portfolio	
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TOPIC 2: CREATIVE PROCESSES AND PERFORMANCE

TOPIC	LEARNING OBJECTIVES: learners should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
Script writing	- develop a scene - create characters who carry the story - demonstrate the writer's objective - show character relationships - create the universe of the story. - compose a one act play - demonstrate the three act approach to storytelling - state other approaches to the art of storytelling	- Scene - Characterisation - Writer's objective - Character Relationships - Environment - One Act Play - Approaches to storytelling	- Writing a scene - Developing characters - Outlining the writer's objective - Identifying character relationships - Illustrating the universe of the story - Writing a one act play - Relating stories paying attention to blocking	- Resource person - Video clips - Electronic media - Braille machine - Auto tape recorder - Talking books - Large print books - Jaws Software - Multi-media - Flash cards
Directing	- combine, different elements of theatre to create performances - analyse symbolism in theatre - select space and dynamics to interpret artistic intentions - improvise different theatrical movements.	- Blocking - Storytelling insights for actors - Stage business - Role creation - Building characters - Cohesion - Symbolism - Movement - Gesture - Non naturalistic techniques - Still image - Exaggeration - Soliloquy - Split scene - Breaking the forth wall - Flashback	- Creating different scenes - Using space to express artistic impressions - Practising different theatre movements	

Acting	• explore different themes and sources of inspiration	• Movement creation - Express emotions - Utilize space - Execute action - Gestures • Improvisation • Monologue	• Researching on different types of inspiration • Preparing a scene • Preparing a solo performance	
Creative Processes and Performance Portfolio	• create and structure a monologue • Create a Creative Processes and Performance portfolio	• Creative Processes and Performance portfolio - Photographs - Video clips - Newspaper cuttings - reviews	• Compiling Creative Processes and Performance portfolio	

TOPIC 3: THEATRE TECHNICAL DESIGN

TOPIC	LEARNING OBJECTIVES: learners should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
Costume design	- design costume sketches for productions - construct costumes for productions - plan costumes calendar for productions - select the costumes for the actors/actresses - evaluate factors influencing costume designing	- Elements of costumes design - Design costume Sketches - Costume construction - Costume inventory - Costume calendar - register - Children's rights and responsibilities in relationship to costumes	- Illustrating sketches of costumes for productions - Making costumes for productions - Drawing up costume calendars - Identifying the costumes for the actors/ actresses - Discussing costumes in relationship to children's rights and responsibilities	- Resource person - Video clips - Electronic media - Braille machine - Auto tape recorder - Talking books - Large print books - Jaws Software - Multi-media - Flash cards - AU Charter on Children's Rights.
Puppetry and Masks	- trace the history of puppetry and masks - compare theatrical puppets and masks - select appropriate masks and head gears for productions - perform in productions using puppets, masks and head gears - design makeup and hair according to character profiles	- History of puppetry and masks in Zimbabwe, Southern Africa and other Contemporary cultures - Puppets masks and head gears such as - Makishi - Nyau - Khoi khoi/San - masquerades - Makeup and hair design - Purpose - Symbolism	- Researching on the history of puppetry and masks - Discussing puppetry and masks - Gallery walks - Watching videos - Contrasting theatrical puppets and masks - Choosing appropriate masks and head gears for productions - Demonstrating use of puppets, masks and head gears - Applying makeup and hair according to character profiles	
Make-up and hair	design makeup and hair according to character profiles			

Theatre Technical Design Portfolio	• analyses the effects of using lights and camera on makeup and hair • create a Theatre Technical Design Portfolio	• Lights, camera makeup and hair • Theatre Technical Design Portfolio - Newspaper cuttings - Photographs - Video clips - Hair design	• Examining the effects of using lights and camera on makeup and hair. • Watching videos on makeup • Compiling a Theatre Technical Design Portfolio	
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TOPIC 4: AESTHETIC VALUES AND PERFORMANCE CRITICISM

TOPIC	LEARNING OBJECTIVES: learners should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
Production Analysis	- recall elements of producing theatrical performances - assess the impact of aesthetic elements reflected in theatrical productions - analyse professional theatrical productions	- Production elements Such as - logistics - Set - Multi-Media effects - Coordination - Publicity	- Outlining elements of theatrical productions - Assessing professional theatrical productions - Illustrating elements of a production - Assessing the function of coordination in a production - Writing critiques on professional theatrical productions - Profiling role models	- Resource person - Video clips - Electronic media - Braille machine - Auto tape recorder - Talking books - Large print books - Jaws Software - Multi-media - Flash cards
Careers in Theatre	- identify careers in Theatre Arts - analyse the different careers in Theatre Arts	- Careers in Theatre such as - Casting agent - Makeup Artist - Directors - Actors - Designers - Managers - Producers - Playwrights - Theatre critics - Researchers - Policy makers	- Researching on Theatre careers - Examining different careers in theatre arts - Collaborating with other fields of work - Carrying out case studies	
Aesthetic values and performance criticism Portfolio	create aesthetics values and performance criticism Portfolio	- Aesthetic Values and Performance Criticism Portfolio - Newspaper cuttings - Reviews - Video clips - Photographs - Posters - Reports	Compiling Aesthetic Values and Performance Criticism Portfolio	

TOPIC 5: ARTS MANAGEMENT, ENTERPRISE SKILLS AND ETHICS

TOPIC	LEARNING OBJECTIVES: learners should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
Business Administration in Theatre Arts	- fundraise for theatre arts initiatives - appraise business proposals and contracts in theatre arts - promote theatre arts projects	- Project proposal for Theatre Arts Fund raising pitch - Theatre Arts Festivals - Theatre Arts Tours - Theatre Arts galas - Administration documents such as - Project proposals - budgets - contracts - books of accounts - Company profiles - Re-investment - Branding - Advertisement - Reports - Press releases	- Crafting projects proposals for theatre art initiatives - Selling ideas to possible funding partners - Researching on business proposals and contracts for Theatre Arts activities - Holding meetings - Writing minutes - Designing branding materials - Endorsing products in a theatre arts event - Evaluating reports	- Resource person - Video clips - Electronic media - Braille machine - Auto tape recorder - Talking books - Large print books - Jaws Software - Multi-media - Flash cards
Patents and trademarks	- discuss different types of patent and trademark rights - examine procedures of patent and trademark rights - state processes of resolving disputes over theatrical productions	- Patent and trademark rights - Distinguishing marks - logos	- Discussing types of patent and trade mark rights - Examining different patent and trademark rights - outlining processes of resolving disputes over theatrical productions	

Litigation	• examine legal procedures of litigation	• Litigation - Pleading - Appeal - Enforcement	• Discussing legal procedures of litigation • Carrying out case studies • Visiting courts	
Arts Management, Enterprise Skills and Ethics Portfolio	• create Arts Management, Enterprise Skills and Ethics Portfolio	• Arts Management, Enterprise Skills and Ethics Portfolio - Newspaper cuttings - Video clips - Photographs - Reviews - Statutory instruments	• Compiling Arts Management, Enterprise Skills and Ethics Portfolio	

9.0 ASSESSMENT

9.1 a) ASSESSMENT OBJECTIVES

By the end of the Form 5 - 6 Secondary Level, learners should be able to:

- 9.1.1 understand contemporary theatre genres within the context of history and culture in Zimbabwe, Africa and the World.
- 9.1.2 analyse the role of contemporary theatre genres as a vehicle for human experiences.
- 9.1.3 analyse the role of contemporary theatre.
- 9.1.4 apply knowledge of theatre production, arts management and ethics.
- 9.1.5 demonstrate competencies in creative theatrical practice needed for future success.
- 9.1.6 compile Theatre Arts portfolios.
- 9.1.7 apply acting, directing, designing and script writing skills in theatre.
- 9.1.8 critique style, characterisation, symbolism, tone, mood and themes in theatrical productions.
- 9.1.9 perform to live audiences.
- 9.1.10 write a script on a given theme.
- 9.1.11 exhibit design skills in theatrical productions.
- 9.1.12 apply dexterity in the handling, maintenance and use of information communication technology in Theatre Arts.
- 9.1.13 profile career roles in Theatre Arts productions.
- 9.1.14 interpret signs and the way they communicate meaning in theatre productions.
- 9.1.15 demonstrate transparency and accountability through record keeping competencies.
- 9.1.16 demonstrate knowledge of legal aspects of Intellectual Property Rights in Theatre Arts business.
- 9.1.17 operate Theatre Arts business in Zimbabwe within the legal statutory frame work.
- 9.1.18 adapt different art forms into theatre productions.
- 9.1.19 construct set, props, costume and performance objects.

9.2 SCHEME OF ASSESSMENT

Theatre Arts will be assessed continuously from Form 5 - 6 through coursework and examination. Learners will be assessed in the following areas:

9.2 Course work

9.2.1 Practical

- 9.2.1.1 acting, singing, elocution, voice projection, diction, stage construction, drawing, stage design, properties, costume design and making, dancing, multi- media and makeup
- 9.2.1.2 script writing, adaptation, directing, sound production, lighting, planning, portfolios
- 9.2.1.3 evaluation skills, leadership, communication skills
- 9.2.1.4 originality, creativity, collaboration skills
- 9.2.1.5 theatre criticism, theatre management skills
- 9.2.1.6 enterprise skills, research skills

9.2.2 Theory

- 9.2.2.1 Writing assignments
- 9.2.2.2 Writing tests

9.2.3 Summative Assessment

Title	Duration	Marks	Weighting (%)
Paper 1: Theory Structured questions	3 hours	60	10%
Paper 2: Theory Essays	3 hours	75	25%
Paper 3: Performance Proficiency	25-30 minutes	35	35%
Continuous assessment	2 year Cycle	30	30%
Total for papers 1,2 and 3		200	100%

9.2.4 SPECIFICATION GRID

The guide below illustrates the relationship between the assessment objectives and components of the scheme of assessment

ASSESSMENT OBJECTIVES					
Components	1. Contemporary theatre genres	2. Creative process and performance	3 Theatre Technical Design	4 Aesthetic Values and performance	5. Arts Management Enterprise skills and Ethics
Paper 1	2%	2%	2%	2%	2%
Paper 2	5%	5%	5%	5%	5%
Paper 3	Knowledge and understanding	Application	Synthesis		
Performance Proficiency	10%	20%	5%		

Paper Description

Paper 1: 10%

This component consists of 5 structured questions. Candidates are expected to answer three questions in this section, on provided paper. Each question carries 20 marks. Total marks for this paper is 60 marks.

Paper 2: 25%

Essays (75 marks). This paper consists of two sections. Candidates are expected to answer a compulsory question in Section A on Contemporary Theatre genres and any 2 questions from section B. Each question in this paper carries 25 marks. Candidates are expected to write their responses on separate paper provided.

Paper 3: 35%

Practical Paper-(100 marks). This component consists of 5 practical tasks which are based on Contemporary Theatre Genres Creative Process and Performance, Theatre Technical Design, Aesthetic Values, Arts management, Enterprise Skills and Ethics. Candidates are expected to choose any 1 task which they are expected to perform within 25-30 minutes. Examiners are expected to assess the candidate using a check list.

The Theatre Arts learning area will be assessed using Continuous and Summative assessment.

Specification Grid

Skill	Paper 1	Paper 2	Paper 3
Knowledge and understanding	30	20	-
Comprehension	30	20	-
Application and analysis	20	30	-
Synthesis and evaluation	20	30	-
Practical skills	-	-	100
Total	100	100	100

Performance Analysis Guide

Activity	Comment				
	5 Very Good	4 Good	3 Satisfactory	2 Below Average	1 Unsatisfactory
ENTRANCE					
INTRODUCTION					
BLOCKING: -Body movement -Gestures - Facial Expression					
COSTUME AND PROPS					
ENSEMBLE: -Concentration - Focus to Collaborate					
TIME MANAGEMENT					
STORYLINE - Orginality - Exposition - Rising Action - Tension Development - Falling Action - Denouement					
MUSICAL ACCOMPANI- MENT -Percussion -Musical Instruments - Rhythm					
CHARACTERIZATION					
VOICE PROJECTION - Pitch - Tone - Volume					
DESIGN					
DIRECTING					
SPECIAL EFFECTS					
STAGE MANAGEMENT					
EXIT					
TOTAL					

10 THEATRE ARTS TERMS

Actor:	A person, male or female, who performs a role in a play or an entertainment
Actor's position	The orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).
Antagonist:	A person, a situation, or the protagonist's own inner conflict in opposition to his or her goals.
Articulation:	The clear and precise pronunciation of words.
Audio-visual media:	Means of communication characterised by the use of technology (e.g., radio, television, and the Internet).
Blocking:	The planning and working out of the movements of actors on stage.
Centre stage:	The centre of the acting area
Character:	The personality or part an actor re-creates.
Characterisation:	The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.
Climax:	The point of highest dramatic tension or a major turning point in the action.
Collaboration:	The act of working together in a joint intellectual effort.
Complication:	See rising action.
Conflict:	The opposition of persons or forces giving rise to dramatic action in a play.
Context:	The interrelated conditions in which a play exists or occurs.
Costume:	Any clothing worn by an actor on stage during a performance.
Crisis:	A decisive point in the plot of a play on which the outcome of the remaining actions depends
Critique:	Opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of the actors or the production itself.
Cue:	A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen and resolution.
Design:	The creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup.
Dialogue:	The conversation between actors on stage.
Diction:	The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself.
Directing:	The art and technique of bringing the elements of theatre together to make a play.
Director:	The person who oversees the entire process of staging a production.
Downstage:	The stage area toward the audience.
Dramatic play:	Children's creation of scenes when they play "pretend."
Dramatic structure:	The special literary style in which plays are written
Dress rehearsals:	The final few rehearsals just prior to opening night in which the show is run with full technical elements. Full costumes and makeup are worn.
Ensemble:	A group of performers performing together
Exposition:	Detailed information revealing the facts of a plot.
Form:	The overall structure or shape of a work that frequently follows an established design.
Genre:	kind or type of theatrical form, specific to a given historical era, such as tragedy, comedy etc.
Gesture:	An expressive movement of the body or limbs.
Improvisation:	A spontaneous style of theatre in which scenes are created without advance rehearsing or scripting

Level:	The height of an actor's head actor as determined by his or her body position (e.g., sitting, lying, standing, or elevated by an artificial means).
Makeup:	Cosmetics and sometimes hairstyles that an actor wears on stage to emphasize facial features, historical periods and characterisations.
Masks:	Coverings worn over the face or part of the face of an actor to emphasize or neutralize facial characteristics
Mime:	A long speech by a single character.
Monologue:	A long speech by a single character.
Motivation:	A character's reason for doing or saying things in a play.
Musical theatre	A type of entertainment containing music, songs, and, usually, dance.
Objective:	A character's goal or intention
Pacing:	The tempo of an entire theatrical performance.
Pageant:	Any elaborate street presentation or a series of tableaux across a stage.
Pitch:	The highness or lowness of the voice.
Play:	The stage representation of an action or a story; a dramatic composition.
Playwright:	A person who writes plays.
Production values:	The critical elements of a production, such as acting, direction, lighting, costuming, sets, and makeup.
Projection:	The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience
Props (properties):	Items carried on stage by an actor; small items on the set used by the actors.
Proscenium:	The enlarged hole cut through a wall to allow the audience to view the stage. It is also called the proscenium arch. The archway is in a sense the frame for the action on the stage.
Protagonist:	The main character of a play and the character with whom the audience identifies most strongly
Puppetry:	Almost anything brought to life by human hands to create a performance. Types of puppets include rod, hand, and marionette.
Reader's theatre:	A performance created by actors reading script rather working from memory
Rehearsal:	Practice sessions in which the actors and technicians prepare for public performance through repetition.
Rising action:	The middle part of a plot consisting of complications and discoveries that creates conflict.
Run-through:	A rehearsal moving from start to finish without stopping for corrections or notes
Script:	The written text of a play.
Sense memory:	Memories of sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation
Stage:	The area where actors perform.
Stage crew:	The backstage technical crew responsible for running the show. In small theatre companies the same persons build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain.
Stage manager:	The director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.
Stage left:	The left side of the stage from the perceptone of the actor facing the audience
Stage right:	The right side of the stage from the perspective of an actor facing the audience.

Stock characters:	Established characters, such as young lovers, neighbourhood busybodies, sneaky villains, and overprotective fathers/mothers, who are immediately recognizable by an audience
Style:	The distinctive and unique manner in which a writer arranges words to achieve particular effects. Style essentially combines the idea to be expressed with the individuality of the author. These arrangements include individual word choices as well as such matters as the length and structure of sentences, tone, and use of irony.
Subtext:	Information that is implied by a character but not stated by a character in dialogue, including actions and thoughts.
Tableau:	A silent and motionless depiction of a scene created by actors, often from a picture. The plural is tableaux.
Text:	The printed words, including dialogue and the stage directions for a script
Theatre:	The imitation or representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors, technicians, and playwrights; the place where dramatic performances take place.
Theatre of the absurd:	Theatre having no rational or orderly relationship to people's lives; lacking order
Theatrical conventions:	The established techniques, practices, and devices unique to theatrical productions.
Theatrical experiences	Events, activities, and productions associated with theatre, film/video, and electronic media.
Theatrical games:	Noncompetitive games designed to develop acting skills.
Trajectory:	Storyline
Understudying:	Training on the job
Universe:	Place setting
Upstage:	Used as a noun, the stage area away from the audience; used as a verb, to steal the focus of a scene.
Vocal quality:	The characteristics of a voice, such as shrill, nasal, raspy, breathy and booming.
Volume:	The degree of loudness or intensity of a voice.