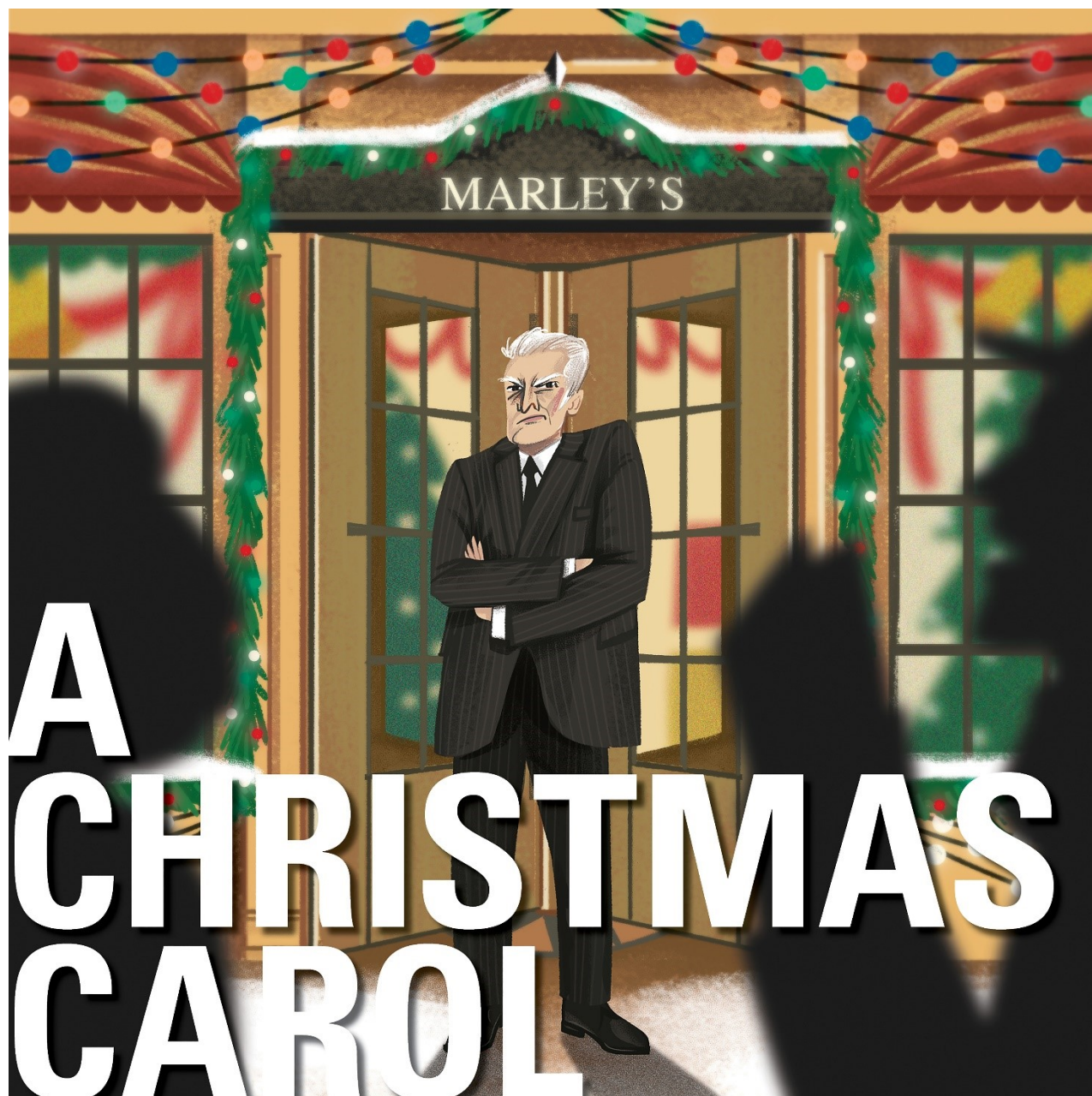


A CHRISTMAS CAROL ENRICHMENT GUIDE



Adaptation by **DAVID van BELLE**

Based on the story by **CHARLES DICKENS**

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WHO'S INVOLVED

CAST

RUTH ALEXANDER	Mrs Dilber, Hilda Fezziwig, Understudy (Piano Player)
JULIEN ARNOLD	Mr. Fezziwig, Marley
PATRICIA CERRA	Marnie
KEVIN DABBS	Drummer
IVY DEGAGNÉ	Tiny Tim
OSCAR DERKX	Fred, Bass Player
BRAYDON DOWLER-COLTMAN	Ben, Ghost of Christmas Future
TED DYKSTRA	Ebenezer Scrooge
CHARIZ FAULMINO	Singer, Phyllis, Understudy (Belle, Fanny)
DANIELA FERNANDEZ	Belle, Shopgirl, Ensemble
STEVEN GREENFIELD	Barker, Piano Player
KRISTI HANSEN	Understudy (Emily Cratchit, Hilda Fezziwig, Mrs. Dilber, Phyllis, Singer)
MATHEW HULSHOF	Understudy (Fred, Topper, Ben, Ghost of Christmas Future)
GRAHAM MOTHERSILL	Topper, Understudy (Ghost of Christmas Present)
PRIYA NARINE	Fanny Understudy (Marnie)
GLENN NELSON	Nelson, Understudy (Ebenezer Scrooge)
TROY O'DONNELL	Understudy (Marley, Fezziwig, Nelson, Barker)
LILLA SOLYMOS	Ghost of Christmas Past
JOHN ULLYATT	Ghost of Christmas Present, Santa
PATRICIA ZENTILLI	Emily Cratchit

YOUTH ENSEMBLE

SOFIA BERRY	Belinda Cratchit, Understudy (Ghost of Christmas Past)
LIAM CLORAN	Turkey Boy, Snowball Kid, Understudy (Peter Cratchit, Benny)
SHELBY DUTERTE	Susan Cratchit, Want, Fezziwig Daughter, Understudy (Belinda Cratchit)
MAKSYMILIAM HOLKO	Benny, Shoe Shine Boy, Understudy (Turkey Boy)

ATHENA REYES	Snowball Kid, Snowball Girl, Choir, Rich Girl, Understudy (Martha Cratchit)
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ZENON ROESSLER	Peter Cratchit, Snowball Kid
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ELLA SCHALOSKE	Martha Cratchit, Fezziwig Daughter
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CREATIVE TEAM

DARYL CLORAN	Director
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CORY SINCENNES	Set & Costume Designer
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LEIGH ANN VARDY	Lighting Designer
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MISHELLE CUTTLER	Sound Designer & Music Director
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LAURA KREWSKI	Choreographer
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WAYNE PAQUETTE	Assistant Director
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CYNTHIA JIMENEZ-HICKS	Assistant Director
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JANINE WADDELL	Intimacy Director
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MICHELLE CHAN	Stage Manager
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MOLLY PEARSON	Assistant Stage Manager
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GABY PHANEUF	Assistant Stage Manager
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FRANCES BUNDY	Apprentice SM & Children's Supervisor
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ADAM BLOCKA	Children's Supervisor
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JENNA KEREKES	Production Assistant and COVID-19 Health Captain
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CAITLAN ARGUETA	Production Assistant
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MEG WALKER	Production Assistant
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PLAYWRIGHT'S NOTE

We snap awake, eyes still squeezed shut, body tense from the torment we've just been through. Our minds are racing—so many things happened, it's hard to process it all. All we know is the pounding of our hearts and the taste of metal in our mouths.

Our senses begin to feed us information. Bed. Pyjamas. Pillows.

Was it real, or was it all just a nightmare? And is it finally over?

We open our eyes just a crack. Morning. Daytime. Light!

What day is it today? Do we even dare hope?

I am overwhelmed with joy and gratitude to return to live performances of *A Christmas Carol* this year, and I hope you are too. One of the things that I love about the theatre is that it speaks directly to the times in which we experience it, in a way that the fixed worlds of film and TV can't. And *hoo-boy*, the world has changed since we last gathered to hear the story in 2019. *A lot*.

My mentor, playwright and director Blake Brooker, was fond of asking a piercing question: Who are you now? It was his way of exploring how we change over and over again through our lives, and it's a potent question at this critical turning point in global history.

Who are we now, this Christmas 2021? I think we're Scrooge. All of us, right at this moment—having endured the anger, sorrow and terrors of this long, long night, squinting and blinking amidst the hopes and possibilities of returning to light.

Will we return to the lives we led before, lives of self-interest, destruction and miserliness? Or will we live in the Spirit of Christmas: that spirit, distilled five times, of humble openness, humanity and love, and keep it all our years?

We have a chance *right now*, all of us together. A chance to learn the lessons that this long night and its terrifying visions have taught us. A chance to say "I will not be the person I was because of all that I have seen." A chance to change.

What day is it today? *Why, it's Christmas Day!* Let's make it count.

David van Belle

WRITERS

CHARLES DICKENS – "THE MAN WHO INVENTED CHRISTMAS"

Charles Dickens was born on February 7, 1812, in Portsmouth, England to John and Elizabeth Dickens. The Dickens family lived in relative comfort supported by John's work as a naval pay clerk throughout the early years of Charles' life. John Dickens had difficulty managing the family finances and, in 1824, he was sent to Marshalsea Prison for his debts. While his wife and other children joined him in the prison, Charles was sent out to work in Warren's Blacking Factory. The horrendous working conditions and hard labour had a significant impact on Charles' life and his future work. Even after his father was released from prison, Charles' mother attempted to force him to continue working in the factory. Eventually, with the support of his father, Charles was able to leave the factory and he enrolled in a London day school.

After three short years of education, at the age of 15, Charles gained employment in an attorney's office working as an office boy. While in this position, Charles worked relentlessly to further educate himself. In 1829, Charles became a freelance reporter at the Doctor's Common Courts. By 1832, he had established himself as a reporter and worked for various newsprint publications. In 1833, Dickens published his first story under the pseudonym Boz. His first full length novel, *The Pickwick Papers*, was published in 1836/37 through a series of monthly installments. Following the success of this publication, Dickens was appointed the editor of Belleny's *Miscellany* and turned his focus to writing novels. In addition to his professional success in 1836, Dickens also had significant developments in his personal life, as he married Catherine Hogarth on

April 2nd. The couple would go on to have 10 children together before separating in 1858, when Dickens left his wife for actress Ellen Ternan.

In addition to his success as a writer, Charles Dickens was also an ardent social crusader. He actively campaigned against child labour and poverty. Dickens was a staunch supporter of the Ragged School movement and was involved in a variety of campaigns for legal and social reforms to benefit the poor. While travelling in America to conduct public readings of his texts, Dickens also became involved in promoting international copyright laws and publicly supported the abolition of slavery. The calls for charity issued by Dickens in his writings were ones that he answered in his own daily life. During his life, he was known for his great philanthropy and championing the less fortunate. On June 8, 1870, Dickens suffered a stroke and passed away at his home in Gad's Hill, London. He is buried in the Poet's Corner of Westminster Abbey. The tribute on his epithet reads "a sympathizer with the poor, the suffering, and the oppressed; and by his death one of England's greatest writers."

ADAPTATION BY DAVID van BELLE

David is an Edmonton-based playwright whose works include *The Highest Step in the World*, *Liberation Days*, *GIANT*, and *The Last Voyage of Donald Crowhurst*. David has been Writer-in-Residence for the Edmonton Public Library, Playwright-in-Residence at Alberta Theatre Projects, an ensemble member of One Yellow Rabbit and Creator-in-Residence for Ghost River Theatre. *A Christmas Carol* couldn't have been written without many wise and useful observations from his partner Vanessa Sabourin. And this year's production is dedicated to Harry Van Belle, his dearly loved father, with hope for a gentle journey into the next adventure.

www.davidvanbelle.com

ORIGINAL NOVELLA BY CHARLES DICKENS

Charles Dickens' *A Christmas Carol* is an allegory of the perils of capitalism and the human potential for redemption. The text is composed around the three parables (a short allegory that teaches a moral lesson) presented to Ebenezer Scrooge of Christmas Past, Present, and Future. Each parable teaches Scrooge its own lesson, and the combination of all three leads Scrooge to recognize the error of his greedy and selfish ways. He embraces the spirit of Christmas and generously reaches out to those around him.

When writing the book, Dickens divided it into a series of five "staves" - a musical term that designates a stanza consistent in theme and/or mood rather than chapters. Traditionally, scholars attribute the title and organization of the story to Dickens' desire to create a story that would often be repeated and bring joy to the listener/reader just like a traditional Christmas song. Charles Dickens published *A Christmas Carol* mid-December in 1843. Initially, he began writing the novella in hopes of creating a best-seller that would provide a much-needed influx of money to pay off his debts. However, by the time he completed the story, Dickens wanted to make the text affordable so everyone could purchase it, so he set the price of the novella at an astonishingly low price of five shillings.

Following an argument with his publishers, Dickens actually financed the printing of the book himself. He insisted that the book have lavish bindings, gilt edges and hand-coloured illustrations (created by John Leech), all of which were highly unusual demands for a mass produced book. The book sold more than 6,000 copies in a week. While not yielding great financial gain for Dickens, it did catapult his book into the centre of Christmas celebrations in the United Kingdom and

around the world. Since its publication in 1843, *A Christmas Carol* has sold millions of copies and inspired countless adaptations.

The poverty and hardship Dickens depicts in *A Christmas Carol* were especially poignant for Londoners in Victorian England. In the midst of the Industrial Revolution, the population of London grew to almost four times its former size, with the majority of new migrants living in extreme poverty. The precarious situation of poor children in society is a recurring theme in Dickens' writing. In the 1840s, there were countless children living in horrific conditions; many were forced into factory work before the age of 10, spending up to 12 hours a day at manual labour. Dickens himself was well acquainted with child slave labour; as at the age of 12, he was forced to work at Warren's Blacking Factory after his father was sent to debtor's prison. Given the wretched living conditions of so many, the tale of loving Bob Cratchit, struggling to support his family and to create a memorable Christmas in spite of having no money, would have resonated in the hearts of many.

The Cratchit family's struggles are amplified by the fact that they cannot afford to have Tiny Tim medically treated. Bob Cratchit and Tiny Tim's unwavering optimism in the face of adversity serves as a point of hope and teaches Ebenezer Scrooge the true meaning of Christmas. Throughout his life, Charles Dickens crusaded to help the poor, especially children living in poverty. Beyond its entertainment value, *A Christmas Carol* can also be credited with culturally instilling a spirit of charity and giving during the Festive Season. The redemption of Ebenezer Scrooge and his transition from a greedy wretch to a giving, socially minded individual spurred an outpouring of charity in the 1840s, which continues on today. For, as Dickens suggests, the meaning of Christmas is to be found in the spirit of giving, surrounded by those you love.

SYNOPSIS

David van Belle's adaptation of *A Christmas Carol* is set in New York City on Christmas Eve, 1951. Ebenezer Scrooge, the owner of profitable department store, hates Christmas. When given a Christmas greeting by those around him, he simply replies "Bah Humbug!" and turns away from any festive activities. For him, Christmas is only an excuse to make money. Scrooge is such a foul spirited man that he rejects his nephew Fred's invitation to Christmas dinner and shows little interest in Fred's new wife Marnie. He even calls his assistant, Emily Cratchit, into work on Christmas Day. Late on Christmas Eve, Scrooge is visited by the ghost of his late business partner, Jacob Marley. Marley's spirit has been condemned to wander the earth because he was such a horrible and selfish person during his life. Marley, however, hopes to save Scrooge from the same fate and stresses to him that it's not too late for him to change his wicked ways.

To help convince Scrooge to change, Marley arranges for him to be visited by three spirits: the ghosts of Christmas Past, Christmas Present and Christmas Future. Each of the ghosts take Scrooge on a magical journey, offering him the opportunity to observe some defining moments of the life he's lived so far and glimpses into the potential course of his future. The Ghost of Christmas Past takes Scrooge to visit old friends, his first love, and his late sister. The Ghost of Christmas Present takes Scrooge to the home of the Cratchits and his nephew Fred. He witnesses a wealth of festive cheer in both homes, but also sees how much the Cratchit family is struggling financially, especially since the father of the family died in the Second World War and their youngest child, Tim, struggles with a severe health problem.



Last but not least, *The Ghost of Christmas Future* shows Scrooge the death of Tim, and ultimately his own un-mourned death. Both inspired and frightened by his ghostly visitors, Scrooge joyfully wakes up in his own bed a changed man on Christmas morning. He embraces Fred and Marnie, and makes plans for a special Christmas surprise. He also vows to help the Cratchit family, increasing Emily's wage and paying Tim's medical bills. Scrooge's transformation is profound, as he expresses his joy at the season and gathers his friends for a Christmas celebration at his store. Tim ends the play with the classic Christmas wish, "God bless us, everyone."

THEMES

ADAPTATION

There are some plays and literary works that are continually produced throughout history. For example, Charles Dickens' work has been read and adapted for almost 200 years. In a literary work, there are two types of meaning: extrinsic and intrinsic. Extrinsic meaning is what literally happens in the work. It is the surface meaning, the plot the characters find themselves involved in. Extrinsic meaning is fixed and unchanging. Intrinsic meaning refers to the thoughts the work provokes in the spectator. It often raises questions and voices concerns about the world we live in. Plays and novels with strong intrinsic meaning tend to stand the test of time and they are often produced and adapted.

An adaptation is a written work (such as a novel) that has been recast in a new form. An artist may choose to create an adaptation for several different purposes: to update a period piece, to highlight a specific premise/theme or to create a resistant reading of the original text. Dr. Deborah Cartmell argues that there are three basic types of adaptations:

- **Transposition:** on the surface, virtually all novel to stage adaptations can be identified as transpositions into a new form. However, they often also include further levels of transposition relocating the text not just generically but in cultural, geographical and temporal terms. For example, Baz Luhrman's contemporary film *Romeo + Juliet*.
- **Commentary:** adapting the text to demonstrate/highlight a specific aspect of the text. In a commentary, there are intertextual references to the original and the understanding/enjoyment of the work is aided by knowledge of the original text. For example, the film *West Side Story*.
- **Analogue:** an analogous or parallel text that stands on its own that is not necessarily readily recognized as the original text. For example: *Clueless* is based on Jane Austen's *Emma* or *Apocalypse Now* as an analogue of Joseph Conrad's *Heart of Darkness*.

This story has been transformed into numerous forms including songs, short stories, plays, television and film, and often plays a central role in western society's celebration of the Christmas season. The extrinsic meaning of Dickens' novel *A Christmas Carol* is fantastic in nature, as it follows Ebenezer Scrooge on a surreal journey through his past, present, and future. It is the intrinsic meaning of the story, however, which is at the heart of the ongoing adaptations of the novel. The issues of social redemption and forgiveness, that Dickens tackles in his precise and engaging manner, have enduring relevance in society today.

Adaptations of *A Christmas Carol* have taken on a wide variety of forms, from a short film in 1901 to much more elaborate versions over the past 100 years. These include such works as *A Muppet's Christmas Carol* (1983), which starred actor Michael Caine as Ebenezer Scrooge interacting with the Muppets cast, or the animated *Mickey's Christmas Carol* (1992) produced by Disney. There have also been numerous modern re-workings of the text, like *Scrooged*, starring Bill

Murray, which situates Scrooge as a modern business tycoon or *A Diva's Christmas Carol*, which stars Vanessa Williams as the demanding star Ebony Scrooge. Theatrical adaptations of *A Christmas Carol* are exceedingly popular and often become integrated into the repertory of major theatre companies. In addition to the Citadel Theatre's production, there are a countless number of adaptations being staged around the globe from the United States and the United Kingdom to Australia and New Zealand.

CONTEMPORARY PERSPECTIVES ON POVERTY

Poverty means having little to no money. Those living in poverty are unable to secure adequate food, shelter and education.

Global: Unfortunately, the poverty represented in *A Christmas Carol* is still an issue in contemporary times. Poverty takes on many different forms and faces around the globe. In the world's poorest nations, such as Afghanistan, Cambodia, Haiti or the Sudan, poverty is widespread and affects the majority of the population. Studies have found that over one billion people in the world have less than \$1 a day to live on. Most of the world's least developed countries have or are experiencing civil unrest and conflict. Every day, 50 000 people die in the world of poverty related causes. Poverty is a vicious cycle that is difficult to break. The literacy rate in these countries is only 34 to 40 per cent of the population between the ages of 15 to 24. The combination of little to no education and civil war often makes it impossible for these groups and individuals to find a way out of poverty. Human rights agencies (Amnesty International etc.) and grass roots projects (End Poverty Now) are constantly developing new and innovative programs to try and help these individuals secure better living conditions.

Poverty in Canada: Poverty is also prevalent in developed countries such as Canada and the United States. The 2007 Report Card on Child and Family Poverty revealed that almost one million children live in poverty in Canada. Shockingly enough, 41 per cent of low-income children live in families where at least one parent has full time employment. The report states, "The risk of living in poverty is not the same for all children. Poverty hits children in isolated, First Nations and recent immigrant communities much more often." In spite of ongoing government initiatives, the number of children living in poverty has not decreased since 1989.

COMMENTARY ON CAPITALISM AND CLASSISM

"By observing Charles Dickens' work, what is clear is that poverty is a major theme. Dickens was an outspoken social critic in general, but especially about poverty. Before the birth of Britain's Welfare State, which aims to support the poor, Dickens sought to help the poor by highlighting the social inequality in his country. He acknowledged that poverty was not the fault of the people who endured it, but rather, the fault of the establishment, including the government."

"Dickens condemned 'The Poor Law.' This law resulted in the middle and upper classes paying less to support the poor. In much the same way, Dickens would have said that cutting poor people's benefits in modern Britain, was about punishing the poor. The book *A Christmas Carol* comes to mind at this point; we can view Scrooge as the symbol of taking more and more from the poor. We can see similarities with the Poor Law, and cuts to unemployment benefits today. The Poor Law attacked the impoverished, and meant that the richest contributed less. The second reason why the Poor Law attacked the poorest was because it forced people into the horrible workhouses. Within the workhouses, people were essentially treated like prisoners; not human beings who were just unlucky enough to be born into poverty. The only seeming dif-

ference with workhouses and prisons was that the door was always open with workhouses. But, in reality, people did not have the choice to leave as they had no means to support themselves.”

Reference - <http://www.historyisnowmagazine.com/blog/2014/4/13/charles-dickens-poverty-and-what-he-might-think-of-britain-today#.XXFKKC5KiUk>

A Christmas Carol, as well as many other of Dicken’s most established works are, at their root, a commentary on poverty being a direct result of Classism and Capitalism. In *A Christmas Carol* specifically we see that ultimately Scrooge does not find happiness and contentment in money and material things as much as he does in giving to others, sharing the wealth and providing for those in need. In *A Christmas Carol*, Scrooge can be seen as a representation of the establishment. Dickens himself was an outspoken advocate for the poor and lower class and actively spoke about the abolishment of such class levels. He believed that the government was at fault for poverty, awful working conditions and what would be considered the “failings” of the lower classes, and this belief system is clear in many of his works.

WHAT GOES AROUND COMES AROUND: 1850 VS 1950 FASHION

Women: An hourglass silhouette, a slim waist and wide hips, were popular in both eras. In the Victorian era, this silhouette was created using corsetry and cage crinoline skirts, in the 50s it was created by making a line with the fabric using a wider cut neckline and a wide skirt with layers of crinoline underneath to accentuate the waist.

The industrial revolution allowed for synthetic dyes by the 1850’s so bright bold artificial colours were popular both during the 1850’s and 1950’s. The 1950’s saw the rise of patterns such as polka dots and stripes, but overall, large block coloured skirts were by far the most popular in both eras.



Men: A long lean silhouette was popular for men's fashion in both eras, jackets and pants used to create the illusion of height. In the Victorian era this was primarily created by the use of top hats, high collars on long jackets and full length slacks. In the 50's the look was created by using a lighter fabric for pants that rested at the natural waistline creating the illusion of longer legs. Jackets however got shorter, the square "bomber" style jacket was in style.

Colours were popular here as well, Sport coats were often dyed using synthetic dyes making them a wide range of colours, and pastels were popular among teenagers and adults alike, most commonly in casual clothes.



THE MUSIC OF A *CHRISTMAS CAROL*

According to ASCAP (American Society of Composers, Authors and Publishers) here is the list of the top 30 most performed holiday songs of all time. Note that a full 1/3 of the list comes from the 1940s and almost another 1/3 from the 1950s. This truly was the golden age of Christmas music. In a time during and immediately following the Second World War the entire world was feeling nostalgic for how things once were, regardless of what Christmas meant to them. The 1942 version of *White Christmas* performed by Bing Crosby and written by Irving Berlin is the best-selling single in history. It also marked a distinct change in Christmas music. Before this, Christmas carols were largely religious in tone. *White Christmas* is a secular song, allowing it to reach a larger audience. One sure sign that Christmas is coming is Christmas carols being played everywhere, and almost all of the most popular songs were released within 1940-1960.

Here is the list, according to ASCAP:

1. "Santa Claus Is Coming to Town" (1934)
2. "The Christmas Song (Chestnuts Roasting on an Open Fire)" (1946)
3. "White Christmas" (1941)
4. "Winter Wonderland" (1934)

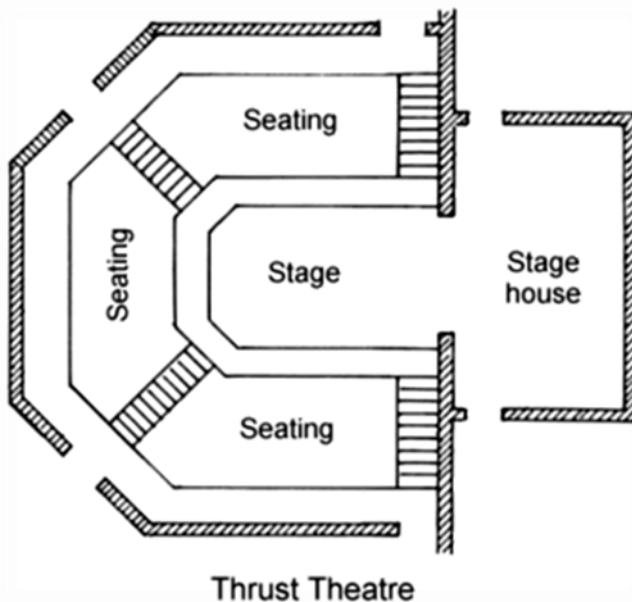
5. "Have Yourself a Merry Little Christmas" (1944)
6. "Sleigh Ride" (1948)
7. "Jingle Bell Rock" (1958)
8. "Rudolph the Red-Nosed Reindeer" (1949)
9. "Let It Snow! Let It Snow! Let It Snow!" (1945)
10. "I'll Be Home for Christmas" (1943)
11. "Little Drummer Boy" (1958)
12. "Silver Bells" (1950)
13. "Rockin' Around the Christmas Tree" (1958)
14. "Frosty the Snowman" (1950)
15. "Blue Christmas" (1949)
16. "It's the Most Wonderful Time of the Year" (1963)
17. "It's Beginning to Look a Lot Like Christmas" (1951)
18. "Here Comes Santa Claus (Right Down Santa Claus Lane)" (1947)
19. "Do You Hear What I Hear?" (1962)
20. "Carol of the Bells" (1936)
21. "Feliz Navidad" (1970)
22. "Have a Holly Jolly Christmas" (1964)
23. "I Saw Mommy Kissing Santa Claus" (1952)
24. "Last Christmas" (1984)
25. "Home for the Holidays" (1954)
26. "Wonderful Christmastime" (1979)
27. "Happy Holidays" (from *Holiday Inn*) (1942)
28. "All I Want for Christmas Is You" (1994)
29. "Santa Baby" (1953)
30. "This Christmas" (1970)



PRODUCTION ELEMENTS

THRUST STAGE: The Thrust stage configuration is one of the oldest in theatre history. It refers to a stage (or performance space) that extends forward into the audience. A thrust stage configuration is especially effective for drawing in the audience and actively connecting them with the action onstage.

The Maclab Theatre at the Citadel is an example of a thrust stage. This type of stage is used to extend the playing space out into the audience. In *A Christmas Carol*, the play's director Daryl Cloran utilizes the entire theatre and has actors entering and exiting through doors on stage but also through the vomitoriums (known as voms), entrances from under the audience that allow characters to appear and disappear quickly onto the stage. The placing of *A Christmas Carol* onto a thrust stage is especially effective as it amplifies the audiences' sense of community, as patrons can see the faces and expressions of others across the theatre space. While the thrust stage is a great asset in creating an amazing production it does require conscientious collaboration between the actors and the audience. Both of these groups need to be aware of each other to allow the performance to run smoothly. As an audience member, be sure to keep all of your belongings stowed beneath your seat and to remain in your seat throughout the performance.



FURTHER READING

Biography of Charles Dickens: http://www.bbc.co.uk/history/historic_figures/dickens_charles.shtml

Charles Dickens Top 10 Stories:

<https://www.publishersweekly.com/pw/by-topic/industry-news/tip-sheet/article/54882-the-top-10-charles-dickens-books.html>

CURRICULUM ALIGNMENT

Curriculum Connections

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum. We outline below some (*but not limited to*) objectives which are developed through the viewing of live theatre:

Drama (Elementary)

Third Goal: To foster an appreciation for drama as an art form

Objectives

The child should:

1. Develop an awareness of a respect for potential excellence in self and others
2. Develop a capacity to analyze, evaluate and synthesize ideas and experiences
3. Develop an awareness and appreciation of the variety of dramatic forms of expression.

Specific Learner Expectations:

Intellectual—develop and exercise imagination; develop concentration

Emotional—explore emotion; control emotion; express emotion

Social—understand others; discipline self; develop appreciation of the work of self and others; cope with emotional responses

Integrative—learn to respond to stimuli; e.g., music, pictures, objects, literature; test and reflect on the consequences of dramatic decisions

Drama (Junior High)

GOAL I To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives

The student will:

- Strengthen powers of concentration
- Extend the ability to think imaginatively and creatively
- Extend the ability to explore, control and express emotions
- Extend the ability to explore meaning through abstract concepts
- Develop the ability to offer and accept constructive criticism

GOAL III To develop an appreciation for drama and theatre as a process and art form.

Objectives

The student will:

- Develop awareness of various conventions of theatre
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible
- Develop the ability to analyze and assess the process and the art
- Develop recognition of and respect for excellence in drama and theatre

Drama 10-20-30

GOAL I To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives

The Student will:

Extend the ability to concentrate

Extend understanding of, acceptance of and empathy for others

Demonstrate respect for others — their rights, ideas, abilities and differences (S)

Demonstrate the ability to offer, accept, and reflect upon, constructive criticism.

GOAL II To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives

The Student will:

Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III To develop an appreciation of drama and theatre as a process and art form.

Objectives

The student will:

Explore various conventions and traditions of theatre

Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible

Demonstrate the ability to assess critically the process and the art

Demonstrate recognition of and respect for excellence in drama and theatre

Develop an awareness of aesthetics in visual and performing arts.