

9

A Journey Through Western Music and Arts

Learner's Material

Art

Unit 4: Western Classical Plays/Opera

This instructional material was collaboratively developed and reviewed by educators from public and private schools, colleges, and/or universities. We encourage teachers and other education stakeholders to email their feedback, comments, and recommendations to the Department of Education at action@deped.gov.ph.

We value your feedback and recommendations.

**Department of Education
Republic of the Philippines**

A Journey through Western Music and Arts – Grade 9

Music and Arts - Learner's Material

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Western Classical plays / Opera



Unit 4

UNIT IV

WESTERN CLASSICAL PLAYS/OPERA

LEARNING AREA STANDARD

The learner demonstrates an understanding of basic concepts and processes in music and art through appreciation, analysis and performance for his/her self-development, celebration of his/her Filipino cultural identity and diversity, and expansion of his/her world vision.

KEY - STAGE STANDARD

The learner demonstrates an understanding of **salient features of music and arts of the Philippines and the world**, through appreciation, analysis, and performance, for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one's world vision.

GRADE LEVEL STANDARD

The learner demonstrates an understanding of salient features of Western music and the arts from different historical periods, through appreciation, analysis, and performance for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one's world vision.

CONTENT STANDARDS

The learner demonstrates:

- Understanding the role of theatrical elements (sound, music, gesture, movement and costume) in the creation and communication of Western Classical plays and opera which influenced by history and culture.
- Understanding of theater and performances as a synthesis of arts

PERFORMANCE STANDARDS

The learner creates appropriate theater play/opera costume and accessories and improvises appropriate sound, music, gesture, movements, and costume for a chosen theatrical composition.

Takes part in a performance of a selected piece from Western Classical plays and opera.

INTRODUCTION

In this module, you will learn about:

Theater Arts of the Western countries produced and performed in different periods and that have had great influence from the Ancient Greek and Roman theater art.

Some of the famous playwrights and composers of the Western Theater Arts/ Opera were Sophocles, William Shakespeare, Christopher Marlowe, Farinelli, Claudio Giovanni Antonio Monteverdi, Pierre Beaumarchais, Johann Wolfgang von Goethe, Victor Hugo, Georges Bizet, Wolfgang Amadeus Mozart, Franz Schubert, Giusseppe Verdi, and Giacomo Puccini.

Modern theatrical plays and musicals are still influenced by their predecessors.

The development and evolution of Western classical plays/operas are specifically discussed in this module.

For better and effective understanding, different activities will be performed in this module. Viewing and listening of sample plays or operas are encouraged to promote appreciation of the culture and traditions of the western countries.

OBJECTIVES

At the end of this module, you are expected to have performed the following:

- Identify selected theatrical forms from the different art periods.
- Research on the history of the theatrical forms and their evolution.
- Identify the elements and principles of arts as manifested in Western Classical plays and opera.
- Define what makes some selected Western Classical plays and opera visually unique.
- Design the visual elements and components of a selected Western Classical theater play and opera.
- Analyze the uniqueness of each group's performance of its selected Western Classical theater play and opera.
- Show the influences of Western Classical plays or opera on Philippine theatrical performance in terms of form and content of story.
- Choreograph the movement and gestures needed for the effective delivery

of a selected piece from Western Classical play and opera.

- Improvise accompanying sound and rhythm needed for the effective delivery of a selected piece from Western Classical play and opera.
- Perform in a group (showcase) a selected piece from Western Classical play and opera.

PRE-ASSESSMENT

Get a piece of paper and answer the following:

- A. Using the format of the table below, arrange the different elements based on their classification in theater arts.

Music	Plot	Space
Body	Sound	Shape
Texture	Rythm	Movement
Voice	Emotion	Theme
Color	Character	Line
Dialogue		

Basic Elements of Musical Play/Theatre	Elements of Artistic Expression	Tools of an actor/actress

B. Match column A with column B. Choose your answer in column B that corresponds to the pictures in column A. And write in the last column the period it was created and performed.

A.	B.
	a. The Merchant of Venice
	b. Francois Vatel
	c. Tosca
	d. La Boheme
	e. Carmen
	f. Oedipus the King

C. Write on the blanks the names of some famous Opera / Theater Houses in the world. Choose from the given below and write your answers on the blanks provided below.

Choices:

- La Scala, Milan, Italy
- Teatro si San Carlo Colon, Argentina
- Sydney Opera House, Austria
- Cultural Center of the Philippines
- Vienna Sataatsoper, Austria

 A black and white photograph of the Sydney Opera House, showing its iconic white sail-shaped roofs rising above the water.	
<p>Image from Wikipedia.org uploaded by Enochlau under Creative Commons Attribution 3.0</p>  A black and white photograph of the Teatro alla Scala in Milan, showing its neoclassical facade with columns and arches.	
<p>Image from Wikipedia uploaded by Giovanni Dall'Orto under Creative Common Attribution-2.5</p>  A black and white photograph of the Vienna State Opera, showing its grand neoclassical facade with many windows and a prominent portico.	

	
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WHAT TO KNOW

History of the Theatrical Forms and Their Evolution

Theater began from myth, ritual, and ceremony. Early society perceived connections between actions performed by groups of people or leaders to a certain society and these actions moved from habit, to tradition, to ritual, to ceremony due to human desire and need for entertainment. The repeated rehearsals, performances, and creation of different actions broke the ground for theater. Let us now study the theatrical forms of the different art periods.

Theater means “place of seeing,” but it is more than the buildings where performances take place. To produce theater, a playwright writes the scripts, the director rehearses the performers, the designer and technical crew produce props to create the scenes, and actors and actresses perform on stage. Then it will only be a true theater act when an audience witnesses it.

Before we proceed to experience how to organize and to perform in a theater, we have to acquire information on the important periods and events in theater history.

Ancient Theater

700 B.C.E.-410 C.E.

(Greek and Roman Theater)

Greek Theater

European theater began in Ancient Greece. It began around 700 B.C. with festivals honoring their many gods. Dionysus (Di-on-i-sus), the god of wine and fertility, has a religious festival called, “The Cult of Dionysus,” to honor him. The city-state of Athens, the center of a significant cultural, political, and military power during this period, is where the festivals and competitions were usually performed. The three well-known Greek tragedy playwrights are Sophocles, Euripides, and Aeschylus.

The theater of ancient Greece consisted of three types of drama: Tragedy, Comedy, and the Satyr play.

Tragedy is a compound of two Greek words, *tragos* or “goat” and “ῳδή” (*ode*) meaning “song,” referring to goats sacrificed to Dionysus before performances, or to goat-skins worn by the performers.

In Greece, tragedy was the most admired type of play. It dealt with tragic events and have an unhappy ending, especially one concerning the downfall of the main character. Thespis was the first actor and introduced the use of masks and was called the “Father of Tragedy.”

The actors, directors, and dramatists were all the same person. After some time, only three actors were allowed to perform in each play. Due to limited number of actors allowed on-stage, the chorus played into a very active part of Greek theatre. Music was often played during the chorus. Men performed songs to welcome Dionysus and women were not allowed to perform. Competitions in song, dance, music, scenic representation, and bodily exercises were done during the festivals. To promote a common identity, Athenians spread these festivals to their numerous allies.

Comedy plays were derived from imitation; there were no traces of their origin. Aristophanes wrote most of the comedy plays. Out of these 11 plays, *Lysistrata*, a humorous tale about a strong woman who led a female coalition to end war in Greece survived. *Cyclops* was an adventurous comedy by Euripides.

Satyr Play contains comic elements to lighten the overall mood or a serious play with a happy ending. The satyr play was a short, lighthearted tailpiece performed after each trilogy of the tragedies. It is an ancient Greek form of tragic comedy. It featured choruses of satyrs, based on Greek mythology, and with pretended drunkenness, bold sexuality (including phallic props), tricks, and sight jokes. This featured half-man / half-goat characters known as Satyrs. They were awful, ridiculous, and usually drunk. The Satyr characters lusted after everyone on stage, and they delivered the most humorous lines, often at the expense of others.

Ancient Theater Terms

Theatre buildings were called theatron. The theaters were large, open-air structures constructed on the slopes of hills. They consisted of three main elements: the orchestra, the skene, and the audience.

Orchestra: A large circular or rectangular area at the center part of the theatre, where the play, dance, religious rites, and acting took place.

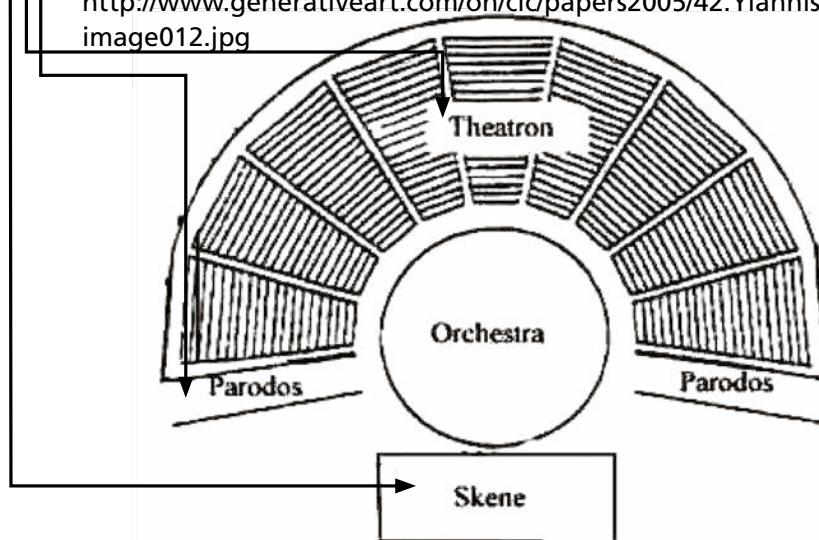
Theatron- viewing place on the slope of a hill

Skene –stage

Parodos- side entrance.

The Greek Theater (Epidaurus)

[http://www.generativeart.com/on/cic/papers2005/42.YiannisMelanitis_file/
image012.jpg](http://www.generativeart.com/on/cic/papers2005/42.YiannisMelanitis_file/image012.jpg)

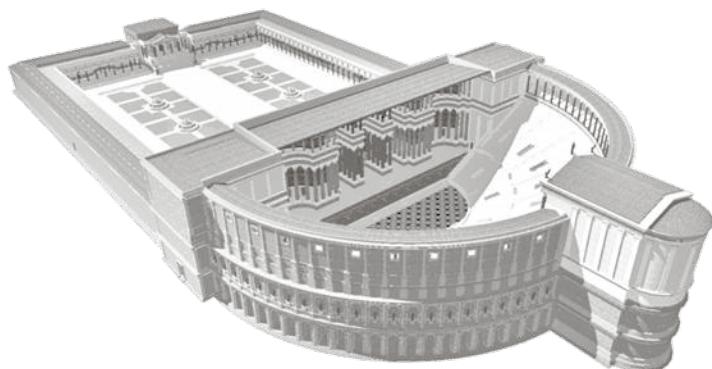


Roman Theater

The theater of ancient Rome started in the 3rd century BC. It had varied and interesting art forms such as festival performances of street theatre, acrobatics, the staging of comedies of Plautus, and the high-verbally elaborate tragedies of Seneca. Although Rome had a native tradition of performance, the *Hellenization* (historical spread of ancient Greek culture) of Roman culture in the 3rd century BC had an intense and energizing effect on Roman theater and encouraged the development of Latin literature.

According to Roman historian Livy, the Etruscan actors in the 4th century BC, were the first experienced theater actor. While in 240 BC, Roman drama began with the plays of Livius Andronicus. It remained popular throughout late Antiquity. By the mid 4th century AD, 102 out of 176 *ludi publici* were dedicated to theater, aside a considerably lower number of gladiator and chariot racing events.

Greek theatres had a great influence on the Roman's theater, too. The Triumvir Pompey was one of the first permanent (non-wooden) theatres in Rome, whose structure was somewhat similar to the *Theatron of Athens*. The building was a part of a multi-use complex that included a large quadriporticus (a columned quadrangle), directly behind the *scaenae frons* (an elaborately decorated background of theatre stage), and is enclosed by the large columned porticos with an expansive garden complex of fountains and statues. There were rooms that were dedicated to the exposition of art and other works collected by Pompey Magnus which were located along the stretch of covered arcade.



Theatre of Pompey

http://en.wikipedia.org/wiki/File:Theatre_of_Pompey_3D_cut_out.png

The usual themes for Roman theater plays were chariots races, gladiators, and

public executions. The Romans loved a good spectacle. They loved to watch combat and admired blood sports and gladiator competition. The more realistic the violence, the more it pleased Roman audiences. The Christians however opposed the barbaric themes of the plays and closed down all theaters.

Comedy plays were popular too in the Roman Theater from 350 to 250 B.C. and women were allowed to perform on stage.



Roman Chariots

"A winner of a Roman chariot race.", USA PD.

http://en.wikipedia.org/wiki/File:Winner_of_a_Roman_chariot_race.jpg

Medieval Theater

500 C.E.-1400

During the Medieval era, theater performances were not allowed throughout Europe. To keep the theater alive, minstrels, though denounced by the Church, performed in markets, public places, and festivals. They travelled from one town to another as puppeteers, jugglers, story tellers, dancers, singers, and other performers in other theatrical acts. These minstrels were viewed as dangerous and pagan.



Illustration of minstrels medieval times

Churches in Europe started staging their own theater performances during Easter Sundays with biblical stories and events. Eventually, some plays were brought outside the church due to their portrayal of the devil and hell. An example of this kind of play is the *Mystère d'Adam* or “The Mystery of Adam.” The story revolves around Adam and Eve and ends with the devil capturing and bringing them to hell.

Over the centuries, the plays revolved around biblical themes from the *Story of the Creation* to the *Last Judgment*.



Image from :Wikipedia -USA PD Tag “-Book of Days” by Robert Chamber (died 1871)\http://en.wikipedia.org/wiki/File:ChesterMysteryPlay_300dpi.jpg

Renaissance Theater

1400-1600

Renaissance theater arts were characterized by a return of Classical Greek and Roman arts and culture.



Commedia dell'arte



Knight Masque

<http://en.wikipedia.org/wiki/File:KDujardinsCommedia.jpg> Karel Dujardins,,ommedia dell'arte show, dated 1657 (Louvre) {{PD-art}} <http://en.wikipedia.org/wiki/File:IJonesKnightmasque.jpg>,Inigo Jones design for a Knight in a Court masque. Pen and wash {{PD-art}}

During Middle Ages, mystery plays formed a part of religious festivals in England and other parts of Europe during the Renaissance period. Morality plays (in which the protagonist was met by personifications of various moral attributes who try to choose a Godly life over the evil) and University drama were formed to recreate Athenian tragedy. Public theatres were developed like the *Commedia dell'arte* (Italian comedy and a humorous theatrical presentation performed by professional players who traveled in troupes) and the elaborate masques (a dramatic entertainment consisting of pantomime, dancing, dialogue, song, and sometimes players who wore masks) that were usually presented in court.

One of the most prominent supporters of the theater was Queen Elizabeth I. The companies of players (companies of actors) were organized by the aristocrats and performed seasonally in many places. They were called professional players that performed on the Elizabethan stage. The tours of these players gradually replaced the performances of the mystery and morality plays by local players. *Gorboduc* (authors were Thomas Norton and Thomas Sackville), also known as

Ferrex and Porrex, was an English play that was first performed at the Christmas celebration in 1561, and was performed before Queen Elizabeth I on 18 January 1562 by the Gentlemen of the Inner Temple (was one of the four Inns of Court -professional associations for barristers and judges in London).

The famous actor and poet who emerged in this period was William Shakespeare. He was baptized on April 26, 1564 and died on April 23, 1616. He was an English poet, playwright, and actor and was regarded as the greatest writer and dramatist in the whole world. Shakespeare was often called England's national poet and the "Bard of Avon." His works consist of about 38 plays. Some of these plays were well-loved *Romeo and Juliet*, *Hamlet*, *Midsummer Night's Dream*, *Cleopatra*, *Julius Caesar*, *Much Ado about Nothing*. The four tragedies considered to be Shakespeare's greatest works were *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. Other contemporary playwrights like Christopher Marlowe (tragedies such as *Dr. Faustus* and *The Jew of Malta*), and Thomas Kyd (*The Spanish Tragedy*).



William Shakespeare

<http://en.wikipedia.org/wiki/File:Shakespeare.jpg>
This image is in the public domain; PD-ART; This image is in the public
domain due to its age; PD-OLD-100

The history plays depicted English or European history. Shakespeare's plays were about the lives of kings, such as *Richard III* and *Henry V*, Christopher Marlowe's *Edward II* and George Peele's famous *Chronicle of King Edward the First*. Comedies were common, too. These dealt with life in London after the fashion of Roman New Comedy. Some of comedy plays were *The Shoemaker's Holiday* by Thomas Dekker and *A Chaste Maid in Cheapside* by Thomas Middleton.



Ballet de la nuit

[http://en.wikipedia.org/wiki/
File:Ballet_de_la_nuit_1653.jpg](http://en.wikipedia.org/wiki/File:Ballet_de_la_nuit_1653.jpg)
Henri Gissey (1621–1673),
Released under the GNU Free
Documentation License

For the first time, ballet was performed in public during this period. Ballet is a formalized form of dance which originated from the Italian Renaissance courts. It developed and flourished from Italy to France with the help of Catherine de' Medici, Queen of France. An early example of Catherine's development of ballet is through *Le Paradis d'Amour*, a piece of work presented at her daughter's wedding, Marguerite de Valois to Henry of Navarre. Money of the Aristocrats was responsible for the initial stages of "court ballet" for the Aristocrats' entertainment. The first formal "court ballet" ever recognized was *Ballet des Polonais* in 1573. A true form of royal entertainment, *Ballet des Polonais* was commissioned by Catherine de' Medici to honor the Polish Ambassadors who visited Paris for the enthronement of King Henry in Poland.

Innovations of the Stage:

1. *Proscenium* was developed. This is the area of a theater surrounding the stage opening. Arches frame and divide the stage from the audience.
2. Backdrops for scenery were popularized by the art of painting clothes.
3. *Commedia dell'arte* or "Comedy of the Profession" was developed. It was quick-witted performance of the characters/players.



Proscenium

Image taken from Wikipedia, PD http://en.wikipedia.org/wiki/File:Auditorium_Building14.jpg

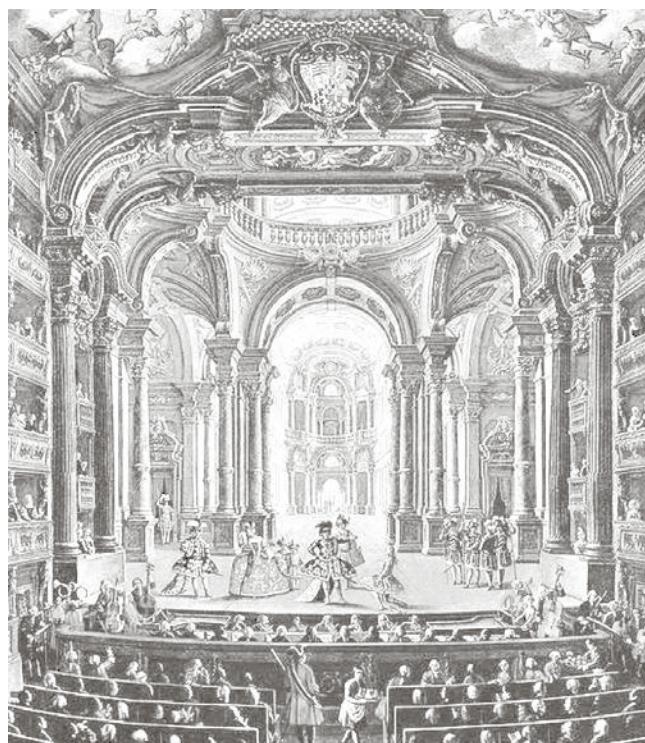
Baroque Theater

1600-1750

The theater of the Baroque period is marked by the use of technology in current Broadways or commercial plays. The theater crew uses machines for special effects and scene changes which may be changed in a matter of seconds with the use of ropes and pulleys.

This technology affected the content of the performed pieces, practicing at its best the *Deus ex Machina* (a Latin word meaning “god from the machine”) solution in which the character gods were finally able to come down from the heavens and rescue the hero in dangerous situations.

As a result, the theater was richly decorated, the multiplicity of plot turns and a variety of situations characteristic of Mannerism (a variety of approaches or intellectual sophistication as well as using artificial qualities of the play) were succeeded by opera.



“The Teatro Regio in Turin”,
oil on canvas

http://en.wikipedia.org/wiki/File:Pietro_Domenico_Oliviero_-_The_Royal_Theater_in_Turin.jpg
Giovanni Michele Graneri (Torino, 1708-1762), Painting in the P.D.

The use of theatrical technologies in the Baroque period may be seen in the films “Vatel”(2000), “Farinelli” (1999) and in the different stage productions of “Orpheus” by Claudio Monteverdi.



Neoclassical Theater

1800-1900

The Neoclassical period was a movement where the styles of Roman and Greek societies influenced the theater arts.

During the Neoclassical period, the theater was characterized by its grandiosity. Costumes and sceneries were highly elaborate. The main concepts of the plays were to entertain and to teach lessons. Stages were restyled with dramatic arches to highlight the scenes. Multiple entry points on the stage were evident in many plays. Lighting and sound effects intensified the mood and message of each scene, enhancing the dramatic experience. The idea of changing scenery and backdrops become more noticeable, particularly with the invention of pulley systems that allowed parts to move more quickly across the stage.

The concept of decorum (meaning right and proper audience behavior) was applied in this period which means classical concepts and appropriate social behavior must be observed.



**An 18th-century Neoclassical theatre in
Ostankino, Moscow**

Image from Wikimedian Commons, by Shacco, 2004
<http://en.wikipedia.org/wiki/File:Ostankino19.JPG>

This period officially established just two types of plays – tragedy, and comedy. They never mixed these together, and the restriction led to the use of the now well-known pair of happy and sad masks that symbolize the theatrical arts. Tragedies portrayed the complex and fateful lives of the upper classes and royals, while comedies, which were either public discourse or comedies of manners, tended to focus on the lower ranks of society. Observance to these genres was critical to a play's success.

Three playwrights achieved a significant amount of success. Pierre Corneille (1606 – 1684) who was often called the “Father of the French tragedy,” wrote scripts for more than four decades. One of these was *The Cid*. Jean-Baptiste Poquelin, better known as Molière (1622 – 1673) was known for his comedies,. *Tartuffe* and *The Misanthrope* was one of his works. Jean Racine (1639 – 1699) was a tragedian beloved for his simple approach to action and the linguistic rhythms and effects he achieved. *Andromache* and *Phaedra* was one of his scripts. These men were able to take elements from classical Greek and Roman literature and transform them into plays.

TRIVIA about the Neoclassical Theater:

1. The first “spotlight” was used in the U.S. during this period and was called the “Limelight”



http://pittsburghblackandgold.blogspot.com/2010_12_21_archive.html

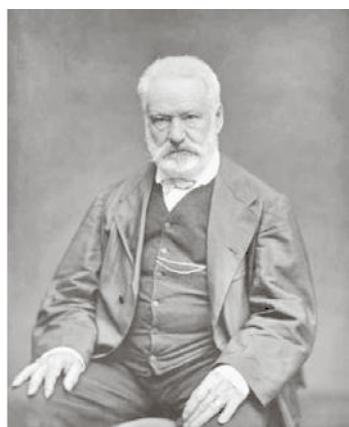
2. The Theatre Regulation Act of 1843 banned drinking in legitimate theaters. Many tavern owners took advantage of the situation and renovated their establishments to accommodate live performances.

Romantic Theater

1800-2000

Romantic Playwrights

During Romantic period, melodrama and operas became the most popular theatrical forms. Melodrama originated from the French word *melodrame*, which is derived from Greek *melos*, which means “music,” and French *drame*, which is derived from Greek *dran* to “perform.” Melodrama can be also be described as a dramatic work that puts characters in a lot of danger in order to appeal to the emotions and in which orchestral music or song was used to accompany the action. Opera, in the other hand, is an art form in which singers and musicians perform a dramatic work combining text (called a libretto) and musical score. Acting, scenery, costumes, and dance were important elements of theater. It is usually performed in an opera house, accompanied by an orchestra or smaller musical ensemble.



http://en.wikipedia.org/wiki/File:Victor_Hugoby_%C3%89tienne_Carjat_1876_-_full.jpg

Victor Marie Hugo was born on February 26, 1802 and died on May 22, 1885. He is considered one of the greatest and best known French writers. He was a poet, novelist, and dramatist of the Romantic movement. Hugo's literary fame comes from his poetry, novels, and his dramatic achievements. Among his works that stand out all over the world are *Les Contemplations*, *La Légende des siècles*, *Les Misérables*, and the *Notre-Dame de Paris* which is known as the *Hunchback of Notre-Dame*. Quasimodo, a deformed hunchback the bell-ringer of Notre Dame had a good heart helped Esmeralda, a beautiful Gypsy street dancer with a kind and generous heart. Esmeralda captured the hearts of many men that had always wanted to own her.

There are several playwrights that had been known in this period such as, Charles Nodier, George Sand, Heinrich von Kleist, Ludwig Uhland, and many more.

Romantic Composers



PD-Art: Picture:Photo by Etienne Carjat, 1875,
<http://www.metronimo.com/fr/portraits/show.php?start=0&file=bizet3.jpg&album=7es.html>

Georges Bizet was born on October 25, 1838 – died June 3, 1875, Paris. Bizet was the only child of Adolphe Armand Bizet (formerly a hairdresser and later became a singer and composer) and Aimee Marie Louise Leopoldine Josephine Delsarte, a pianist. He entered the Paris Conservatory of Music a fortnight before his tenth birthday. His first symphony, the Symphony in C Major, was written when he was seventeen years old.

The symphony had an amazing stylistic resemblance to the music of Franz Schubert.

This French composer was a pianist and best known for his operas. *Carmen* is the most popular among his works. Bizet composed the title role for a mezzo-soprano in the character of *Carmen*. The opera tells the story of the downfall of Don José, a naïve soldier who is seduced by the charms of the sizzling Gypsy, Carmen.

Some of his stage works are *La prétresse, Operetta* (1854), *Le docteur Miracle, Opéra Bouffe* (1857), *Don Procopio, Opéra Bouffe* (1859), *Les pêcheurs de perles, Opera* (1863), *Ivan IV, Grand Opera* (unfinished), *La jolie fille de Perth, Opera* (1867), *Noé*, opera by Fromental Halévy finished by Bizet (1869), *L'Arlésienne, Musique de scène* (1872), *Djamileh*, One-act opera (1872).



http://www.tchaikovsky-research.org/en/people/bizet_georg

His contemporary composers during the Romantic period were Franz Liszt, Richard Wagner, Frederic Chopin, Ludwig van Beethoven, Franz Schubert, Felix Mendelsshon, and Hector Berlioz.

ACTIVITY: RESEARCH/ READING/VIEWING OF WESTERN CLASSICAL THEATER PLAYS

Here are several plays that students must research on. The class will be grouped into three. Each group will read the assigned story and discuss it with the group.

You have to research on the following plays:

1. *Oedipus Rex*
2. *Antigone*
3. *Romeo and Juliet*

DIFFERENT WESTERN CLASSICAL PLAYS AND OPERA

A. Greek

This time let us read an example of plays, *Oedipus Rex* and *Antigone*. Understand the stories because after you have read these, you will answer the activities given in this module and choose one of them to perform in the culminating activity. You are given enough time to read the story

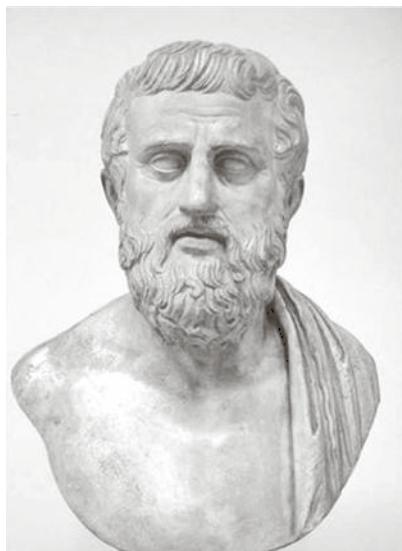


Image from Creative Commons Attribution-Share Alike 3.0 <http://en.wikipedia.org/wiki/File:Sophoclespushkin.jpg>

Sophocles (sofkliz); c. 497/6 BC 406/5 BC) is an ancient Greek tragedian. His contemporary playwrights were Aeschylus and Euripides. Sophocles wrote 123 plays, but only seven have survived in a complete form:

- *Ajax*
- *Antigone*
- *The Women of Trachis*
- *Oedipus (Ee dih-pus) the King*
- *Electra*
- *Philoctetes*
- *Oedipus at Colonus*

For almost 50 years in the dramatic competitions of the city-state of Athens that took place during the religious festivals of the Lenaea and the Dionysia, Sophocles was the most famous playwright. He won first place in 24 out of 30 competitions and was never judged lower than second place. Aeschylus won 14

competitions, and was sometimes defeated by Sophocles, while Euripides won only 4 competitions. The most famous tragedies of Sophocles were *Oedipus Rex* and *Antigone*: They were known as the Theban plays, although each play was actually a part of a different tetralogy. Sophocles influenced the development of the drama, most importantly by adding a third actor. And he developed his characters to a greater importance than the chorus in the presentation of the plot.

Oedipus Rex (Ee-dih–pus Rex)

(Sophocles - Playwright)

Main Characters

Oedipus – the king of Thebes

Creon – Oedipus brother-in-law

Eurydice – Creon's wife

Apollo – god or oracle of Delphi

King Laius – father of Oedipus

Jocasta – mother and wife of Oedipus

Polynices and Eteocles – sons of Oedipus

Tiresias – the blind prophet

Polybus – Oedipus foster father

Merope – Oedipus foster mother

Antigone and Ismene – the daughters of Oedipus

Haemon – Antigone's lover

Sphinx – the half-human half lion that symbolizes plague and misfortune

Theatrical Elements

Genre: Tragedy

Number of Characters per Play: 1 to 3 characters only, but they can portray other characters. The Chorus: consists of twelve (12) members, all of whom wore identical masks since they were supposed to be of like mind and opinion

Masks: The use of masks acts to advance the universality of the themes and the dramatic impact of the events and to keep the audience from being distracted by the actual, physical attributes of the actors.

Oedipus – a gold mask with exaggerated deep empty eyesockets



<http://classicalwisdom.com/wp-content/uploads/2012/11/Oedipus.jpeg>

Jocasta – was the wife of Laius and mother of Oedipus, the expression of her mask depends on the scene of the play.

Antigone and Ismene – white face, dark under the eyes and sad-looking



http://home.btconnect.com/chrisvervain.org.uk/images/antigone_still_sisters_med.jpg

Creon – brother-in-law of Oedipus, mad or angry facial expression, with crown



<http://www.arlymasks.com/creon%20replace%20sml.gif>

Gestures and Movements

Facial expression was of no importance to Greek actors, since they were always masked.

This video clip can help you understand the movements and actions that you need to learn.



image from Bean Bags Tale,powered by blog, 2011
http://1.bp.blogspot.com/_T5YoNX_Loju/TTA7Q2KhDhI/AAAAAAA_Q/esVXk3R8bUM/s640/24.JPG

Music

Sophocles also used the Chorus at the beginning of the play to help tell the audience the given circumstances of the play. Choruses did a lot of lamenting of terrible events.

Costumes: Men wore loose floor length poncho with pleated shoulder while females wore draped robes.



Image from Bean Bags Tale,powered by blog, 2011 http://1.bp.blogspot.com/_T5YoNX_Loju/TTA7Q2KhDhI/AAAAAAA_Q/esVXk3R8bUM/s640/24.JPG



Image from Bean Bags Tale,powered by blog, 2011
http://1.bp.blogspot.com/_T5YoNX_Loju/TTA7Q2KhDhI/AAAAAAA_Q/esVXk3R8bUM/s640/24.JPG

Staging

The Parthenon's facade, has the design of Ionic order columns with cornice and moldings on the top, and elevated by 5 step-risers at the center, and has a platform in front near the audience.

For more readings and viewing, research and browse on the internet the story of the *Oedipus Rex*.

1. Sophocles *Oedipus Rex*
<http://youtu.be/ZZUCgq8LfhY>
2. COMPLETE RARE FILM of *Oedipus the King* w/Christopher Plummer
<http://youtu.be/mAgvdfyAiJw>
3. *Oedipus The King*
http://www.youtube.com/watch?v=WS9KJ_bAJLE&feature=share&list=PL96E9FB6082235976

Elements/Principles of the Greek Play

Actors	Festivals	Voice	Facial Expression
3 Actors in tragedy (Add 5 actors in comedy)	Lenaia and Dionysia	The delivery: declamatory	Facial expression is not important because of the masks they wear.
Movements	Music	Venue	Audience
Conventionalized, stylized or symbolic gestures like those in mimetic dance	The musical accompaniment for drama is played on a flute.	Auditorium on the slope of Acropolis which is panoramic landscape.	Audience: the spectators standing or seated on the slope of Acropolis; the audience could express their opinion noisily; The high points of each festival: the awarding of prizes.

B. Renaissance



Romeo and Juliet
(William Shakespeare)

Genre: Tragedy

William Shakespeare was born and baptized on April 26 1564 and died on April 23 1616.

Shakespeare was born and brought up in Stratford-upon-Avon. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. He was an English poet and playwright, widely known as the greatest writer in the English language and the world's pre-eminent dramatist. He's been known also as the "Bard of Avon." His existing works consist of about:

- 38 plays,
- 154 sonnets,
- two long narrative poems

<http://en.wikipedia.org/wiki/File:Shakespeare.jpg> PD Art-'Chandos portrait' by John Taylor National Portrait Gallery, 1610

Between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. He appears to have retired to Stratford around 1613 at age 49, where he died three years later. With the exception of *Romeo and Juliet*, Shakespeare's most famous tragedy and one of the world's most enduring love stories, William Shakespeare's early plays were mostly histories written in the early 1590s. Shakespeare also wrote several comedies during his early period:

- *A Midsummer Night's Dream*
- *Merchant of Venice*
- *Much Ado About Nothing*
- *As You Like It*
- *Twelfth Night*
- *Titus Andronicus*
- *The Comedy of Errors*
- *The Taming of the Shrew*
- *The Two Gentlemen of Verona*

Later Works: Tragedies and Tragomedies

- *Hamlet*
- *King Lear*
- *Othello*

Theatrical Elements:

Staging for Romeo and Juliet



The stage itself was divided into three levels:

- a main stage area with doors at the rear and a curtained area at the back for “discovery scenes;”
- an upper, canopied area called “heaven,” for balcony scenes; and
- an area under the stage called “hell,” which could be accessed through a trap door in the stage.

There is no curtain in the front of the stage, which meant that scenes had to flow into each other, and “dead bodies” had to be dragged off. There are dressing rooms located behind the stage.

The performances during the renaissance period took place during the day, and the open plan theater allowed for the use of natural light. Since there could be no dramatic lighting and there was art direction (scenery and props), audiences relied on the actors’ lines, dialogue, movements, and stage directions to tell the time of day and year, same as the location, mood, and weather.

But today, new media technology/gadgets like the laptop, computer, mixer, sensitive microphones, fog machine, loud speakers, and the like are available. These new technology are used in many performances, to make the play more realistic, creative, and spectacular. Backdrops for every scene can be seen through the use of computers. Props are created much more easily and are more colorful. There is a greater impact and satisfaction not only to the audience but also to the performers in using the innovations in the plays.

Props

Props in this play may vary depend on the scene/act the learners are going to perform. Here are lists of props one may use for the play.

Dagger	Drums
Shovel	Champagne Glasses/Champagne
Laundry Basket with Clothing Small Tree w/ Bulb	Scarves(Shawls)
Garbage	Champagne Glass
Montague Sword	Fireworks/Poppers/Bubbles
Capulet Broadsword	Handkerchief
Grocery Bags w	Basket/collecting device
Vendor Cart/Tray	Scarf
Items for Cart/Tray	Small Bouquet of Flowers
Women's Handbag	Sheet for Lovers to wrap themselves in
Broom, Shovel	Vial of Potion
Garbage Can	Invitation
Sheets, Pillow for bed.	Party Invitation
Mirror or Mirror Frame	Torches/Lamps (Flashlights)
	Banners

Characters

Montague's Family:

Romeo — sole heir to the Montague fortune

Lord Montague — Romeo's father

Lady Montague — Romeo's mother

Benvolio — Romeo's cousin

Balthasar — Romeo's faithful servant

Abraham — Montague servant

Capulet's Family:

Juliet — sole heir to the Capulet fortune

Lord Capulet — Juliet's father

Lady Capulet — Juliet's mother

Tybalt — Juliet's cousin

The Nurse — Juliet's faithful Nurse

Peter — Capulet servant

Sampson — Capulet servant

Gregory — Capulet servant

Other Characters:

Friar Lawrence — friend and advisor to Romeo and Juliet

Mercutio — Romeo's best friend; Prince's kinsman

Prince Escalus — Prince of Verona; kinsman to Mercutio and Paris

Paris — Loves Juliet

Rosaline — Romeo's first love who never actually appears in the play

Friar John — Friar Lawrence's friend

Apothecary — Romeo's acquaintance in Mantua

Costumes

The costumes are based on the style and design of dresses worn during the Renaissance period.

King



Queen



Prince



Princess



Peasant/Servant Man



Peasant/Servant Girl



Knight



Friar



<http://www.keywordpictures.com/keyword/romeo%20and%20juliet%20costume%20designs>

http://s3.amazonaws.com/cmi-niche/gallery_photos/40859/images/slideshow_std_h_art1.jpg?1353969774

Activity: Reading and Viewing

Research on different plays and movies of *Romeo and Juliet*.

C. Romantic Period

Georges Bizet

(Composer, Arranger)

Georges Bizet was born on October 25, 1838 in Paris, France and died on June 3, 1875 at Bougival, France. Bizet was the only child of Adolphe Armand Bizet (a former hairdresser who became a singer and composer) and Aimee Marie Louise Leopoldine Josephine Delsarte, a pianist.

- They lived on the southern slopes of Montmartre, Paris
- Georges Bizet was a French composer and pianist of the Romantic era. He is best known for his opera Carmen.

Georges Bizet was registered with the legal name Alexandre-César-Léopold Bizet, but was baptized Georges Bizet, and he became known with this name. At the age of ten he entered the Paris Conservatory of Music.

Georges Bizet's first symphony was the Symphony in C Major. It seems that Bizet completely forgot about it, until 1935, when in the archives of the Conservatory library the piece was discovered.

When it was first performed, it was immediately hailed as a junior masterwork and became one of the great performances during the Romantic period. It was a delightful work of a seventeen-year-old boy, Georges Bizet.



PD Picture: Photo by Etienne Carjat,
1875,
<http://www.metronimo.com/fr/portraits/show.php?start=0&file=bizet3.jpg&album=7>

Some Stage Works:

- *Carmen*, opera (1875)
- *L'Arlésienne, musique de scène* (1872)
- *Djamileh*, one-act opera (1872)
- *Noé*, opera by Fromental Halévy finished by Bizet (1869)
- *Ivan IV*, grand opera (unfinished)
- *La jolie fille de Perth*, opera (1867)
- *Les pêcheurs de perles*, opera (1863)

CARMEN

(Georges Bizet)

Opera



Katharine Goeldner brings her Carmen to Lyric Opera of Chicago, 2010
http://2.bp.blogspot.com/_9UeH7KgywME/TLSbzecPy0I/AAAAAAAABoE/U4k9TNk-TA0g/s400/Carmen_blog.jpg

The Setting of Carmen

The setting of *Carmen* takes place in Seville, Spain during the mid 19th century.

Main Characters of Carmen

- Carmen (soprano)
- Don Jose (tenor)
- El Dancairo (baritone)
- El Remendado (tenor)
- Escamillo (baritone)
- Frasquita (mezzo-soprano)
- Mercedes (mezzo-soprano)
- Micaela (soprano)
- Morales (bass)
- Zuniga (bass)

Brief History

The opera *Carmen* is one of the world's most popular operas. It was first performed at the Opéra-Comique in Paris in France on March 3, 1875. The opera was in four acts with music written by the French composer Georges Bizet. The libretto written by Henri Meilhac and Ludovic Halévy was based on a novel of the same title by Prosper Mérimée.

Staging

The story is set in Seville, Spain and the surrounding hills, in 1820. The opera, written in the genre of opéra comique with musical numbers separated by dialogue tells the story of the downfall of Don José, a naïve soldier who is seduced by the charms of the flaming Gypsy, Carmen. No man could resist Carmen's charms, and when she was ready to move on, watch out! The opera is a fascinating drama of love and jealousy, filled with famously alluring melodies and captivating dancing. The story has been the subject of many screen and stage adaptations.

Costumes

Carmen



Spaniard Soldier



PD Photo by:Henri Lucien Doucet, Carmen, 1884
<http://en.wikipedia.org/wiki/Carmen>
http://www.tchaikovsky-research.org/en/people/bizet_georges.html

Music and Videos

You may browse the internet and find the link written below. Listen and observe carefully the music and movements of the opera. You may also look for another video of *Carmen* in a different form of staging and performance.

Video Clips

Carmen (Bizet) The Royal Opera

<http://www.youtube.com/watch?v=djsuP0uta7s&feature=share&list=RD02Gd0FNpiBDyA>

<http://www.youtube.com/watch?v=uV9iGv4sKNI&feature=share&list=RD02Gd0FNpiBDyA>

The lyrics of the song Habanera:

Habanera

L'amour Est Un Oiseau Rebella

French Text of the Habanera	English Translation of Habanera
<p>L'amour est un oiseau rebelle Que nul ne peut apprivoiser, Et c'est bien in vain qu'on l'appelle S'il lui convient de refuser. Rien n'y fait, menace ou prière. L'un parle bien, l'autre se tait. Et c'est l'autre que je préfère. Il n'a rien dit mais il me plaît.</p> <p>L'amour! L'amour! L'amour! L'amour!</p> <p>L'amour est enfant de Bohême, Il n'a jamais jamais connu de loi. Si tou ne m'aimes pas, je t'aime. Si je t'aime, prends garde à toi!</p> <p>Si tou ne m'aimes pas, si tou ne m'aimes pas, je t'aime, Mais si je t'aime, si je t'aime, prends garde à toi! L'oiseau que tu croyais surprendere Battit d'aile et s'envola. L'amour est loin, tu peux l'attendre. Tu ne l'attends pas, il est là.</p> <p>Tout atour de toi, vite vite, Il vient, s'en va, puis il revient. Tu crois le tenir, il t'évite. Tu crois l'éviter, il te tient. L'amour! L'amour! L'amour! L'amour!</p> <p>L'amour est enfant de Bohême, Il n'a jamais jamais connu de loi. Si tou ne m'aimes pas, je t'aime. Si je t'aime, prends garde à toi!</p> <p>Si tou ne m'aimes pas, si tou ne m'aimes pas, je t'aime, Mais si je t'aime, si je t'aime, prends garde à toi!</p>	<p>Love is a rebellious bird that nobody can tame, and you call him quite in vain if it suits him not to come. Nothing helps, neither threat nor prayer. One man talks well, the other's mum; it's the other one that I prefer. He's silent but I like his looks. Love! Love! Love! Love!</p> <p>Love is a gypsy's child, it has never, ever, known a law; love me not, then I love you; if I love you, you'd best beware! etc.</p> <p>The bird you thought you had caught beat its wings and flew away ... love stays away, you wait and wait; when least expected, there it is!</p> <p>All around you, swift, so swift, it comes, it goes, and then returns ... you think you hold it fast, it flees you think you're free, it holds you fast.</p> <p>Love! Love! Love! Love!</p> <p>Love is a gypsy's child, it has never, ever, known a law; love me not, then I love you; if I love you, you'd best beware!</p>

Famous Filipino Playwrights

Read the biography of the following Filipino theater artists, Francisco Balagtas, Severino R. Reyes, Ricardo G. Abad, and Salvador F. Bernal. Watch the play *Walang Sugat* and *Florante at Laura*. Compare and differentiate their works to Western classical theater.



Image from : Creative Commons
Attribution-Share Alike 3.0
[http://en.wikipedia.org/wiki/
File:PH_nhi_francisco_baltazar.jpg](http://en.wikipedia.org/wiki/File:PH_nhi_francisco_baltazar.jpg)

Francisco Balagtas y de la Cruz

was born on April 2, 1788 in Panginay, Bigaa, Bulacan and died on February 20, 1862 of pneumonia. He was also known as Francisco Baltazar. His best known work is the *Florante at Laura*.

Francisco Balagtas was the youngest of the four children of Juan Balagtas, a blacksmith, and Juana de la Cruz. He studied in a parochial school in Bigaa and later in Manila. During his childhood years. Francisco worked as houseboy in Tondo, Manila. Balagtas learned to write poetry from José de la Cruz (Huseng Sisiw), one of the most famous poets of Tondo. It was de la Cruz himself who personally challenged Balagtas to improve his writing.

In 1835, Balagtas moved to Pandacan, where he met María Asunción Rivera, who served as the muse for his future works. She is referenced in *Florante at Laura* as “Celia” and “Mer.”

Balagtas’ affections for Mer were challenged by the influential Mariano Capule. Capule won the battle when he used his wealth to get Balagtas imprisoned under the accusation that Balagtas ordered a servant girl’s head to be shaved. It was in prison that he wrote *Florante at Laura* so that the events of the poem were meant to parallel his own situation.

Balagtas published *Florante at Laura* upon his release in 1838. He moved to Balanga, Bataan in 1840 where he served as the assistant to the Justice of Peace and later, in 1856, as Major Lieutenant.

He died on February 20, 1862 at the age of 73. On his death bed, he asked a favor that none of his children become a poet like him, who had suffered under his gift. He even told them it would be better to cut their hands off than let them be writers.

Balagtas is so greatly revered in the Philippines that the term for Filipino debate in extemporaneous verse is named after him: *Balagtasan* and one of the greatest literary awards in the Philippines is also named after him.



Severino R. Reyes

(A playwright)

“Father of the Tagalog Zarzuela”

The son of Rufino Reyes and Andrea Rivera, Reyes was born in Sta. Cruz, Manila on February 11, 1861. He studied at San Juan de Letran College and later at the University of Sto. Tomas, where he studied philosophy.

A Filipino writer, dramatist, and playwright, Reyes was highly acclaimed as one of the giants of Tagalog literature.

In 1902, Reyes founded and directed the Grand Compania de Zarzuela Tagala.

On June 14, 1902, the company staged his play *Walang Sugat* (No Wounds), a drama set against the historical events in Bulacan during the Philippine revolution.

In 1923, Reyes co-founded the Liwayway, a Tagalog literary weekly which published a series of fairy tales titled *Mga Kuwento ni Lola Basyang*, written by Reyes. The storyteller, Lola Basyang, was based by the author on a neighbor named Gervacia de Guzman.

Severino Reyes died on September 15, 1942, when the Philippines was under the Japanese regime.



Cast+of+Walang+Sugat+from+left+Lou+Veloso,+Remus+Villanueva,+Jelson+Bay,+Noel+Rayos,+Cris+Vilonco+and+-Noemi+Manikan-Gomez.jpg

Severino Reyes' masterpiece, *Walang Sugat* broadly underscores the injustice of Spanish rule even as it dances around the cruel fate of the young lovers Tenyong

and Julia with humor and song. Set in the final leg of the Philippine Revolution, Tenyong is forced to leave behind his childhood sweetheart Julia to join the Katipunan. Meanwhile, Julia's mother pressures her into marrying the wealthy Miguel instead. With no word from Tenyong as the battle prolongs, Julia gives in, but her wedding is interrupted by the fatally wounded Tenyong. He mentions his dying wish to Julia, and the play features an "unexpected twist" that shows how Tenyong was able to outwit the persons separating him from his beloved Julia. The production was directed by Ricardo Abad, under the musical direction of Josefino Toledo. Jonjon Villareal handled lights design while Dexter Santos choreographed. Set, and costumes were designed by National Artist Salvador Bernal.

Dr. Ricardo G. Abad

(A Director)

Born in Manila on August 10, 1946 of parents from Cavite and Camiguin.

Graduated at the Ateneo de Manila, after which he obtained a Fulbright grant to finish a doctorate in sociology at Fordham University in New York.

Full-time Faculty, Department of Sociology and Anthropology; Artistic Director, Tanghalang Ateneo Metrobank Network of Outstanding Teachers Pathways/ANI, Ateneo de Manila

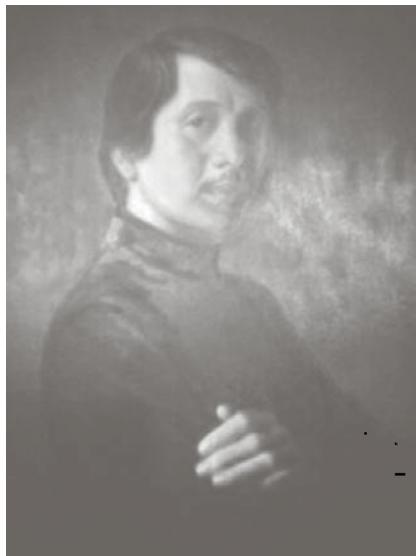
University Role Players, Theater for Life Social Weather Stations

Has been involved as actor and director in over 120 productions while at the same time doing sociological work as teacher, researcher, and editor.

He has also directed and acted for professional companies like Teatro Pilipino and Tanghalang Pilipino of the Cultural Center of the Philippines, and the Metropolitan Theater.

Theater Guild. Many of his theater productions were classics of western drama but in terms of a Filipino and Asian sensibility, like Shakespeare's *Romeo and Juliet*.





Salvador F. Bernal

(Father of Theater Design in the Philippines)

Born in 1945 to a family that ran a Terno shop. He was the first to develop theater design as a profession and elevate it to an art form. Studied at Ateneo de Manila and at Northwestern University, Evanston, Illinois, USA, practiced, and handled courses in the art and craft of theater design.

Taught briefly at Ateneo de Manila and University of the Philippines He had designed more than 250 productions in ballet, theater, and film.

National Artist awardee

Photo taken from Cultural Center of the Philippines Exhibit, by Lourdes R. Siobal



Photo taken from the CCP Exhibit,
October 14, 2013 by Christine
Magboo Pilipinas Circa 1907,
Sarswela
Directed by Felix Padilla
Designed by: Salvador F. Bernal

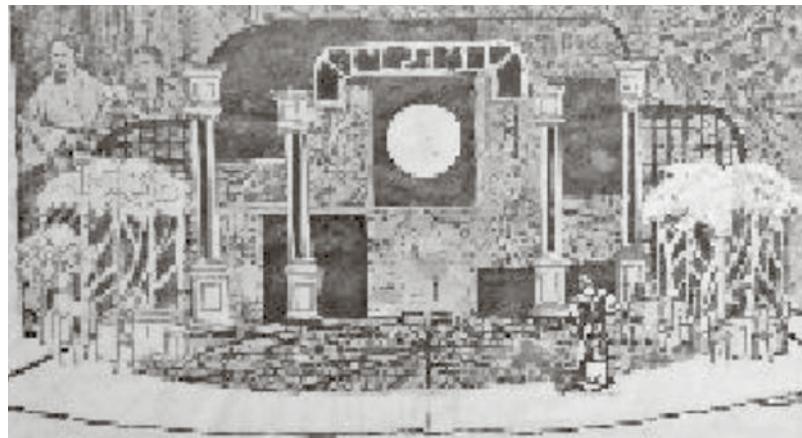


Photo taken from the CCP Exhibit,
October 14, 2013
by Christine Magboo
Dalagang Bukid,
Tanghalang Aurelio Tolentino, CCP
Collage on Paper
By: Salvador F. Bernal

Rubric for Reporting

For group reporting, the learners are to be rated using this rubric or the teacher and students may formulate their own rubric.

	10 points	8 points	6 points	4 point	Rating
Cooperation	All members contributed equally. Worked together to complete group's goals. Performed all duties of assigned team role.	Most members contributed. Usually helps to complete group's goals. Performed nearly of assigned team role.	Occasionally helps to complete group's goal. Finished individual task but not assisted other members. Performed some duties of assigned team role.	Does not work well and shows no interest to complete team's goals. Did not perform duties of assigned team role.	
Presentation	Report was presented in an orderly manner.	Report was presented in an almost orderly manner.	Report was presented in a somewhat orderly manner.	Report was presented in disorderly manner.	
Explanation	The group explained the topics thoroughly.	The group explained the topics well.	The group missed some topics to explain.	The group did not explain the topics.	
Behavior	The students did not display disruptive behavior during group activities.	The students rarely displayed disruptive behavior during group activities.	The students occasionally displayed disruptive behavior during group activities.	The students displayed disruptive behavior during group activities.	
Total					

Activity : Video Watching

- The video clips of your choice must be watched many times to familiarize yourselves with the gestures and movements of the play/ opera. The director listens and gives instructions to the characters and watches the performers as they go through their lines and make some remarks. The writer must prepare the script while the choreographer practices the movements of the play among the characters. Everybody must do their part. Present your plan and your ideas to the group and finalize everything.
- Prepare schedule of practices and announce it to the group. The success of the performance is based on the active participation and good relationship of the members.
- Use rubric during rehearsal for monitoring:

WHAT TO PROCESS

There are varied activities given here in order to process the knowledge you have read in the previous lessons. It is necessary to participate actively and work harmoniously with the members of the group.

Activity: Chart completion and Analysis

Instructions

1. Watch again the plays, *Oedipus Rex/Romeo and Juliet* and the Opera *Carmen*.
2. While watching, analyze each theatrical form using the elements of theater arts.
3. Write your answers on the chart below.
4. For conclusion, answer the questions written below of the chart.

Elements of Theater Arts Form:

Theater/ Opera	Sounds/ Music	Gestures/ Movements	Costumes/ Makeup/ Accessories	Spectacle
<i>Oedipus Rex</i> or <i>Romeo and Juliet</i>				
<i>Carmen</i> <i>Habanera</i>				

From the information you have written above, compare or differentiate the two theatrical forms.

Activity: Chart Completion and Rating

Instructions

1. Rate each theater form according to the elements of theater art using the 1-5 scale. Five (5) is the highest and (1) is the lowest.
2. Add all the numbers on each row and write the total score at the last column.
3. Analyze the score, and answer the questions below.

Elements and Principles of Arts

Visual Representation	Rhythm	Balance	Emphasis	Harmony	Variety	Movement	Proportion	Unity	Rating
<i>Oedipus Rex or Romeo and Juliet</i>									
Costumes									
Masks/Make up									
Stage Designs									
Props									
Total									
<i>Carmen - Habanera</i>									
Costumes									
Masks/Makeup									
Stage Designs									
Props									
Total									

Based on the result, which of the theater art forms has the best visual elements? Give your conclusion.

Activity: Grouping, Role and Staff Organization

Group yourselves into 5. You are free to choose among the suggested group of working team in preparation for your culminating activity; production team, technical team and casting team. Choose your leader.

When you have chosen your group you have to be responsible in doing your part. Work harmoniously with the other members of the group.

In culminating activities, you need to observe planning, brainstorming, sharing of ideas, creativity, tactfulness, open in criticism, and patience in dealing with others.

Submit the list of the members of the group to your teacher for monitoring and recording.

After grouping, you now must choose your role in the play. It is necessary to understand your duties and responsibilities in doing your part.

Duties and Responsibilities

Director	Lead the group properly. Organize and designate members to their respective role. Prepare script of the play. Initiate planning. Formulate time table of the rehearsals up to actual performance.
Stage Manager	Look for a good venue of the play. Responsible for the blockings of the performers. Assist the director. Check the props, microphones, performers, etc. during the rehearsals and actual performance.

A. Production Team

Costumes/Makeup/Accessories (3-4 members)	Prepare, sketch, and make designs of the costumes, accessories and make-up. They are the make-up artists during the play. (Your designs must follow the designs of the costumes, accessories, and make-up of that era.)
--	---

Stage Décor & Props (3-4 members)	Prepare, sketch, and make designs of the stage decoration and props. Arrange the stage décor and props on stage. Must work hand in hand with the stage manager and director. (You are challenged to make your stage decor and props spectacular; use your imagination!)
Advertisement Programs & Invitation (2 members)	Prepare, post, and construct announcements/advertisements and programs of the performance. Give the invitation letters to teachers, advisers, administrators, and parents.

B. Technical Team

Lights/Sounds Technicians	
Lights	Prepare, secure appropriate lights in every scene. Work and listen to the director's instructions.
Music & Sounds effects	Prepare, secure appropriate music and sounds effects in every scene. Work and listen to the director's instructions.

Casting

Roles	Name of the Members

WHAT TO UNDERSTAND

It is time to relate all your understanding to the present lesson. It is necessary to compare, differentiate, and reflect on which theater art form you think is the best for you. But you have to support your answers by using the elements and principles of theater art and visual art form. Reflection and self-assessment is the key in order to make this activity effective.

Activity: Comparison and Differentiation

Instructions

1. List down some famous plays and operas in the Philippines that you think has Western theater art influence.
2. Write some remarks on the given plays or operas.
3. Answer the questions below.

Theater Art Plays	Remarks	Opera	Remarks

From the given above, which of the following plays and operas in the Philippines has some similarities or differences from the Western theater play and opera in performance, costumes, props, etc.? Support your answer.

Activity : Rehearsals and Practices

TIME TABLE: Planning and Preparation of the Script, Rehearsals, Stage Décor and Props:

Since Music and Arts components have the same content in Unit 4 for the culminating activity, you may coordinate with your two teachers (Music and Arts teachers) on when the rehearsal days be done in their respective classes. Show them your time-table so that your teachers may know when to give you days for the group's rehearsals.

Plan with your group on what to do on each day of preparation and submit it to your teacher.

Note: You may create your own time table.

Day 1 (During Art Class)	Day 2 (During Music Class)	Day 3 (Art Class)	Day 4 (Music class)	Actual Performance
Preparations, sketching, drafting of the script, stage designs, props, costumes etc. Music and sounds preparation preparation of lights and visual effects	Rehearsals of the performers, - Reading of the scripts Making of the actual designs, props, costumes with actual music and sounds effects	Mastering their roles, scripts, actions, movements Polishing of the décor, props costumes ready with actual music and sounds and with lights and visual effects	Mounting and blockings of the performers costumes worn in the rehearsals with actual music and sounds with lights and visual effects	Everything must be shown, worn, and performed. Make-up artists must do their part here.

Rubric

This is the rating of the teacher in your days of rehearsal.

Criteria	1-2	3 -4	5-6	7-8	9	Very High 10
Active participation of each member is observable.						
Dedication and doing their own tasks properly are exercised.						
Outputs/reports are submitted after rehearsal.						
Creativity in artworks/movements/choreography is visible.						
Relates well with others and communicates clearly with the other members of the group.						
Total /50						

WHAT TO PERFORM

Culminating Activity/Performance Proper

This is the most awaited part of the module, the performance. The group will perform their chosen play on stage. It is exciting too because you are going to apply all the knowledge and skills you have learned about Western Classical Theater. Your group will be rated according to the criteria given below. Read the criteria so that you are guided on what things to consider in rating the group's performance.

Goodluck to all of you!!!

Criteria

- | | |
|---|-----|
| • Appropriateness of gestures/movements | 30% |
| • Make up/masks, costume and props, music (the use of styles and techniques of Western Musical and Popular Theater) | 30% |
| • Culturally-based (the use of appropriate music and visual design elements) | 20% |
| • Creative (the use of theater elements and principles) | 20% |
| <hr/> 100% | |

Reminders

1. Have each group summarize their evaluation.
2. Ask each representative to present their evaluation in the class.
3. Open the floor for clarification, insights, and recommendations.
4. Remind the group to submit their respective production book.
5. End the session with a group ritual.
6. The presentation should be documented through photo taking or video for students and teachers who failed to watch the show.

SUMMARY

Different Theatrical Forms

I. Ancient Theater

- Greek Theater
- Ritual-theory, focused on god Dionysus, performed in festivals
- Sophocles and Euripides were the most popular playwrights during Ancient period
- “Oedipus Rex,” “Oedipus at Colonus” and “Antigone” were famous plays
- Theater genre was tragedy
- Performed in Theatron-viewing place on slope of a hill
- Women were not allowed to perform
- Roman Theater
- Began in Ancient Greek Theater
- Theater genre- Comedy
- Women began to perform
- Competitions of chariots, gladiators, and public executions as public theaters

II. Renaissance Theater

- Focused on Classical Greek and Roman arts and culture
- Theater designs were developed
- Backdrops for scenery
- Queen Elizabeth supported theater
- Famous actor and playwright was William Shakespeare, who wrote “Romeo and Juliet,” “Hamlet,” “Midsummer Night’s Dream,” “Cleopatra”

III. Romantic Period

- The age of enlightenment
- Focused on appreciation of the exotic and primitive
- Used fantastic mythical or nature-focused images
- Melodrama was the genre of theater
- Famous Operatic composers were Georges Bizet “Carmen” and Richard Wagner.
- Protagonist was rebellious who often succeeded

- Interest in the common man and childhood
- Technical innovations were introduced

GLOSSARY

Backdrop – a painted cloth hung at the back of a theatre stage as part of the scenery

Broadway Theater – professional theatres with 500 or more seats located in the Theater District and Lincoln Center along Broadway, in the Manhattan borough of New York City ; along with London's West End theatres, Broadway theatres are widely considered to represent the highest level of commercial theatre in the English-speaking world

Chariot – a two-wheeled vehicle drawn by horses, used in ancient racing and warfare

Comedy – a play characterized by its humorous or satirical tone

Curtain Call – the appearance of one or more performers on stage after a performance to acknowledge the audience's applause

Decorum – behavior in keeping with good taste and propriety depiction of amusing people or incidents, in which the characters

Drama – a term coming from the Greek word meaning "action", which is derived from the verb meaning "to do" or "to act"

Fabula – means in Russian "story" or "plot" ;consisting of the entirely of the events that actually (or supposedly, in fictional narrative) occurred, independent of the particular narration; considered as having a chronological order, and being seen from a fully well-informed perspective; does not have the gaps, and is infinitely detailed

Greek chorus – a homogeneous, non-individualized group of performers in the plays of classical Greece, who comment with a collective voice on the dramatic action

Gypsy – a member of a nomadic; European, African, Indian people of generally dark color complexion, who migrated originally from India, settling in various parts of Asia, Europe, and, most recently, North America; a chorus dancer, especial for you. in the Broadway theater

Liturgy – the sacrament of the Eucharist or the Mass

Melodrama – a sensational dramatic piece with exaggerated characters and exciting events intended to appeal to the emotions

Minstrel – a medieval singer or musician, especially one who sang or recited lyric or heroic poetry to a musical accompaniment for the nobility

Neoclassical – a revival in literature in the late 17th and 18th centuries, characterized by a regard for the classical ideals of reason, form, and restraint

Opera – an art form in which singers and musicians perform a dramatic work combining text (libretto) and musical score, usually in a theatrical setting; incorporates many of the elements of spoken theatre, such as acting, scenery, and costumes and sometimes includes dance. The performance is typically given in an opera house, accompanied by an orchestra or smaller musical ensemble

Opera House – a theatre designed for the performance of opera

Playwright – a person who writes plays

Plot – the main events of a play, novel, film, or similar work, devised and presented by the writer as an interrelated sequence

Tavern – a place of business where people gather to drink alcoholic beverages and be served food, and in some cases, where travelers receive lodging

Tetralogy – a group of four related literary or operatic works.

Tragedy – a play dealing with tragic events and having an unhappy ending, especially one concerning the downfall of the main character

Trilogy – a set of three works of art that are connected, and that can be seen either as a single work or as three individual works ultimately triumph over adversity

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Photos taken from the CCP Exhibit, October 14, 2013 Tanghalang Aurelio Tolentino, CCP by Christine G. Magboo

Photo taken from CCP Exhibit last October 14, 2013, by Lourdes R. Siobal

Photo taken from the CCP Exhibit, October 14, 2013 Pilipinas Circa 1907, Sarswela.

C. Video Clips

Carmen (Bizet) The Royal Opera

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Sophocles Oedipus Rex

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COMPLETE RARE FILM of Oedipus the King w/Christopher Plummer

<http://youtu.be/mAgvdfyAiJw>

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