

THE COLOR PURPLE ENRICHMENT GUIDE



Based on the novel written by **ALICE WALKER**
and the **Warner Bros./Amblin Entertainment Motion Picture**

Book by **MARSHA NORMAN**

Music & Lyrics by **BRENDA RUSSELL, ALLEE WILLIS, and STEPHEN BRAY**

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members. To ensure the most positive experience, please review the following information prior to arriving at the theatre.

Not Allowed in the Theatre:

- No outside food or beverages. Only beverages purchased in the lobby and placed in a Citadel Sippy and bottled water will be allowed in the theatre. Unwrapped ice cream bars may be taken into the theatre. Please enjoy all other snacks in the lobby.
- Cameras and other recording devices (please note that taking photographs or other recordings in the theatre is strictly prohibited by law).

Basic Courtesy:

- Turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience during the performance – it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.
- For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

Inappropriate Behaviour:

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member. Inappropriate behaviour includes, but is not limited to:

- Talking in the audience
 - The use of laser pointers or other light or sound-emitting devices
 - Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)
- Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission.

WHO'S INVOLVED

RYAN ALLEN
ANDREW BRODERICK
KAREN BURTHWRIGHT
DAVID COMRIE
JANELLE COOPER
ALLISON EDWARDS-CREWE
OMAR FORREST
TARA JACKSON
JESSE LIPSCOMBE
MICHAEL-LAMONT LYTLE
MASINI McDERMOTT
JAMEELA McNEIL
MAIKO MUNROE
SARAH NAIRNE
AMBER TOMLIN
TENAJ WILLIAMS

Mister
Harpo
Shug
Preacher/Ol' Mister
Sofia
Nettie
Adam
Celie
Buster
Pa
Church Lady Darlene
Olivia
Church Lady Jarene
Church Lady Doris
Squeak
Grady

Director
Music Director
Set Designer
Costume Designer
Lighting Designer
Sound Designer
Assistant Director
Dramaturg
Fight Director
Fight Captain
Movement Captain
Stage Manager
Assistant Stage Manager
Apprentice Stage Manager

KIMBERLEY RAMPERSAD
FLOYDD RICKETTS
BRIAN PERCHALUK
MING WONG
HUGH CONACHER
PETER McBOYLE
PATRICIA DARBASIE
MUKONZI MUSYOKI
MIRANDA ALLEN
TENAJ WILLIAMS
RANDALL FRASER
GINA MOE
MICHAEL DUGGAN
ERIN HAYES

DIRECTOR'S NOTE

Having the opportunity to connect with you, our audience, allows me to reflect upon what I thought this play may be and what it has grown into. We navigate an empty field with Celie. We stoop with her as she weeds out poverty, patriarchy, normalized violence, and watch as she attempts to plant seeds of agency, acceptance, and forgiveness.

Celie gathers these blossoms from the richest soils fertilized by the Ancestors, tilled by Nettie, Sofia, and Shug, and watered by her own tears. She creates a bouquet of Self, of the Divine, manifest as Nature.

The Color Purple is as the creation of theatre – the sum of the parts. I offer my gratitude to Ms. Alice Walker for writing the Pulitzer Prize-winning novel; the gardeners who tend this play both on and off the stage; and particularly to the actors – the most splendid bouquet to behold.

– Kimberley Rampersad

ABOUT ALICE WALKER (Original author of *The Color Purple*)



Born in Eatonton, Georgia, on February 9, 1944, Alice Walker partly spent her life working as a teacher, lecturer and social worker but is primarily known as a writer today. Daughter of a maid and sister to 7 siblings, Walker spent her childhood with little money. She suffered a serious eye injury at the age of 8 by being shot by a BB pellet while playing with her brothers. A white scar around her right eye made her really self-conscious and led her to isolate herself from much of the world. However, she engaged herself in reading and writing poetry that soon became her source of enjoyment.

Walker studied in a segregated institution and became the valedictorian of her batch. She then went to Spelman College in Atlanta having received a scholarship. Later, she transferred to New York where she studied at the Sarah Lawrence College. One of her years was spent in Africa as part of an exchange programme. 1965 marked an important year in her life as she graduated from college and also published her first short story.

Post-graduation, Walker worked as a teacher, lecturer and social worker. She fought for equal rights being given to African American and used the Civil Rights Movement as a medium to achieve this goal. In 1968, her first collection of poetry, *Once*, got published.

However, today she is primarily known for writing novels and her first work by the name of *Third Life of Grange Copeland* got published in 1970. She experimented with different types of writing ranging from short stories including *In Love and Trouble* to children's books including *Langston Hughes: American Poet*. She also played a pivotal role in the Black Feminist Movement going on at the time. In 1983, she coined the term *womanism* to mean Black feminism. She got married in 1967 to Melvyn Leventhal who was a lawyer and an activist. They had one daughter, Rebecca (born 1969). However, the couple got divorced in 1976.

She rose to fame in 1982 with her third novel, *The Color Purple*, which highlighted the struggles of an African American woman. The novel gained much praise from the critics and Walker was awarded the *Pulitzer Prize for Fiction* and the *National Book Award for Fiction* in 1983. There have also been a film and a musical based on the novel. *The Temple of My Familiar* (1989) and *Possessing the Secret of Joy* (1992), are two of her other early works which gained much recognition.

In recent years, Walker has continued to establish herself as a versatile writer. In the period from 2004 to 2006, a lot of her work got worldwide recognition. In 2004, her novel, *Now Is the Time to Open Your Heart*, was published followed by a collection of essays in 2006 including *We Are the Ones We Have Been Waiting For: Light in a Time of Darkness* and *There Is a Flower at the Tip of My Nose Smelling Me*.

In 2010, she reestablished herself as a political activist through her written work. In *Overcoming Speechlessness: A Poet Encounters the Horror in Rwanda, Eastern Congo and Palestine/Israel*, the writer highlighted her engagement with the group Women for Women International.

Alice Walker's most recent work includes the 2013 book called *The Cushion in the Road*. Another is a collection of poems known as *The World Will Follow Joy Turning Madness into Flowers*. Currently aged 71, Walker continues to impress the world with her marvelous writing skills and is renowned as one of the finest African American writers of all time.

<https://www.famousafricanamericans.org/alice-walker>

HISTORY OF *THE COLOR PURPLE*

1982- *The Color Purple* is published, written by Alice Walker. The book would win the 1983 Pulitzer Prize for Fiction (Walker was the first black woman to win this prize) and the National Book Award for Fiction. Although critical reception was very good, it is listed as 17th on the American Library Association's list of challenged or banned books due to its explicit sexuality, language, violence, and homosexuality.

1985-The film adaptation by the same name is released. It was directed by Steven Spielberg with a screenplay by Menno Meyjes. It starred Whoopi Goldberg, Danny Glover, Desreta Jackson, Margaret Avery, Oprah Winfrey (her film debut), Rae Dawn Chong, Willard Pugh, and Adolph Caesar. The film was a critical and box office success. It was nominated for 11 Academy Awards but won none. Whoopi Goldberg won a Golden Globe Award for Best Actress in a Drama for her portrayal of Celie.

2004-2005—*The Color Purple* is adapted into a stage musical. It was workshopped by the Alliance Theatre in Atlanta, with its world premiere on September 9, 2004.

2005-2008—The musical opened at The Broadway Theatre on Broadway on December 1, 2005. It closed on February 24,

2008 after 30 previews and 910 regular performances. It earned 11 Tony nominations in 2006.

2007-2010—The first national tour. It began in Chicago on April 17, 2007. Chicago was a notable starting point for the tour as many cast (of the musical and the film) and producers were current or former residents of Chicago.

2010-2011—The second national tour opened on March 12, 2010 in Baltimore, Maryland.

2012—The third national tour opened January 17, 2012 in Florence, South Carolina.

2013—London Production. The first international production opened on July 17, 2013 with a limited run ending on September 14, 2013.

2015-2017—Broadway Revival. Previews began November 10, 2015 and it closed on January 8, 2017. It took two Tony's in 2016, Best Actress in a Musical to Cynthia Erivo (for her role as Celie) and Best Revival of a Musical.

2018-2019—Netherlands. The first translated production of *The Color Purple* opened in Amsterdam.

CHARACTERS

Celie—a woman from Georgia, Celie is 14 at the beginning of the story

Nettie—Celie's younger sister

Pa—Celie and Nettie's father

Mister—local farmer and Celie's husband

Harpo—Mister's son from a previous marriage

Sofia—Harpo's wife

Shug Avery—Mister's long-time lover, a singer from Memphis

Church Ladies—Jarene, Doris, Darlene

SYNOPSIS

"Celie is the kind of hero we all have a chance to be whatever happens to us in this life. She bears her own suffering with grace, and reaches out to others to provide for their needs and spare them harm. Our love for Celie grows as she makes her way through a perilous journey, as she prays without ceasing for some assurance that God sees her." — Marsha Norman

ACT ONE

As the story begins, it is Sunday morning in rural Georgia, 1909. "Po chile' Celie, 14 years old and pregnant for the second time, is playing a clapping game with her beloved sister, Nettie. When she comes to church with her sister and their Pa, Celie goes into labour before the service ends. Later, Pa takes Celie's baby from her arms saying he is going to get rid of it, "same as the last one," and that she better not tell anybody except God what happened. Celie asks God for a sign, something that will let her know what is happening to her.

A few years later, when a local farmer, Mister, needs a wife to take care of his children, Pa says Nettie is too young, but offers him Celie instead, and throws a cow into the bargain. Although the girls vow never to be parted, Celie goes with Mister to save Nettie's dreams of becoming a teacher. As the local Church Ladies cluck their disapproval. Mister's field-hands introduce Celie to her life of hard work at Mister's.

Nettie arrives one day, fleeing from Pa's lecherous attentions, and asks if she can stay. Mister agrees, but then attacks Nettie on her way to school. When she fights back, he throws her off his property, swearing that the girls will never see each other again. Nettie has promised to write, so Celie tries to check the mailbox, but years go by, and Mister won't even let her open it.

Mister's son, Harpo, grows up and brings home Sofia, a strong-willed woman whom he loves and marries. But eventually, Harpo can't take being bossed around by Sofia. Mister tells him he has to beat Sofia if he wants her to mind. Even Celie agrees this is the only way to make a woman "jump when he says to." But Sofia gives as good as she gets. Not long after that, Sofia's sisters arrive to take her away. Sofia tries to convince Celie to come with her, but she can't. Left alone, Harpo turns their house into a jukejoint, and hires a new waitress, Squeak, to work there. Squeak soon moves in with Harpo. The whole town prepares for the arrival of Shug Avery, a sexy singer who is Mister's longtime lover. But when Shug arrives, she is in such bad shape that in spite of local disapproval, Mister brings her home where Celie nurses her back to health. As Celie takes care of Shug, she begins to experience feelings of affection and tenderness for the first time, as Shug befriends her.

When Shug sings at Harpo's Juke Joint Sofia returns with her new boyfriend and gets into a fight with Squeak. In Mister's house, Shug and Celle explore their newfound love for each other. Shug gives Celie a letter she has found from "someone in Africa, goin' by the stamps." Celie recognises Nettie's handwriting and knows instantly that her beloved sister is alive.

ACT TWO

Celie finds the rest of the letters Mister had hidden over the years, and learns that Nettie went to Africa with the missionary family who adopted Celie's babies and they are all now in Africa in a refugee camp. In Georgia, Sofia has been beaten and thrown in jail for punching the mayor. (His wife had invited her to be their maid, and wouldn't take no for an answer.) Celie goes to the jail to comfort her, and learns that Sofia will have to serve out her sentence in the custody of the Mayor's wife, as her maid.

Twelve years later, Sofia and Shug both return home for Easter. Shug discovers the extent of Celie's anger toward God and invites her to come live with her and her new husband in Memphis. After Easter dinner Celie tells Mister she is leaving. He protests and she finally confronts him about the way he treated her. Squeak is off to Memphis too, saying she wants to sing. Harpo defends her choice to his father. Then after they leave, he invites Sofia to come back and live at the Juke Joint.

Mister soon feels the effect of Celie's curse. He's drunk all the time and is shunned by everyone. Harpo challenges him to make things right with Celie, and Mister tries to understand what that would mean. At Shug's house in Memphis, Celie discovers she has a gift for making pants. When she inherits the house she grew up in, she goes home and starts a business selling her unique designs. Mister tries to help Sofia's sickly youngest child Henrietta, and even Celie has to admit that Mister is trying to change.

Harpo and Sofia are spending a pleasant night at home when Mister comes to tell them that he has found Nettie, but she is having some trouble getting home from Africa. Shug tells Celie she has fallen in love with a young flute player, and asks Celle to let her have a fling with this boy. Walking home, Celie realises she isn't destroyed by this, and feels a deep love for herself, for the first time.

1949. As the whole community is gathered for a Fourth of July picnic at Celie's house, Celie hears a car door slam, then a familiar song from her childhood. Nettie runs up to the house, with Celie's grown children behind her. Mister and Shug have made this reunion possible, and Celle thanks them, and God, for the safe return of her family.

PRODUCTION ELEMENTS

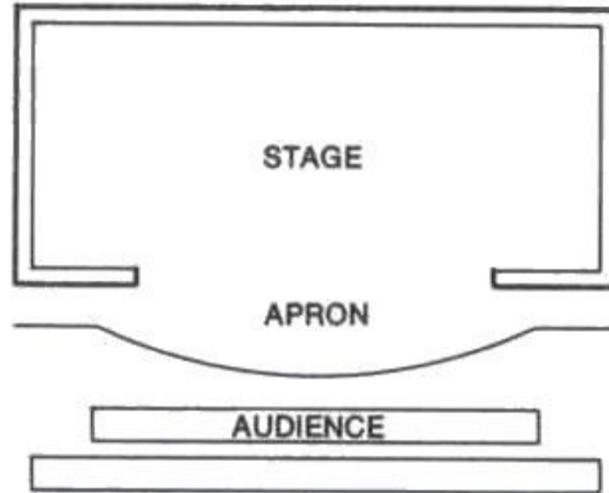
PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called "proscenium theatres" because they retain the other characteristics of this style of theatre.

Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

Proscenium Theatre



THEMES

The Power of Strong Female Relationships

Throughout *The Color Purple*, Walker portrays female friendships as a means for women to summon the courage to tell stories. In turn, these stories allow women to resist oppression and dominance. Relationships among women form a refuge, providing reciprocal love in a world filled with male violence.

Female ties take many forms: some are motherly or sisterly, some are in the form of mentor and pupil, some are sexual, and some are simply friendships. Sofia claims that her ability to fight comes from her strong relationships with her sisters. Nettie's relationship with Celie anchors her through years of living in the unfamiliar culture of Africa. Samuel notes that the strong relationships among Olinka women are the only thing that makes polygamy bearable for them. Most important, Celie's ties to Shug bring about Celie's gradual redemption and her attainment of a sense of self.

God and Religion

As the narrative perspective shifts and develops, so too does Celie's view of God. When Celie writes her first letter to God, we have a very limited idea of what she means by God. At first, God is an abstract, authoritative, and dependable figure to whom Celie can share herself. White skin and a white beard, he will be there for Celie as long as she believes in him. When Celie tells Shug that she will stop writing to God because he does not listen, Shug teaches her something highly significant. Shug does not tell her to imagine a black God instead, nor does Shug simply tell Celie to keep believing anyway because God will return in the way she remembers him. Rather, Shug tells Celie to feel loved by God by being herself.

For Celie, God moves from being a person to being something (not someone) inside Celie, a goodness that inspires. Celie learns that she writes from her own view of the world and that every view must be challenged and not taken for granted. Whatever people may think about God, whether the Bible says it or not, Celie learns to find her own meaning in God.

Self-Discovery and Self Actualization

Ultimately, this story is one of self-discovery for Celie, and for other characters. Celie begins the novel as a passive, quiet young girl, perplexed by her own pregnancy, by her rape at the hands of Pa, and her ill-treatment by Mr. _____. Slowly, after meeting Shug and seeing her sister run away, Celie develops practical skills: she is a hard worker in the fields, she learns how to manage a house and raise children, and she meets other inspiring women, including Sofia, who has always had to fight the men in her life. Further, she discovers her own sexuality and capacity to love through her developing romance with Shug.

Nettie's arc is also one of self-discovery. Nettie received more years of schooling than did Celie, and Nettie has seen the world, working as a missionary in Africa, and eventually marrying a kind and intelligent man. But Nettie also realizes that she can balance her independence, and her desire to work, with a loving married life that also includes two stepchildren—

Celie's children, Olivia and Adam. Indeed, it is the arrival of this extended family on Celie's land at the end of the novel that signals the last stage in both Celie's and Nettie's journey of self-discovery.

Race and Racism

The story takes place in two distinct settings—rural Georgia and a remote African village—both suffused with problems of race and racism. Celie believes herself to be ugly in part because of her very dark skin. Sofia, after fighting back against the genteel racism of the mayor and his wife, ends up serving as maid to that family, and as surrogate mother to Eleanor, who does not initially recognize the sacrifices Sofia has been forced to make. In general, very few career paths are open to the African Americans in the novel: for the men, farming is the main occupation, although Harpo manages to open a bar. For women, it seems only possible to serve as a mother, or to perform for a living, to sing as Squeak and Shug Avery do.

In Africa, the situation Nettie, Samuel, Corrine, Adam, Tashi, and Olivia experience is not that much different. Nettie recalls that the ancestors of the Olinka, with whom she lives, sold her ancestors into slavery in America. The Olinka view African Americans with indifference. Meanwhile the English rubber workers, who build roads through the village and displace the Olinka from their ancient land, have very little concern for that people's history in Africa. The British feel that, because they are developing the land, they "own" it, and the African people who have lived there for centuries are merely "backward" natives. It is only at the very end of the novel, after Samuel, Nettie, and their family have returned from Africa, to Celie's home in Georgia, that Celie and Nettie's entire family is able to come together and dine—a small gift, and something that would be considered completely normal for the white families of that time period, whose lives had not been ripped apart by the legacy of slavery and poverty.

Men, Women and Gender Roles

The story is also an extended meditation on the nature of men, women, and their expected gender roles. In the beginning, Celie is expected to serve her abusive father, and, later, her husband Mr. _____, and Nettie, not wanting to do either, runs away. But Nettie sacrifices the job generally reserved for women—motherhood—in order to educate herself and work for Samuel and Corrine during their missionary labors in Africa. Celie, meanwhile, has two children, whom Nettie then raises in Africa, coincidentally—Celie only leaves behind the drudgery of housework when Shug comes to live with her and Mr. _____ and begins to teach Celie about her body and about other ways of living, outside the control of men. Celie and Squeak, Harpo's second wife, end up living with Shug in Memphis, and Celie is able to start her pants-making company.

The men in the novel, however, experience a different trajectory. It is expected that black men of this time, especially in the South, work in the fields, and that women obey them absolutely. But after Shug and then Celie leave him behind, Mr. _____ realizes just how much he took for granted and how much he, and his son Harpo, have relied on the work of women throughout their lives. Similarly, in Africa, Nettie manages both to achieve the gender role initially expected of her (by marrying the widower Samuel), and keeps working and forging her own path in life, eventually spending over twenty years as a missionary in Africa.

The end of the novel, then, celebrates both the continuity of family, populated both by strong female characters and repentant male ones, and the fact that "families," and the roles within them, are fluid, often overlapping, and part of a long arc toward equality and greater understanding, even if that arc is often dotted with tragedy, abuse, and neglect.

DISCUSSION QUESTIONS

- Have you read the novel *The Color Purple* by Alice Walker? How does the musical compare?
- *The Color Purple* is one of the most banned/challenged works of all time. Why do you think that is?
- The musical presents both Jazz and Gospel music. What is the effect of music on Celie's or other characters' lives?
- Celie was born in the early 1900s in Georgia, and much of the book and play is set during The Great Depression. How does the time and place affect Celie's life? Would Celie be a different person if she was born 20 years earlier? 20 years later?
- Celie's relationship with herself changes throughout the play. Which life events have the strongest impacts? Why?
- How do the people around her affect Celie?
 - Her father 'Pa'?
 - Her sister 'Nettie'?
 - Her husband 'Mister'?
 - Her stepson 'Harpo'?
 - Her/Mister's lover 'Shug'?

- Her daughter-in-law 'Sofia'?
- Celie does not refer to her husband by his name. In the book his name is Mr. _____ and the play has his name as "Mister". We learn from Shug that his first name is Albert. What does this imply about their relationship?
- Celie was forced to leave school very early, at age 14. How would Celie's life have been affected if she had been allowed to continue school?
- How does religion affect Celie?
- How does Alice Walker's life inform her work?
 - As someone who grew up in the segregated South?
 - As a women's rights activist?
- Shug's illness is called 'a nasty women's disease' and that she 'earned' her illness through her behaviour. What does this imply about the treatment/expectations of women during this time?
- *The Color Purple* is very influenced by the history of the American South.
 - How do you think Americans respond to this play?
 - Have Canadians faced a similar history?
 - How do you think the play resonates with international audiences?
- Alice Walker incorporates many of the characters found in this play into other works. Does this play encourage you to read the other works?
 - *The Temple of My Familiar* (1989)
 - *Possessing the Secret of Joy* (1992)

FURTHER READING & REFERENCES

More on the author, Alice Walker

- Critical Essays on Alice Walker - By Ikenna Dieke
Alice Walker is one of the most influential and controversial figures in twentieth-century American literature. This collection of essays represents a dispassionate scholarly effort to comprehend the essential elements of her prolific imagination, which celebrates women by chronicling their troubled journey from silence to self-expression and from pain to resistance. The essays fall largely into three main groups, focusing on Walker's most famous and controversial novel, *The Color Purple*, on her poetry, which has for too long met with critical neglect, and on her ecofeminist novel, *The Temple of My Familiar*.
- Icons of African American Literature: The Black Literary World - By Yolanda Williams Page
"Icons of African American Literature: The Black Literary World" examines 24 of the most popular and culturally significant topics within African American literature's long and immensely fascinating history. Each piece provides substantial, in-depth information--much more than a typical encyclopedia entry--while remaining accessible and appealing to general and younger readers.
- <https://www.youtube.com/watch?v=JJR86ncuMgE>

Feminism in Alice Walker's *The Colour Purple*

- <https://feministlibrary.co.uk/4783-2/>
- <http://thecolorpurple-manni.blogspot.com/p/blog-page.html>

Jazz/blues/gospel music and its influence

- <https://www.loc.gov/item/ihas.200197451>

Other Works by Alice Walker (selections that explore characters from *The Color Purple*)

- *The Temple of My Familiar*, Alice Walker (1989)
- *Possessing the Secret of Joy*, Alice Walker (1992)

References

<http://www.ala.org/advocacy/bbooks>
http://www.guidetomusicaltheatre.com/shows_c/colorpurple.html

<https://www.famousafricanamericans.org/alice-walker>
<https://www.sparknotes.com/lit/purple/themes/>
<https://www.gradesaver.com/the-color-purple/study-guide/themes>
<https://www.litcharts.com/lit/the-color-purple>

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)

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

Student Objectives:

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

Specific Learner Expectations:

1. Intellectual—develop and exercise imagination; develop concentration.
2. Emotional—explore emotion; control emotion; express emotion.
3. Social—understand others; discipline self; develop appreciation of the work of self and others; cope with emotional responses.
4. 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.

Student Objectives:

- 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.

Student Objectives:

- 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.

Student Objectives:

- 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.

Student Objectives:

- 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.

Student Objectives:

- 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.