

**THE UNITED REPUBLIC OF TANZANIA
MINISTRY OF EDUCATION AND CULTURE**



Field Support Programme For Second Year
Diploma In Education Students

**SELF STUDY MODULE
THEATRE ARTS**

NOVEMBER, 2007

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	ii
INTRODUCTION	1
HOW TO USE THE MODULE	1
TOPIC 1: INTRODUCTION TO THE ARTS OF THEATRE	1
TOPIC 2: HISTORY AND FORMS OF THE THEATRE	3
TOPIC 3: ACTING	5
TOPIC 4: STAGE CRAFT AND DESIGN	6
TOPIC 5: DIRECTING	8
TOPIC 6: WRITING FOR THE THEATRE	10
TOPIC 7: CONTEMPORARY THEATRE	12
TOPIC 8: TRADITIONAL AFRICAN THEATRE	13
TOPIC 9: DANCE AND CHOREOGRAPHY	13
TOPIC 9: DANCE AND CHOREOGRAPHY	14
TOPIC 10: INTRODUCTION TO RADIO FILM AND TELEVISION	15
TOPIC 11: DRAMATURGY AND THEATRE CRITICISM	17
TOPIC 12: THEATRE FOR CHILDREN AND YOUTH	18

ACKNOWLEDGEMENTS

The Ministry of Education and Vocational Training [MoEVT] wishes to thank the following experts who participated in designing and developing this self-study module.

Writer:

Dunia M. Kilonzo - Butimba Teachers College

Co-ordinators:

Samwel J. Makundi - Teacher Education Department

Naomi V. Swai - Teacher Education Department

Secretary:

Anna Hamis - Chief Education Office

.....
Chief Education Officer

INTRODUCTION

This self Study Module is resourceful to Diploma in Education student teachers who are in the field. It covers all the topics for the related subject. It contains brief notes of every topic, Competence expected to be developed for each topic and activities to be accomplished by the students which in turn will help them to link the academic matter together with pedagogical aspects. Each topic in the module ends up with self assessment part.

It is proposed that student teachers in using this module should employ different strategies of learning. Also there is a need to read books, journals and other sources of knowledge information such as use of internet for further search.

THE OBJECTIVES

- The objectives of this module is to enable student teacher in field to:
- Develop a more positive attitude and readiness towards teaching Theatre Arts in Secondary Schools.
- Improve professional competency in Theatre Arts Teaching.
- Improve the ability of selecting and organizing Theatre Arts teaching for effective student activities.

HOW TO USE THE MODULE

This module is designed purposely for achieving the intended objectives of Theatre Arts course. The students teacher is required to keep all important activities in the form of portfolio, report or journals as they will be submitted for assessment.

TOPIC ONE:

INTRODUCTION TO THE ARTS OF THEATRE

1.0 Brief Explanation

Theatre is a practical oriented subject and often needs intensive reading of various related Literature. The Theatre Art teacher needs to be oriented in the literature of various arts of theatre ranging from the definitions of various schools of thought, through the concepts of theatre to its genesis. Through various reading, your role as a Theatre Art teacher is to know the aesthetic value of art in general and how it relates to the arts of theatre. Since theatre being part and parcel of the society a teacher has to identify functions of theatre to the society. The theatre is not merely a collection of crafts, a branch of Literature, a collaboration of technique, or even on all-encompassing art form. It is a life, it is people. It is people making art out of themselves. It is full reality transcends by light – years anything that could be said or written about it. Teachers have to know that theatre is a composite artistic process made up of many elements. The theatrical art involves actors impersonating characters, a unique feature to the theatre which separates it from other art forms such as poetry, painting, sculpture, music and other performing art. Impersonation is the single most important aspect of the theatre; it is its basic foundation.

1.1 Competence:

You are expected to develop ability to:

- explain the definitions and genesis of theatre arts.
- identify the functions of theatre in the society.
- read and analyse various theatrical Literature.
- impersonate various characters to the students.

1.2 Activities

1. Organize your class in small manageable groups of ten members and give them a task to impersonate various familiar characters.

1.3 Self assessment:

Assess yourself to see how much this activity has improved your in ability to identify functions of theatre, read and analyse theatrical literature, impersonation of characters.

TOPIC TWO:
HISTORY AND FORMS OF THE THEATRE

2.0 Brief Explanation:

The history of theatre arts goes far back as when human being begun to work. The theatre is the product of work, and this could be traced in many nations. Theatre permeates many elements of the world around us. It is found in daily life, in politics, in judicial proceedings and in all forms of entertainment. Every art form focuses on certain elements. In the performing arts the focus is on movement. Theatre arts focuses on human being from profound problems in tragedy to pure entertainment in light comedy. Throughout the world, cultures have rituals, ceremonies and dances that include theatrical elements such as masks, costumes and impersonation of people, animals or spirits. In contrast to sculpture, painting, or literature, theatre is a dynamic art, changing from moment to moment as performers interact with one another. In theatre the audience forms an indispensable element of it, because it occurs only when spectators are present to interact with the performers and identify with the characters being presented on stage. In many striking instances, audiences have their own judgements, which ran contrary to the critics original reception of a production. When religion and philosophy were central, various forms of theatre emerged in many cultures. This was the time of Sanskrit theatre of India and Kathakali. In China there was a sudden and remarkable development of No theatre. In Middle seventeenth century a new form of theatre developed in Japan known as Kabuki. In Africa there are many forms – they can be traced from North West East and Central Africa down to Southern Africa.

2.1 Competence:

- Analysing critically the forms of theatre.
- To develop student ability to narrate the history of various form of theatre arts Worldwide.
- To develop student ability to explain features of Tanzanian theatrical forms.

2.2 Activities

1. Explain the form and content of Kathakali, No dance, Kabuki ,Sanskrit theatre of India.
2. Keep the report of the explanation in a portfolio.

2.3 Self assessment

From the above Competence and activities, what have you learned? Write down all the points that you think you have achieved and what you think that you haven't achieved, Why so.

TOPIC THREE:

ACTING

Brief Explanation

In life, people play many roles such as parents, teachers, students, lawyers, and so on. Theatre often depicts these roles and at times shows a person playing a performer. Thus, we have a person from real life playing a role on stage, and this role may in turn be another role. Our role as teacher is to know two forms of acting in daily life imitation and role playing. There are challenges of acting whereby teachers have to know it by looking from the historical perspectives of acting from classical acting to performing in Stage acting today. In acting to play a character convincingly an actor or actress must develop both outer techniques and inner emotional resources. In the craft of acting there is a physical demand in which among the many accomplishments involved in becoming a performer are various vocal and physical skills: speaking clearly and distinctly, projecting the voice into the auditorium; moving gracefully and meeting a variety of physical challenge. The topic will also give you various acting techniques, the importances of specifics; Stanislavski and psychophysical action of acting.

3.1 Competence

The student teacher is expected to develop the following abilities.

- Acting;
- Analysing the concept of acting;
- Explaining clearly the theories of acting techniques.

3.2 Activities

1. Explain the fundamentals of acting.
2. By using “Magic of” theory show how you can train actors or actresses on the given characters.

3.3 Self assessment

From the above Competence and activity what have you achieved. Write them down.

TOPIC FOUR: STAGE CRAFT AND DESIGN

4.0 Brief Explanation:

This topic introduces the basic concepts of stage craft and design which are very much concern on special requirements of theatre environment: Brief history of Stage design: Aesthetic aspects of scene design. It concerned with Scene design and popular entertainment which also cover the practical aspects of scene design; to portray the scenic environment; mood and style, Realistic and nonrealistic scenery, Locale and period, the design concepts. The central image or Metaphor, and coordination of the whole. The topic covers, issues of stage costume, the process of costume design, the development of makeup, hairstyles, Wigs and masks. The design concept involves the stage lighting, a brief history of stage Lighting. Issues of sound in the theatre is also covered.

Lighting is one of the most versatile and potent visual resources in theatre. It can be used to establish focus to indicate mood, and to create special effects. The effectiveness of lighting in displaying a powerful image and giving focus to a character is very natural.

Masks have been used in Theatre arts almost from its beginning. They can change the appearance of a performer make the face and head larger than life and freeze the face into a fixed expression.

Costume designer uses fabric, color, line, shape and silhouette to create unique look of each costume.

4.1 Competence:

The student teacher is expected to develop the following ability.

- Identifying the concept of stage craft and design.
- Describing the function of scenic design towards theatrical performances.
- Designing costume, together with masks and hairstyles.
- Doing lighting in theatrical productions.

4.2 Activities

1. Using an aluminium per plate make a gobo for any effect needed in your play of your choice.
2. Sketch a layout of a program for the show your company is producing.
3. Read carefully the play of your choice and write a properties plot, develop a costume plot.
4. Put the written materials in your Portfolio.

4.3 Self assessment

Identify some challenges that you face during the development of scenery costume masks and hairstyles.

TOPIC FIVE: DIRECTING

Brief Explanation

In theatrical performance Director is a key person. The director is the one who guides the performers, the person who develops a production concept, explains it to the performers, helps the performers with their roles, and shapes ensemble playing. Therefore Directing is a process which end up to the physical theatrical production. It is a process which involve the precence of a director to supervise the casting, rehearsals, blocking, making of visual composition and stage pictures. During the production it is the responsibility of the director to see that the movement, pace and rhythm of the production are appropriate. Director works with the producer in commercial and non-commercial theatres. It is the responsibility of the director to enterprete the production. He is an overall supervisor.

Historically directing has been going on ever since theatre began, but there has not always been a director. The evolution of the director has had as much to do with the development of modern theatre as has any director's responsibility become more and more one of coordination of bringing together the concept and the design.

5.1 Competence:

The following competences are expected to be developed.

- Explain the concept of directing in theatrical performance.
- Explaining the responsibilities of the director.
- Identifying the relationship of the director and other designers in the theatrical performances.

5.2 Activities

1. By using students of your class or school as performers, select one play from a written book play, direct it ready for a show production.
2. Select a play you know well and analyze one character objectives, scene by scene and the obstacles to his or her objectives.
3. Prepare a floor plan of your play, then mark the blocking on your floor plan for the first scene of your selected play.
4. Keep the prepared floor plan in a portfolio.

5.3 Self assessment

After working as a Director with all the responsibilities towards the management of theatrical production, try to assess yourself if you can attempt the following items.

- Can I explain fully the responsibilities of a director.
- Can elaborate the historical background of a director.
- Can I identify some of the challenges that faces me as a director during a production management.

TOPIC SIX:
WRITING FOR THE THEATRE

Brief Explanation

The core thing in the writing for the theatre is action. In contrast to other literary forms, the inner structure of the writing for the theatre is never a series of abstract observations. It is an ordering of observance, dramatically events. These events are the basics of the writing for the theatre skills, regardless of its style, genre or theme.

Fundamentally the writer of the theatre genre works with two tools, both representing the externals of human behavior. Dialogue and physical action. The inner story and the theme of a theatre work, the psychology of the characters, the view point of the writer, the impact of the characters, the view point of the writer, the impact of the social environment must be inferred, by the audience – from out ward appearances, from the event as the audience, sees them. Whatever message and whatever perspective on the function and process of the writing itself cannot be put together until the writer has conceived of an event and then a series of related events, designed to be enacted on a stage. It is this series of related events that constitutes the scenario or more formally, its plot.

The writer of the theatrical work has to know the basic elements and the characteristics of the best theatre production – credibility, intrigue, speak-ability, stage-ability, flow, richness, gravity, pertinence, compression, economy, intensity and celebration.

There is no consensus among writers as to where to begin. Some prefer to begin with a story line or plot outline. Some begin with a real event and write to explain why that event occurred. Some begin with a real character or set of characters and actions. Some begin with a theatrical effect or an idea for a new form of theatrical expression. Some write entirely from personal experiences. Some adopt a story or a legend, others a biography of a famous person, others a performance by earlier producer, others simply expand upon a remembered dream.

6.1 Competence:

Develop student teacher's ability to:

- Explain the fundamentals of writing for the theatre.
- Identify the basic elements and the characteristics of the best theatre production
- Write a play for theatre production.
- Describing the basics of writing for the theatre.

6.2 Activities

1. Given a plot outline develop a play for theatre arts production.
2. Develop lesson plan which show how are you going to teach the concepts of a plot of your students.
3. Organise students' group discussion show how the impact of social environment is important for the writing for the theatre.

6.3 Self assessment

Did the activities with your students above helped them to acquire knowledge concerning skills of writing for the theatre? If yes, what were the indicators? If no, why?

**TOPIC SEVEN:
CONTEMPORARY THEATRE**

Brief Explanation

Contemporary theatre means modern theatre, it is a phenomena which tries to incorporate various forms of theatre so as to solve social problems in the society. It is a process which involves the people to identify their problems and to find ways of solving them, and that is why is also known as a Theatre for development. This is a theatre which depends very much on democratic ways of solving the people's problems. It is a theatre which is very popular within the community. Theatre forms used in the process normally should originate from the people themselves. For example, we all know that "ngoma" is very popular means of communication in every community. Therefore, this form and many other performing arts forms could be used to create a popular theatre production for very specific reasons. Then the role of the teacher is to conscientize the students to know their community problems and finding the ways of eradicating them by using theatre practices. The same could be applied at the level of the school. The process involves a research activities for the identification of community problems.

7.1 Competence

You are expected to develop the practical ability to:

- Conduct a theatre for development programme at a community level.
- Use story telling, traditional dances, plays, recitations, songs, poetic drama in the development of popular theatre.

7.2 Activities

1. Organise a theatre for development programme to be applied in your School surroundings. So as to identify the existing problems and the ways of solving them.

7.3 Self assessment

Assess yourself to see how much the popular theatre practices has improved the development aspects of the members of the community.

**TOPIC EIGHT:
TRADITIONAL AFRICAN THEATRE**

8.0 Brief Explanation:

This topic dealt with traditional forms of arts which are performed by indigenous people in Africa. It starts by tracing the origin of Theatre in African perspective. Forms such as dances, storytelling, heroic recitation dramatic plays are things you have studied, also the form and content. The concepts of Festival and communicative ceremonies are covered in its depth. Comparisons of African theatre with Greek, Roman, Medieval renaissance, romantic of the Western world; also of Sanskrit, kathakali, no, Kabuki and Xiqu of the Eastern world. Functions of African theatre were covered.

8.1 Competence:

You are expected to develop the practical ability to:

- identify various forms of African theatre.
- teach dance and other forms of theatre in Secondary Schools.

8.2 Activities

1. Choose one popular dance from your area around the school and ask your students to write the profile of such a dance.
2. Trace from one selected African traditional theatre forms and tell how characters become realistic, symbolic, allegorical, totally divorced from dances.

8.3 Self assessment

What challenges have you faced during and after the completion of Traditional African Theatre topic.

**TOPIC NINE:
DANCE AND CHOREOGRAPHY**

9.0 Brief Explanation

This is a practical oriented subject with minor information concerning its theory. It is a topic which deals with body movement of human beings. Notions of beauty in dance are covered. The subject traces various types of dance from different areas, particularly dances from different angles of Tanzania, Types of dances such as working dances, ritual dances and ceremonial dances were dealt with. The collection of various dances and other technicalities are used for choreographic purposes so as to get purified dance with modern flavors.

9.1 Competence: The following are expected abilities:

- To dance various traditional dances of Tanzania.
- To of managing the choreography of many dances.
- To identify notions of beauty in dances.
- To differentiate types of dances for functional uses.

9.2 Activities

1. In terms of patterns and styles think of any dance of your choice and write choreographic synopsis of it.

9.3 Self assessment

Ask yourself if you are better in dancing and choreography.

Can you easily note the functions and use of dance in any society?

TOPIC TEN:
INTRODUCTION TO RADIO FILM AND TELEVISION

10.1 Brief Explanation:

This topic introduced the historical background of Radio, Film and Television its evolution and the uses of media in contemporary art production. Television is said to be the pervasive and effective forms of art than any other forms of art. It is a combination of various forms like fine arts, music, dance drama literature and others. The student should re-read the Literature in relation to these media and do enough practicals. All components under this topic need comprehensive practices for practice makes perfect. There are more books and other sources that cover the theory and practices in radio, film and TV, video camera, TV programs, radio programs and in depth information about the stages in screen play production (pre-production, production and post-production).

10.2 Competence

- Ability to explain the historical background of Radio, Film and Television.
- Ability to use radio in preparing various radio programs.
- Ability to use video camera in shooting different subjects and programs.
- Ability to describe types of programs in Television and Radio production.

10.3 Activities

1. Name Parts of the Camera and their functions
2. Identify basic shots in Film and Television.
3. Describe types of sound in Film and Television.
4. Prepare a 5 minute documentary program for your Television.
5. Put a preparation report of a documentary in a Portfolio.
6. Prepare a radio program that conscientize community members on the importance of drinking clean boiled water.

10.3 Self assessment

- Ask yourself if you were successful in naming all
- parts of the video camera and functions. If not why?
- Did I identify the basic shots in film and Television
- What activities were not successfully in terms of actors and presentations?

- done and why?.
- Can I tell the difference between radio and TV programs

**TOPIC ELEVEN:
DRAMATURGY AND THEATRE CRITICISM**

11.1 Brief Explanation

This topic introduced you to the study of the analysis of dramatic theatre experiences. It is a dramatic criticism which is nothing other than an informed, articulate, and communicative response to what the critic has seen in the theatre or read in the theatre's vast Literature. In this topic student teacher should go with Critical Perspectives where he/she is to ask himself/herself many questions such as what make a performance particularly successful? What gives a theatrical production significance and impact, and what makes it unforgettable? What should we be looking for when we read a play, or see a dramatic production? This topic also show theatre is always tied to its culture, how theatre is related to the individual and how theatre is related to Art.

11.2 Competence

- We expected you to have ability to choose, analyse plays, develop production concepts, research topics pertinent to production styles and to write program essays.

11.3 Activities

In the role of a serious theatre critic, write an essay of criticism of your recent production.

11.4 Self assessment

How much do I feel like a professional critic.

**TOPIC TWELVE:
THEATRE FOR CHILDREN AND YOUTH**

12.1 Brief Explanation

This is a topic which dealt with the other notion of theatre whereby expertism on theatre

for children is of much concern. Theatre teachers have to be equipped with the knowledge of theatre for children genre. In this theatre movement, the productions are made to be usable for the children's interest. Production can be performed by the adults for the purpose of children's audience or sometime the performers are the children themselves. This topic is also intending to equip student with some teaching and learning methodology. Moreover, aspects of role play, dramatization and improvisation are covered.

12.2 Competence

The student teacher is expected to: develop the following ability.

- Designing and produce theatre for children plays.
- To use theatre as a method of learning and teaching.

12.3 Activities

1. In groups assign your student to improve a short play to serve the purpose of children.
2. Produce a melodrama suitable for children which features exaggerated characters and events arranged to create horror or suspense or to present a didactic argument for some social point of view.

12.4 Self assessment

Assess yourself to see how much the given activities has improved your competence in:

- Design and producing theatre for children performances.
- Using theatre forms in Teaching and Learning.