



ZIMBABWE

**MINISTRY OF PRIMARY AND SECONDARY EDUCATION**

# **THEATRE ARTS SYLLABUS**

**FORMS 1 - 4**

**2015 - 2022**

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- National Arts Council of Zimbabwe (NACZ)
- Zimbabwe School Examinations Council (ZIMSEC)
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## 1.0 PREAMBLE

### 1.1 Introduction

Theatre Arts is a learning area that stimulates creativity, innovation and originality through performance which leads to entrepreneurship. The syllabus intends to help learners gain understanding and appreciation of Theatre Arts. The specifications of this syllabus aim to motivate learners to become independent problem solvers within their communities. Theatre Arts enable learners to understand and appreciate the historical, socio-economic, political and cultural context of their society. Through theatre activities that foster creative expression, discipline, collaboration, self-awareness and personal transformation, learners from diverse backgrounds and abilities channel their energies into inspiring artistic endeavours. Learners engaged in Theatre Arts learn to value the literary, oral and cultural traditions of societies. Through understanding universal themes, learners develop the means to express their own visions and ideas. Learning in theatre develops confident learners who are better prepared to participate actively in their education, community and social lives.

### 1.2 Rationale

Theatre Arts is one of the most effective forms of communication which contributes to economic, religious, political and social development of the learner. Therefore, Theatre Arts education will provide an opportunity for learners to explore and express their feelings, stimulate creative imagination and develop competencies essential for employment creation, entrepreneurship, problem solving, critical thinking and self-discipline.

### 1.3 Summary of Content (Knowledge, Skills and Attitudes)

The learning area content details the knowledge, understanding and competencies that learners are expected to develop throughout the course of study in the following areas; History of Theatre and Cultural Dimensions, Creative Processes and Performance, Aesthetic Values and Performance Criticism, Theatre Technology and Arts Management. This enables learners to be exposed to a wide diversity of Theatre Arts programmes which develop excellence, originality, confidence, self-identity, ability to communicate and identification of talents.

### 1.4 Assumption

The syllabus assumes that learners have practical abilities to:

- use their voices, gestures and sign language to artistically express themselves
- express themselves through movement
- explore the foundational elements and principles of design
- respond to stimuli through facial expressions, body language and voice.
- appreciate theatre and performance
- manipulate available resources in the environment

### 1.5 Cross cutting themes

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

- Children's rights
- Disaster risk management
- Financial literacy
- Sexuality, HIV and AIDS
- Child protection
- Heritage studies
- Human Rights
- Gender
- Collaboration
- Environmental issues

## 2.0 PRESENTATION OF SYLLABUS

The syllabus is presented as a single document catering for Forms 1 – 4 Secondary Level.

### 3.0 AIMS

The syllabus aims to enable learners to:

- 3.1 Develop a range of competencies, knowledge and understanding in Theatre Arts, embracing historical, cultural, creative, interpretative, and analytical aspects of the learning area.
- 3.2 Foster an understanding of Theatre Arts, thereby promoting and stimulating work ethics, self-discipline, Unhu/ Ubuntu, critical thinking, emotional responses, socio - cultural and environmental awareness.

tems.

- 3.6 Cultivate capacity to set up and run a business in TheatreArts industry.
- 3.7 Cultivate capacity for further specialized training in Theatre Arts.

## 4.0 SYLLABUS OBJECTIVES

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

- 4.1 appreciate the nature of theatre arts as a historical, social, cultural, indigenous and ritualistic art;
- 4.2 recognise societies' social, cultural and historical influences on Theatre Arts;
- 4.3 understand the relationship between self and others through Theatre Arts;
- 4.4 use Theatre Arts vocabulary to evaluate theatrical experiences;
- 4.5 acquire enterprise skills in Theatre Arts management;
- 4.6 develop competencies in Theatre Arts technology;
- 4.7 attain skills of creating theatre performances;
- 4.8 demonstrate an ability to work independently and collaboratively in research and theatre production;
- 4.9 develop competencies and creative skills in problem solving, critical thinking, communication and time management that contribute to lifelong learning through Theatre Arts;
- 4.10 appreciate the relationship between Theatre Arts and other fields of knowledge.

## 5.0 METHODOLOGY AND TIME ALLOCATION

### 5.1 Methodology

In this syllabus, some of the Learner centered methods and approaches that can be used to learn Theatre Arts at Form 1 – 4 Secondary Level are as follows;

- Experimentation
- Research
- Song and dance
- Story telling
- Group work
- Games

- Integrated learning
- Simulation
- Resource method
- Educational trips
- Gallery walk
- Discussion
- Survey method
- Case study
- Problem solving
- Practical demonstration
- Poems and Rhymes
- Puppetry
- Workshops /Improvisation
- Hot sitting

### 5.2 Time Allocation

In order to cover the content adequately Form 1 to 4 Theatre Arts should be allocated 6 forty minute lessons per week.

## 6.0 TOPICS

The syllabus topics are as follows:

- 6.1 History of Theatre and Cultural Dimensions
- 6.2 The Creative Processes and Performance
- 6.3 Aesthetic Values and Performance Criticism
- 6.4 Theatre Technology
- 6.5 Arts Management (Enterprise Skills)

## 7.0 SCOPE AND SEQUENCE

### 7.1 TOPIC:1 HISTORY OF THEATRE AND CULTURAL DIMENSIONS

<b>FORM 1</b>	<b>FORM 2</b>	<b>FORM 3</b>	<b>FORM 4</b>
<ul style="list-style-type: none"> <li>History of Theatre in Zimbabwe and Southern Africa.</li> <li>Theatre performance styles in Zimbabwe and Southern Africa</li> <li>Research portfolio</li> </ul>	<ul style="list-style-type: none"> <li>History of Theatre in Africa</li> <li>Research portfolio</li> </ul>	<ul style="list-style-type: none"> <li>History of African- American and Caribbean Theatre</li> <li>Research portfolio</li> </ul>	<ul style="list-style-type: none"> <li>History of World Theatre</li> <li>Research portfolio</li> </ul>

### 7.2 TOPIC: 2 THE CREATIVE PROCESSES AND PERFORMANCE

<b>FORM 1</b>	<b>FORM 2</b>	<b>FORM 3</b>	<b>FORM 4</b>
<ul style="list-style-type: none"> <li>Script writing</li> <li>Acting</li> <li>Directing</li> <li>Performance</li> <li>Creative portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Script writing</li> <li>Acting</li> <li>Directing</li> <li>Performance</li> <li>Creative portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Script writing</li> <li>Acting</li> <li>Directing</li> <li>StageManagement</li> <li>Performance</li> <li>Creative portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Script writing</li> <li>Acting</li> <li>Directing</li> <li>StageManagement</li> <li>Performance</li> <li>Creative portfolio</li> </ul>

### 7.3 TOPIC: 3 AESTHETIC VALUES AND PERFORMANCE CRITICISM

<b>FORM 1</b>	<b>FORM 2</b>	<b>FORM 3</b>	<b>FORM 4</b>
<ul style="list-style-type: none"> <li>Performance criticism</li> <li>- Attachment of meaning</li> <li>Performance criticism portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Performance criticism</li> <li>- Characterization and dialogue</li> <li>Performance criticism portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Symbolic impressions</li> <li>Performance criticism portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Performance and aesthetic criticism</li> <li>Elements of production</li> <li>Performance criticism portfolio</li> </ul>

**7.4 TOPIC: 4 THEATRE TECHNOLOGY**

FORM 1	FORM 2	FORM 3	FORM 4
<ul style="list-style-type: none"> <li>• Theatre technology</li> <li>• Conceptual design:-Sketches</li> <li>• Design portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Theatre technology</li> <li>• Conceptual development:- Models</li> <li>• Design portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Technical design</li> <li>• Design portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Technical design Projects</li> <li>• Design portfolio</li> </ul>

**7.5 TOPIC: 5 ARTS MANAGEMENT (ENTERPRISE SKILLS)**

FORM 1	FORM 2	FORM 3	FORM 4
<ul style="list-style-type: none"> <li>• Theatre Administration</li> <li>• Structures and styles of management</li> <li>• Enterprise skills</li> <li>• Arts management portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Arts Project Planning and Management</li> <li>• Enterprise skills</li> <li>• Arts management portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Arts Project Planning and Management</li> <li>• Enterprise skills</li> <li>• Business Models</li> <li>• Project Proposal</li> <li>• Arts management portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Arts Project Planning and Management:- Implementation</li> <li>• Enterprise skills</li> <li>• Monitoring and Evaluation</li> <li>• Arts management portfolio</li> </ul>



## 8.1 FORM 1 SYLLABUS COMPETENCY MATRIX

### 8.1.1 HISTORY OF THEATRE AND CULTURAL DIMENSIONS

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>History of Theatre in Zimbabwe and Southern Africa</li> </ul>	<ul style="list-style-type: none"> <li>identify Theatre performances from Zimbabwe and Southern Africa</li> <li>trace the development of Theatre in Zimbabwe and Southern Africa</li> <li>analyse the role of Theatre in Zimbabwe and Southern Africa</li> </ul>	<ul style="list-style-type: none"> <li>Story telling</li> <li>Ritual ceremonies</li> <li>Dance dramas</li> <li>Social dramas</li> <li>Praise Poetry</li> <li>Revolutionary Theatre</li> <li>Historical plays</li> <li>Musical drama</li> <li>Theatre for development (TFD)</li> </ul>	Theatre performances in Zimbabwe and Southern Africa <ul style="list-style-type: none"> <li>Stating Theatre performances from Zimbabwe and Southern Africa</li> <li>Performing - children's plays, ritual, social drama, revolutionary drama, historical drama (children's rights and child protection)</li> </ul>	<ul style="list-style-type: none"> <li>Reference books</li> <li>National archives</li> <li>Video clips with Captions</li> <li>Electronic media</li> <li>Braille machine</li> <li>Audio tape recorder</li> <li>Talking book</li> <li>Large print books</li> <li>Jaws software</li> <li>Braille books</li> <li>Ramps</li> </ul>
<ul style="list-style-type: none"> <li>Theatre performance styles in Zimbabwe and Southern Africa</li> </ul>	<ul style="list-style-type: none"> <li>identify styles of theatre in Zimbabwe and Southern Africa</li> <li>describe styles of theatre in Zimbabwe and Southern Africa</li> </ul>	<ul style="list-style-type: none"> <li>Revolutionary theatre</li> <li>Songs</li> <li>Dances</li> <li>Ceremonies</li> </ul>	<ul style="list-style-type: none"> <li>Educational trips</li> <li>Telling stories</li> <li>Reciting praise poems</li> <li>Performing musical dramas</li> </ul>	
<ul style="list-style-type: none"> <li>Research Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Compile a Research Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Research Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>researching on styles of theatre</li> <li>compiling a Research Portfolio</li> </ul>	

**8.1.2 THE CREATIVE PROCESS AND PERFORMANCE**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Script writing</li> <li>• Acting</li> <li>• Directing</li> <li>• Performance</li> </ul>	<ul style="list-style-type: none"> <li>• outline the process of script writing</li> <li>• outline acting approaches and philosophies</li> <li>• explore the physical, vocal, characterization, mental and staging components of acting</li> <li>• read the script</li> <li>• analyse script</li> <li>• define roles of a director</li> <li>• perform a monologue in front of a live audience</li> </ul>	<ul style="list-style-type: none"> <li>• Script writing</li> <li>- Idea</li> <li>- Theme</li> <li>- Research</li> <li>- Story line</li> <li>- Scenatio</li> <li>- Scene break down</li> <li>- Scene development: monologue</li> <li>• Method Acting</li> <li>• Persona acting</li> <li>• Alienation effect</li> <li>• Mime</li> <li>• Theatre exercises</li> <li>• Voice</li> <li>• Story telling</li> <li>• Stage</li> <li>• Auditions</li> <li>• Rehearsal</li> <li>• Script analysis</li> </ul>	<ul style="list-style-type: none"> <li>• Identifying an idea</li> <li>• Brain storming on ideas</li> <li>• Selecting a theme</li> <li>• Researching on given themes</li> <li>• Writing a storyline</li> <li>• Breaking the storyline into scenes</li> <li>• Writing a monologue</li> <li>• Playing theatre games</li> <li>• Discussing method acting</li> <li>• Demonstrating different methods of acting</li> <li>• Doing theatre exercises</li> <li>• Training the voice</li> <li>• Developing scenes</li> <li>• Auditioning for roles</li> <li>• Reading the script</li> <li>• Analysing the script and characters</li> <li>• Exploring stage areas/ mobility and orientation</li> <li>• Rehearsing the play</li> <li>• Evaluating the rehearsals</li> </ul>	<ul style="list-style-type: none"> <li>• Newspaper articles/ Magazines</li> <li>• Reference books</li> <li>• Resource persons</li> <li>• Internet</li> <li>• Studio</li> <li>• Video / film clips with captions</li> <li>• Props</li> <li>• Costume</li> <li>• Script, Braille script</li> <li>• Ramps</li> <li>• Talking book</li> <li>• Visual cue media</li> <li>• Acting space</li> </ul>

**8.1.2 THE CREATIVE PROCESS AND PERFORMANCE**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Creative Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• create a Creative Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Creative Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Discussing roles of a director</li> <li>• Identifying stage positions</li> <li>• Demonstrating knowledge of stage areas</li> <li>• Setting the stage</li> <li>• Wearing appropriate costumes</li> <li>• Applying make up</li> <li>• Performing a monologue</li> <li>• Developing a Creative Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Newspaper articles/ Magazines</li> <li>• Reference books</li> <li>• Resource persons</li> <li>• Internet</li> <li>• Studio</li> <li>• Video / film clips with captions</li> <li>• Props</li> <li>• Costume</li> <li>• Script, Braille script</li> <li>• Ramps</li> <li>• Talking book</li> <li>• Visual cue media</li> <li>• Acting space</li> </ul>

8.1.3 AESTHETIC VALUES AND PERFORMANCE CRITICISM

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>Performance Criticism: Attachment of meaning</li> <li>Performance criticism portfolio</li> </ul>	<ul style="list-style-type: none"> <li>identify the elements of theatre performance</li> <li>analyse a performance focusing on the elements that further the development of plot, character, setting, conflict, mood and dialogue</li> <li>describe how Theatre performance is a representation of life</li> <li>develop observation, critical thinking skills for the evaluation of Theatre performances</li> <li>write a formal review of a theatrical performance</li> <li>create a performance criticism portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Live performances</li> <li>Elements of Theatre performance: plot, character, setting, conflict, mood and dialogue</li> <li>Theatre style used in performance</li> <li>Reviews:                             <ul style="list-style-type: none"> <li>pre-performance,</li> <li>post performance</li> <li>media reviews</li> </ul> </li> <li>Theatre and society                             <ul style="list-style-type: none"> <li>Sexuality</li> <li>HIV/AIDS</li> <li>Child protection</li> </ul> </li> <li>Theatre Performance criticism</li> <li>Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Watching live and recorded theatre performances</li> <li>Analyzing live and recorded theatre performances</li> <li>Identifying theatre styles used in performances</li> <li>Writing critical reviews</li> </ul>	<ul style="list-style-type: none"> <li>Resource persons</li> <li>CD, DVD, TV</li> <li>Computers</li> <li>Smart phones</li> <li>Folders</li> <li>Newspaper articles/ Magazines</li> <li>Reference books</li> <li>Internet</li> <li>Studio</li> <li>Video / film clips with captions</li> <li>Script, Braille script</li> <li>Talking book</li> </ul>

8.1.4 THEATRE TECHNOLOGY

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>Theatre technology</li> <li>Conceptual design: Sketches</li> </ul>	<ul style="list-style-type: none"> <li>identify technical stage crew</li> <li>describe technical stage crew</li> <li>identify stage areas, lighting equipment, costume and make-up equipment and sound equipment.</li> <li>describe stage areas, lighting equipment, costume and make-up equipment and sound equipment.</li> <li>demonstrate the conceptual design process</li> <li>design sketches using theatre technology.</li> <li>create a Theatre Technology Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>stage crew</li> <li>Theatre space</li> <li>Theatre equipment</li> <li>Conceptual Design Process</li> <li>Costume Technology:                             <ul style="list-style-type: none"> <li>Batik</li> <li>Java</li> <li>Tie and dye</li> </ul> </li> <li>Set Technology</li> </ul>	<ul style="list-style-type: none"> <li>Watching live Performances</li> <li>Visiting theatre resource centres</li> <li>Applying Conceptual Design</li> <li>Drawing design sketches</li> <li>Gallery Walk</li> </ul>	<ul style="list-style-type: none"> <li>Theatre Space</li> <li>Costumes</li> <li>Make-up Kits</li> <li>CD/DVD players</li> <li>Projector and screen</li> <li>Reference Books</li> <li>Resource Persons</li> <li>Design Studios</li> </ul>
<ul style="list-style-type: none"> <li>Theatre Technology Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>create a Theatre Technology Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Theatre Technology Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Creating a Theatre Technology Portfolio</li> </ul>	

**8.1.5 ARTS MANAGEMENT (ENTERPRISE SKILLS)**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Theatre Administration</li> <li>• Structures and styles of management</li>   <li>• Enterprise skills - Marketing</li>   <li>• Theatre Arts Management Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• state different roles and functions of personnel in theatre companies.</li> <li>• profile different management styles</li> <li>• outline theatre companies organograms.</li>   <li>• Set up a theatre club within the school.</li> <li>• Create a portfolio of their roles in a theatre club</li>   <li>• explain marketing process</li> <li>• market a performance</li>   <li>• create a Theatre Arts Management Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Roles and Functions of theatre personnel</li> <li>• Principles and Elements of Theatre Management</li> <li>• Theatre club structure</li> <li>• Project set up</li> <li>• Marketing plan</li> <li>• Marketing research</li> <li>• Marketing materials</li>   <li>• Theatre Arts Management Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Identifying different positions in theatre companies</li> <li>• Discussing how different roles relate and complement each other.</li> <li>• Outlining different management styles</li> <li>• Drawing company organograms</li> <li>• Forming a theatre club</li> <li>• Defining marketing</li> <li>• Writing marketing plan for the performance</li> <li>• Carrying out market research for the performance</li> <li>• Designing posters, tickets, video and audio clips</li> <li>• Selling tickets for the performance</li> <li>• Developing Theatre Arts Management Portfolios of their theatre company</li> </ul>	<ul style="list-style-type: none"> <li>• Relevant reference books</li> <li>• Internet</li> <li>• Video clips with captions</li> <li>• CD/DVD Player</li> <li>• Resource persons</li> <li>• Arts management tool kit</li> <li>• Electronic media</li> <li>• Cameras</li> <li>• Recorders</li> <li>• Camcorders</li> </ul>

## 8.2 FORM 2 SYLLABUS

### COMPETENCY MATRIX

#### 8.2.1 HISTORY OF THEATRE AND CULTURAL DIMENSIONS

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>History of theatre in Africa</li> </ul>	<ul style="list-style-type: none"> <li>trace theatre development in Africa</li> <li>analyse the role and influence of culture and historical events in the development of theatre in Africa</li> </ul>	<ul style="list-style-type: none"> <li>Theatre development in Africa – pre-colonial to the present period</li> <li>Masquerades</li> <li>Historical events</li> <li>Satires</li> <li>Travelling theatre</li> <li>Praise performances –singers, poets, griots etc.</li> <li>Shadow theatre</li> <li>Puppetry</li> <li>Ritualistic arts</li> <li>Roles and influence of culture and historical events in the development of theatre:</li> <li>- Entertainment Value</li> <li>- Pedagogical value</li> <li>- Conflict resolution and peace building</li> <li>- Stages of rites of passage</li> <li>- National leader installation</li> </ul>	<ul style="list-style-type: none"> <li>Researching on Theatre forms in different historical and cultural context in Africa</li> <li>Performing one of the various forms of theatre in Africa such as kupemaha, izibongo zamakhosi</li> <li>Recite griots/bard poems</li> <li>Educational trips</li> </ul>	<ul style="list-style-type: none"> <li>Resource persons</li> <li>Reference books</li> <li>National archives</li> <li>Video clips with Captions</li> <li>Electronic media</li> <li>Braille machine</li> <li>Audio tape recorder</li> <li>Talking book</li> <li>Large print books</li> <li>Jaws software</li> <li>Braille books</li> </ul>

**8.2.1 HISTORY OF THEATRE AND CULTURAL DIMENSIONS**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Research Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• create a research portfolio</li> </ul>		<ul style="list-style-type: none"> <li>• Compiling a research portfolio</li> </ul>	

**8.2.2 THE CREATIVE PROCESS AND PERFORMANCE**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Script writing:- Scene</li> </ul>	<ul style="list-style-type: none"> <li>• describe the process of script writing</li> <li>• write a storyline</li> <li>• write a scene</li> </ul>	<ul style="list-style-type: none"> <li>• Script writing outline</li> <li>- Idea</li> <li>- Theme</li> <li>- Research</li> <li>- Story line</li> <li>- Character profile</li> <li>- Scenario</li> <li>- Scene break down</li> <li>- Scene development</li> <li>- structure</li> <li>- script</li> </ul>	<ul style="list-style-type: none"> <li>• Identifying an idea</li> <li>• Thought showering on ideas</li> <li>• Selecting a theme</li> <li>• Researching on given themes</li> <li>• Writing a storyline</li> <li>• Profiling characters</li> <li>• Breaking the storyline into scenes</li> <li>• Writing a scene</li> <li>• Editing a scene</li> </ul>	<ul style="list-style-type: none"> <li>• Newspaper articles/ Magazines</li> <li>• Reference books</li> <li>• Resource persons</li> <li>• Internet</li> <li>• Studio</li> <li>• Video / film clips with captions</li> <li>• Costume</li> <li>• Script, Braille script</li> </ul>



## 8.2.2 THE CREATIVE PROCESS AND PERFORMANCE

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>Acting</li> </ul>	<ul style="list-style-type: none"> <li>develop acting skills through improvisation exercises</li> <li>demonstrate acting methods in rehearsals</li> <li>apply the components of acting</li> <li>analyse script</li> </ul>	<ul style="list-style-type: none"> <li>Improvisation Exercises               <ul style="list-style-type: none"> <li>Given situations</li> <li>Given props</li> <li>Given space</li> </ul> </li> <li>Voice training:               <ul style="list-style-type: none"> <li>Projection</li> <li>Diction</li> <li>Resonance</li> </ul> </li> <li>Character Profile</li> <li>Motivation and behaviour</li> </ul>	<ul style="list-style-type: none"> <li>Auditioning for roles</li> <li>Miming/Realism</li> <li>Demonstrating different styles of acting</li> <li>Playing theatre games</li> <li>Training the voice</li> <li>Reading the script</li> <li>Analysing the script and characters</li> <li>Rehearsing scenes</li> <li>Practising use of stage areas/ mobility and orientation</li> </ul>	<ul style="list-style-type: none"> <li>Ramps</li> <li>Talking book</li> <li>Visual cues</li> <li>Acting space</li> <li>props</li> </ul>
<ul style="list-style-type: none"> <li>Directing</li> </ul>	<ul style="list-style-type: none"> <li>define directing</li> <li>identify different styles of directing</li> <li>compare directing styles</li> <li>define the ground plan of each acting area.</li> </ul>	<ul style="list-style-type: none"> <li>Directing</li> <li>Styles of directing:               <ul style="list-style-type: none"> <li>Autocratic</li> <li>Democratic</li> </ul> </li> <li>Group directing</li> <li>Stage composition</li> </ul>	<ul style="list-style-type: none"> <li>Rehearsing the play</li> <li>Evaluating rehearsal process</li> <li>Researching on definition of directing and styles</li> <li>Contrasting styles of directing</li> <li>Demonstrating different styles of directing through role play</li> <li>Placing scenery, furniture and props where actors can move around them in interesting path and still be seen and where they will not interfere with exits and entrances</li> </ul>	

### 8.2.2 THE CREATIVE PROCESS AND PERFORMANCE

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Creative Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• watch recorded performances</li> <li>• create a Creative Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Recorded performance</li> <li>• Creative Portfolio Development:                             <ul style="list-style-type: none"> <li>- Documentation</li> <li>- Filing</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Watching a recorded performance</li> <li>• Developing a Creative Portfolio</li> </ul>	

### 8.2.3 AESTHETIC VALUES AND PERFORMANCE CRITICISM

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Aesthetic Values and Performance Criticism:-                             <ul style="list-style-type: none"> <li>- Characterisation</li> <li>- Dialogue</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• use appropriate vocabulary when analysing performance</li> <li>• identify types of characters and their roles</li> <li>• create character profiles in a performance</li> <li>• critique characters in a performance</li> <li>• analyse the relationship between characters and their dialogue</li> <li>• develop aesthetic criteria to formulate personal responses to a performance</li> </ul>	<ul style="list-style-type: none"> <li>• Performance criticism vocabulary</li> <li>• Types of characters                             <ul style="list-style-type: none"> <li>- antagonist versus protagonist</li> <li>- static/ flat versus round</li> <li>- folios</li> <li>- cameos</li> <li>- functionaries</li> </ul> </li> <li>• Character profiles</li> <li>• Characters and dialogue in performance</li> <li>• Performances</li> </ul>	<ul style="list-style-type: none"> <li>• Watching live and recorded performances</li> <li>• Reading different forms of literature</li> <li>• Classifying characters</li> <li>• Writing character profiles</li> <li>• Aesthetic criteria</li> <li>• Writing performance critique</li> </ul>	<ul style="list-style-type: none"> <li>• Resource persons</li> <li>• CD, DVD, TV</li> <li>• Computers</li> <li>• Smart phones</li> <li>• Folders</li> <li>• Newspaper articles/ Magazines</li> <li>• Reference books</li> <li>• Internet</li> <li>• Studio</li> <li>• Video / film clips with captions</li> <li>• Script, Braille script</li> <li>• Talking book</li> </ul>

**8.2.3 AESTHETIC VALUES AND PERFORMANCE CRITICISM**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>Performance Criticism Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>compare and contrast works of theatre</li> <li>create a Performance Criticism Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Performance Criticism Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Creating a Performance Criticism Portfolio</li> </ul>	

**8.2.4 THEATRE TECHNOLOGY**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>Theatre technology:-Conceptual development: Models</li> <li>Design Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>interpret sketch plans into creative technical models</li> <li>apply the conceptual process to develop models</li> <li>produce design models</li> <li>develop Design Portfolios</li> </ul>	<ul style="list-style-type: none"> <li>Sketch plans</li> <li>- staging plan</li> <li>- lighting plan</li> <li>- audio-visual plan</li> <li>- costume sketches</li> <li>- make-up designs</li> <li>Theatre Space/ Staging place</li> <li>Models</li> <li>Design Portfolios</li> </ul>	<ul style="list-style-type: none"> <li>Reading sketch plans</li> <li>Analysing sketch plans</li> <li>Constructing models</li> <li>Visiting theatre resource centres</li> <li>Recording, editing packaging videos, photos</li> <li>Developing a Design Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Theatre Space</li> <li>Lights</li> <li>Sound and Audio Equipment</li> <li>Cameras/ Smartphones/ Ipad</li> <li>CD/DVD players</li> <li>Projector and screen</li> <li>Video Clips with captions</li> <li>Graphics</li> <li>Computers</li> </ul>

**8.2.5 ARTS MANAGEMENT (ENTERPRISE SKILLS)**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Arts Project Planning and Management</li>   <li>• Enterprise skills</li> <li>- Market research</li> <li>- Budgeting</li>   <li>• Arts Management Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• define Theatre Arts project planning and management</li> <li>• prepare an Arts Project Plan</li> <li>• draw an events timeline sheet</li> <li>• outline the steps to be done to implement the project</li>   <li>• identify potential cost and income of the project</li>   <li>• demonstrate project implementation strategies</li> <li>• examine basic marketing skills</li>   <li>• develop project portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Arts Project Planning</li> <li>- Task list</li> <li>- Event timeline check list</li> <li>• Project Cycle</li> <li>• Cash Flow Plans</li> <li>• Implementation Strategies</li>   <li>• Enterprise Skills</li> <li>- Market research</li> <li>- Budgeting</li>   <li>• Project Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Discussing what they understand by Theatre arts project planning</li> <li>• Researching on theatre projects that they can do</li> <li>• Listing steps to implement a theatre project</li> <li>• Analysing project implementation strategies</li> <li>• Discussing marketing skills</li> <li>• Drawing up a budget</li>   <li>• Developing a project portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Financial resources</li> <li>• CD/DVD Player,</li> <li>• Relevant reference books</li> <li>• Braille machine</li> <li>• Audio tape recorders</li> <li>• Talking calculator</li> <li>• Large print</li> <li>• Jose software</li> <li>• Resource person</li> <li>• Arts management tool kit</li> </ul>

## 8.3 FORM 3 SYLLABUS COMPETENCY MATRIX

### 8.3.1 HISTORY OF THEATRE AND CULTURAL DIMENSIONS

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>History of African-American and Caribbean Theatre</li> </ul>	<ul style="list-style-type: none"> <li>trace the development and role of African – American and Caribbean Theatre</li> <li>outline the influences on African-American theatre</li> <li>compare African- American, Caribbean theatre and Zimbabwean theatre</li> </ul>	<ul style="list-style-type: none"> <li>African- American Theatre</li> <li>Caribbean theatre</li> <li>Capoeira dance drama</li> <li>Influences:                             <ul style="list-style-type: none"> <li>Religion</li> <li>Slavery</li> <li>Socio-economic impact</li> <li>Environmental disasters</li> </ul> </li> <li>Zimbabwean theatre e.g. Kalela Dance Drama</li> </ul>	<ul style="list-style-type: none"> <li>Researching on African-American and Caribbean theatre.</li> <li>Presenting findings on Research</li> <li>Watching documentaries and related material</li> <li>Analysing influences</li> <li>Assessing the evolution of African-American theatre</li> <li>Engaging in cultural exchange programmes</li> <li>Reading African-American/ Caribbean/ Zimbabwean plays</li> <li>Stating similarities and differences in African-American, Caribbean and Zimbabwean theatre</li> <li>Developing a Research Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Resource persons</li> <li>Reference books</li> <li>National archives</li> <li>Video clips</li> <li>Video clips with Captions</li> <li>Electronic media</li> <li>Braille machine</li> <li>Audio tape recorder</li> <li>Talking book</li> <li>Large print books</li> <li>Jaws software</li> <li>Braille books</li> </ul>
<ul style="list-style-type: none"> <li>Research Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>create Research portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Research Portfolio:                             <ul style="list-style-type: none"> <li>Documentation</li> <li>Filing</li> </ul> </li> </ul>		

8.3.2 THE CREATIVE PROCESSES AND PERFORMANCE

TOPIC	LEARNING OBJECTIVES: Learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>Script writing</li> <li>Acting</li> </ul>	<ul style="list-style-type: none"> <li>identify types of scripts for different media</li> <li>describe styles of script writing</li> <li>write a script</li> <li>identify elements of adapting different forms of literature</li> <li>analyse scripts</li> <li>demonstrate understanding of the script through acting</li> <li>apply acting approaches and philosophies</li> <li>evaluate acting approaches</li> <li>apply the physical, vocal, characterization, mental and staging components of acting</li> </ul>	<ul style="list-style-type: none"> <li>Types of scripts:                             <ul style="list-style-type: none"> <li>Theatre script</li> <li>Media scripts</li> <li>Documentary</li> </ul> </li> <li>Script writing Process.                             <ul style="list-style-type: none"> <li>Idea</li> <li>Theme</li> <li>Research</li> <li>Story line</li> <li>Scenario</li> <li>Scene break down</li> <li>Scene development</li> <li>script</li> </ul> </li> <li>Adaptation                             <ul style="list-style-type: none"> <li>forms of literature</li> <li>elements of adaptation</li> </ul> </li> <li>Script Interpretation                             <ul style="list-style-type: none"> <li>Subtext</li> <li>Given Circumstances</li> <li>Characterisation</li> <li>Play objective</li> <li>Scene objective</li> <li>Bits</li> <li>Voice Training</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Researching on types of scripts</li> <li>Discussing Script writing process</li> <li>Brainstorming on ideas</li> <li>Choosing themes</li> <li>Researching on chosen themes</li> <li>Writing a storyline</li> <li>Breaking the storyline into scenes</li> <li>Writing a draft script</li> <li>Developing draft script</li> <li>Discussing different forms of literature</li> <li>Researching on elements of adaptation</li> <li>Presenting findings</li> <li>Demonstrating understanding by adapting short stories</li> <li>Analysing the script</li> <li>Memorising script dialogue</li> <li>Internalising stage directions</li> </ul>	<ul style="list-style-type: none"> <li>Newspaper articles/ Magazines</li> <li>Reference books</li> <li>Resource persons</li> <li>Internet</li> <li>Studio</li> <li>Video / film clips with captions</li> <li>Costume</li> <li>Script, Braille script</li> <li>Ramps</li> <li>Talking book</li> <li>Visual cues</li> <li>Acting space</li> <li>Props</li> <li>Jaws software</li> </ul>

**8.3.2 THE CREATIVE PROCESSES AND PERFORMANCE**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Directing</li>   <li>• Stage Management</li> </ul>	<ul style="list-style-type: none"> <li>• define roles of a director in script interpretation</li> <li>• demonstrate skills of directing a scripted play.</li>   <li>• demonstrate skills of stage management</li>   <li>• apply technical elements in a live performance</li>   <li>• create a portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Roles of a director</li> <li>- Script interpretation</li> <li>• Directing skills</li> <li>- Script analysis</li> <li>- Stage Areas</li> <li>- Blocking</li> <li>- Auditions</li> <li>- Rehearsal</li> <li>• Stage crew</li> <li>• Use of stage and props</li> <li>• Technical cues</li>   <li>• Portfolio:</li> <li>- Documentation</li> <li>- Filing</li> </ul>	<ul style="list-style-type: none"> <li>• Discussing roles of a director</li> <li>• Reading the scripts</li> <li>• Analysing the scripts</li> <li>• Analysing characters</li> <li>• Auditioning for roles</li> <li>• Breaking scenes into beats</li> <li>• Practising use of stage areas/ mobility and orientation</li> <li>• Rehearsing the play</li> </ul>	

**8.3.3 AESTHETIC VALUES AND PERFORMANCE CRITICISM**

TOPIC	LEARNING OBJECTIVES: Learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Aesthetic values and Performance criticism:- Symbolic Impressions</li>   <li>• Performance Criticism Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• analyse signs and symbols, their implied meaning and themes in theatrical presentations</li> <li>• examine dramatic effect of symbolic impressions</li> <li>• write a critique of a live or recorded performance</li> <li>• demonstrate the ability to practice constructive criticism</li> <li>• create a Performance Criticism Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Live and recorded performance</li> <li>• Signs and symbols</li> <li>• Entertainment value</li> <li>• Artistic value</li> <li>• Constructive criticism</li>   <li>• Performance Criticism Portfolio:</li> <li>- Documentation</li> <li>- Filing reviews</li> </ul>	<ul style="list-style-type: none"> <li>• Watching live or recorded performances</li> <li>• Identifying signs and symbols</li> <li>• Discussing the effects of symbolic impressions</li> <li>• Interpreting the meaning of signs and symbols in a performance</li> <li>• Writing a critical review of the performance</li> <li>• Developing a Performance Criticism portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Resource persons</li> <li>• CD, DVD, TV</li> <li>• Computers</li> <li>• Smart phones</li> <li>• Folders</li> <li>• Newspaper articles/ Magazines</li> <li>• Reference books</li> <li>• Internet</li> <li>• Studio</li> <li>• Video / film clips with captions</li> <li>• Script, Braille script</li> <li>• Talking book</li> </ul>



8.3.4 THEATRE TECHNOLOGY

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Technical designs</li> <li>• Theatre Design Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• formulate stage lighting and sound plans for live performances</li> <li>• set up multi-media equipment</li> <li>• demonstrate competency in usage of theatre technology systems</li> <li>• create and develop a Theatre Design Portfolio.</li> </ul>	<ul style="list-style-type: none"> <li>• Stage floor plans:</li> <li>• Audio-visual plans</li> <li>• Costume Sketches and Make-up:                             <ul style="list-style-type: none"> <li>- Figure Drawings,</li> <li>- Make up Sketches,</li> </ul> </li> <li>• Audio-visual: Record, edit and package Visual effects.</li> <li>• Equipment set up</li> <li>• Theatre Design Portfolio:                             <ul style="list-style-type: none"> <li>- Documentation</li> <li>- Filing sketches and design plans</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Developing Stage design plans</li> <li>• Drawing stage design plans</li> <li>• Designing audio-visual effects for their performances</li> <li>• Recording sound effects for their performances</li> <li>• Setting up multi-media equipment</li> <li>• Compiling Theatre Design Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Design Studio</li> <li>• Computer hardware and software</li> <li>• Cameras/Smartphones/Ipad</li> <li>• CD/DVD players</li> <li>• Projector and screen</li> <li>• Relevant brailled sources</li> <li>• Jaws Software</li> <li>• Editing software</li> </ul>

**8.3.5 ARTS MANAGEMENT (ENTERPRISE SKILLS)**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Arts Project Planning and Management</li>   <li>• Enterprise skills</li> <li>- Business models</li> <li>- Project Proposal</li>   <li>• Arts Management Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• outline activities and timelines of Theatre arts project</li> <li>• identify project costs</li> <li>• state elements of a business plan</li> <li>• demonstrate enterprise skills</li> <li>• develop a project proposal</li>   <li>• Create an Arts Management Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Management of Project resources</li> <li>• Business models</li> <li>- Constitution</li> <li>- Contracts</li> <li>- Memorandum of Understanding</li> <li>- Report writing</li> <li>• Enterprise skills:</li> <li>- Marketing</li> <li>- Costing</li> <li>- Accounting</li> <li>- Negotiation</li> <li>• Elements of business plan</li>   <li>• Portfolio:</li> <li>- Documentation</li> <li>- Filing</li> </ul>	<ul style="list-style-type: none"> <li>• Discussing possible project activities</li> <li>• Researching on costs of proposed activities</li> <li>• Drafting financial documents</li> <li>• Drawing up project activities and time frames</li> <li>• Demonstrating enterprise skills through role play</li>   <li>• Developing an Arts Management Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• DVD's, CD/DVD Player,</li> <li>• Relevant reference books</li> <li>• Braille machine</li> <li>• Audio tape recorders</li> <li>• Talking calculator</li> <li>• Large print</li> <li>• Jaws software</li> <li>• Resource person</li> <li>• Arts management tool kit</li> <li>• Calculators</li> <li>• Books of Accounts</li> </ul>

## 8.4 FORM 4 SYLLABUS COMPETENCY MATRIX

### 8.4.1 HISTORY OF THEATRE AND CULTURAL DIMENSIONS

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>History of World Theatre</li> </ul>	<ul style="list-style-type: none"> <li>recognize various forms and styles of Zimbabwean theatre and World theatre</li> <li>compare World theatre with Zimbabwean theatre</li> </ul>	<ul style="list-style-type: none"> <li>Case study of Zimbabwean theatre</li> <li>Case studies of World theatre:                             <ul style="list-style-type: none"> <li>Greek theatre</li> <li>Russian theatre</li> <li>British theatre</li> <li>Germany theatre</li> <li>Chinese Theatre</li> <li>Indian Theatre</li> <li>Japanese Theatre</li> <li>French theatre</li> <li>Zimbabwean theatre</li> </ul> </li> <li>Research Portfolio:                             <ul style="list-style-type: none"> <li>Documentation</li> <li>Filing</li> </ul> </li> </ul>	Researching on world theatre: <ul style="list-style-type: none"> <li>European, Asian and African Theatre</li> <li>Comparing world theatre with Zimbabwean theatre</li> <li>Adapting a chosen play from World theatre to Zimbabwean context</li> <li>Performing an adapted play</li> </ul> Developing a Research Portfolio	<ul style="list-style-type: none"> <li>Resource persons</li> <li>Reference books</li> <li>National archives</li> <li>Video clips</li> <li>Video clips with Captions</li> <li>Electronic media</li> <li>Braille machine</li> <li>Audio tape recorder</li> <li>Talking book</li> <li>Large print books</li> <li>Jaws software</li> <li>Braille books</li> </ul>
<ul style="list-style-type: none"> <li>Research Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Create a Research Portfolio</li> </ul>			

8.4.2 THE CREATIVE PROCESS AND PERFORMANCE

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Play production:- Zimbabwean published script</li> <li>• Adaptation</li> <li>• Acting</li> <li>• Directing</li> <li>• Stage management</li> </ul>	<ul style="list-style-type: none"> <li>• identify Zimbabwean published plays</li> <li>• select a Zimbabwean play for production</li> <li>• Apply methods of adaptation to a European/ American/ Asian/ play to a Zimbabwean context</li> <li>• apply acting techniques in a rehearsal</li> <li>• Present an adapted play</li> <li>• apply directing skills to a rehearsal</li> <li>• manipulate stage area</li> <li>• Demonstrate skills of stage Management</li> </ul>	<ul style="list-style-type: none"> <li>• Zimbabwean published script</li> <li>• Copyrights/intellectual property</li> <li>• Viability</li> <li>• Royalties</li> <li>• Collaborations</li> <li>• Investment</li> <li>• Methods of adaptation</li> <li>• Statement of intention</li> <li>• Storyline</li> <li>• Scenario</li> <li>• Scene break down</li> <li>• Script</li> <li>• Warm up</li> <li>• Voice dynamics</li> <li>• Acting dynamics and techniques</li> <li>• Performance</li> <li>• Blocking</li> <li>• Characterization</li> <li>• Stage management: -Safety, health and environment</li> <li>- Rehearsal management</li> <li>- Technical coordination</li> <li>- Front of house management</li> </ul>	<ul style="list-style-type: none"> <li>• Identifying a play</li> <li>• Stating artistic and commercial value of a play</li> <li>• Negotiating with publishers</li> <li>• Stating principles of adaptation</li> <li>• Demonstrating knowledge of authorisation procedures</li> <li>• Developing negotiating skills</li> <li>• Demonstrating adaptation skills</li> <li>• Performing corporal conditioning, concentration games</li> <li>• Rehearsing an adapted play</li> <li>• Performing an adapted play</li> <li>• Reading the scripts as a cast</li> <li>• Analysing scripts</li> <li>• Profiling characters</li> <li>• Casting characters</li> <li>• Modifying performance</li> <li>• Perfecting the performance</li> </ul>	<ul style="list-style-type: none"> <li>• Reference books</li> <li>• brailled scripts</li> <li>• Resource persons</li> <li>• Novel</li> <li>• Stage</li> <li>• Properties</li> <li>• Library</li> </ul>

### 8.4.2 THE CREATIVE PROCESS AND PERFORMANCE

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
			<ul style="list-style-type: none"> <li>Perfecting the performance</li> <li>Motivating actors</li> <li>Coordinating the team</li> <li>Preparing stage</li> <li>Coordinating rehearsal</li> <li>Coordinating technical design work</li> <li>Managing the production</li> </ul>	

### 8.4.3 AESTHETIC VALUES AND PERFORMANCE CRITICISM

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>Aesthetic values and Performance criticism:- Elements of production</li> </ul>	<ul style="list-style-type: none"> <li>state the elements of production</li> <li>analyse the artistic choices made in the production</li> <li>comment on how theatrical presentations entertain, inform and interpret human experiences</li> <li>Evaluate theatre reviews</li> </ul>	<ul style="list-style-type: none"> <li>Elements of production:                             <ul style="list-style-type: none"> <li>acting</li> <li>directing</li> <li>setting</li> <li>scripting</li> <li>costume</li> <li>make up</li> </ul> </li> <li>Practical criticism of reviews</li> </ul>	<ul style="list-style-type: none"> <li>Identifying elements of production</li> <li>Applying elements of production in critiquing theatre works</li> <li>Identifying the artistic choices used in a theatre production</li> <li>Assessing the impact of artistic choices made</li> </ul>	<ul style="list-style-type: none"> <li>Resource persons</li> <li>CD, DVD, TV</li> <li>Computers</li> <li>Smart phones</li> <li>Folders</li> <li>Newspaper articles/ Magazines</li> </ul>

**8.4.3 AESTHETIC VALUES AND PERFORMANCE CRITICISM**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>Performance Criticism Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Create Performance Criticism Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Performance Criticism Portfolio:                             <ul style="list-style-type: none"> <li>- Documentation</li> <li>- Filing</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Evaluating theatre reviews by professional theatre art critics</li> <li>Discussing critiquing skills used by the reviewer</li> <li>Giving personal responses to the review</li> <li>Developing a Performance Criticism Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Reference books</li> <li>Internet</li> <li>Video / film clips with captions</li> <li>Script, Braille script</li> <li>Talking book</li> </ul>

**8.4.4 THEATRE TECHNOLOGY**

TOPIC	LEARNING OBJECTIVES: learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>Technical design Projects</li> <li>Technical Design portfolio</li> </ul>	<ul style="list-style-type: none"> <li>organize a technical design project for a live performance</li> <li>apply principles and elements of design in projects</li> <li>justify design decision for the live performance</li> <li>observe safety, health and environment standards</li> <li>create the design portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Set and props Construction</li> <li>Lighting Equipment operation</li> <li>Costume Making</li> <li>Make-up Application</li> <li>Audio-visual Equipment Operation</li> <li>Safety, Health and Environment standards</li> <li>Technical Design Portfolio</li> <li>Script ,Project plans, Models</li> <li>Multi-media plans</li> <li>Records, Reviews</li> <li>Production, Assessment reports</li> </ul>	<ul style="list-style-type: none"> <li>Constructing stage sets</li> <li>Generating sound</li> <li>Recording sound</li> <li>Rigging lights</li> <li>Patching lights</li> <li>operating lights</li> <li>setting up sound system</li> <li>Observing Safety, Health and Environment standards</li> <li>Develop a portfolio</li> </ul>	<ul style="list-style-type: none"> <li>Theatre Space</li> <li>Design Studio</li> <li>Stage Design Workshop</li> <li>Costume Design Studio</li> <li>Lighting equipment</li> <li>Sound System</li> <li>Computer hardware and software</li> <li>Cameras/ Smartphones/ Ipad</li> <li>CD/DVD players</li> <li>Projector and screen</li> </ul>

8.4.5 ARTS MANAGEMENT (ENTERPRISE SKILLS)

TOPIC	LEARNING OBJECTIVES: Learner should be able to:	CONTENT	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>• Arts Project planning and Management:- Implementation</li> <li>• Enterprise Skills</li> <li>• Monitoring and Evaluation</li> <li>• Arts management portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• implement project plans</li> <li>• demonstrate enterprise skills</li> <li>• monitor project progress</li> <li>• evaluate the project</li> <li>• create a portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• event timelines</li> <li>• Enterprise skills:                             <ul style="list-style-type: none"> <li>- Marketing</li> <li>- Costing</li> <li>- Accounting</li> <li>- Record keeping</li> <li>- Negotiation</li> </ul> </li> <li>• books of Accounts</li> <li>• monitoring and evaluation</li> <li>- Arts Management Portfolio Project plans</li> <li>- Multi – media plans</li> <li>- Records</li> <li>- Minutes</li> <li>- Gant chart</li> <li>- Contracts</li> <li>- Advertising material</li> <li>- Newspaper cuttings</li> <li>- Financial reviews</li> <li>- Reports</li> <li>- Production</li> <li>- Monitoring and evaluation</li> <li>- Assessment</li> <li>- Financial reports</li> </ul>	<ul style="list-style-type: none"> <li>• implementing project activities</li> <li>• managing a Theatre arts business project</li> <li>• keeping financial records</li> <li>• monitoring project activities</li> <li>• evaluating the project</li> <li>• compiling arts management portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• DVD's, CD/DVD Player,</li> <li>• Relevant reference books</li> <li>• Braille machine</li> <li>• Audio tape recorders</li> <li>• Talking calculator</li> <li>• Large print</li> <li>• Jaws software</li> <li>• Resource person</li> <li>• Arts management tool kit</li> <li>• Newspapers</li> <li>• Calculators</li> <li>• Books of accounts</li> <li>• Files</li> </ul>

## 9.0 ASSESSMENT

### 9.1 a) ASSESSMENT OBJECTIVES

By the end of the Form 1 - 4 Secondary Level, learners should be able to:

- 9.1.1 demonstrate understanding of theatre within the context of history and culture in Zimbabwe and the World;
- 9.1.2 discuss the role of theatre as a vehicle for human experiences;
- 9.1.3 apply knowledge of the elements of theatre production and management;
- 9.1.4 demonstrate competencies in creative theatrical experiences needed for future success;
- 9.1.5 compile a Theatre Arts management portfolio;
- 9.1.6 apply acting, directing, designing and script writing skills in theatre;
- 9.1.7 comment on style, characterization, tone, mood and themes in a live performance;
- 9.1.8 perform to a live audience;
- 9.1.9 write a script on a given scenario;
- 9.1.10 produce technical design plans;
- 9.1.11 demonstrate the dexterity in the application of theatre technology;
- 9.1.12 identify career roles in theatre arts production;
- 9.1.13 interpret symbolic impressions in theatre production;
- 9.1.14 develop a criteria for reviewing theatrical productions;
- 9.1.15 demonstrate transparency and accountability through record keeping competencies;
- 9.1.16 adapt different forms of literature into dramatic scripts

- 9.2.1.3 evaluation skills, knowledge
- 9.2.1.4 originality, creativity, collaboration skills
- 9.2.1.5 theatre criticism, theatre management skills
- 9.2.1.6 enterprise skills, research skills

### 9.2.2 Theory

- 9.2.2.1 Writing assignments
- 9.2.2.2 Writing tests

## 9.2 SCHEME OF ASSESSMENT

Theatre Arts will be assessed continuously from Form 1 - 4 through coursework and examination. Learners will be assessed in the following areas:

### COURSE WORK

#### 9.2.1 Practical

- 9.2.1.1 acting, Singing, drawing, stage design, properties usage, costume design, dancing, multimedia application
- 9.2.1.2 sound production, script writing, directing, adaptation, lighting application, planning, portfolio presentation



### 9.3 Examinations

Title	Duration	Marks	Weightage
<b>Paper 1 Multiple Choice</b>	1 hour 15 minutes	40	10%
<b>Paper 2: Structured paper</b>  <b>Section A: Structured questions</b> <b>Section B: Semi-structured Essays</b>	2 hours	100	25%
<b>Paper 3: Practical Demonstration</b>	8 – 10 minutes	30	35%
<b>Continuous assessment</b>		30	30%
<b>Total for paper1,2 and 3</b>		200	100%

#### 9.3.1 SPECIFICATION GRID

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

ASSESSMENT OBJECTIVES					
Components	Historical and cultural Dimensions	Creative Processes and Performance	Aesthetic values and Performance Criticism	Theatre Technology	Arts Management
A	20%	20%	20%	20%	20%
B	20%	20%	20%	20%	20%
C	20%	20%	20%	20%	20%

#### Paper Description

##### Paper 1

This component consists of 40 multiple choice questions which are chosen from the five topics of the syllabus. Each topic should be represented by 8 questions. Each question carries 1 mark. Total marks for this paper is 40.

##### Paper 2

This component has two sections.

- Section A-Structured (40marks) consists of five structured questions. Each question carries 8 marks. Candidates are expected to answer all questions in this section writing their responses on the question paper.
- Section B-Semi structured (60 marks). This paper consists of 5 semi -structured essay questions. Candidates are expected to choose any 3 questions. Each question in this section carries 20 marks. Candidates are expected to write their responses on separate paper provided.

##### Paper 3

- Practical Paper-(100 marks). This component consists of 5 practical tasks which are based on the Creative Processes and Performance topic. Candidates are expected to chose any 1 task which they are expected to practically demonstrate within 8-10 minutes. Examiners are expected to assess the candidate using a check list.

## Theatre Arts Syllabus Forms 1 - 4

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The Theatre Arts Learning Areas will be assessed using Continuous and Summative Assessment

Form of Assessment	Weighting
Continuous	30%
Summative	70%
Total	100%

Level	Assessment Task	Frequency	Weighting
Form 1	Practical Assignment Theory Test Project	1 per term 1 per term 1 per year	5
Form 2	Practical Assignment Theory Test Project	1 per term 1 per term 1 per year	5
Form 3	Practical Assignment Theory Test Project	1 per term 1 per term 1 per year	10
Form 4	Practical Assignment Theory Test Project	1 per term 1 per term 1 per year	10
Total			30

### Specification Grid

Skill	Paper 1	Paper 2	Pare 3
<b>Knowledge and Under- standing</b>	30	20	-
<b>Comprehension</b>	30	20	-
<b>Application and analysis</b>	20	30	-
<b>Synthesis and Evaluation</b>	20		-
<b>Practical Skills</b>			100
<b>Total</b>	100	100	100

Theatre Arts Syllabus Forms 1 - 4

Theatre Arts Practical Assessment Sheet

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

## 10 THEATRE ARTS TERMS

acting areas	See centre stage, downstage, stage left, stage right, and upstage.
actor	A person, male or female, who performs a role in a play or an entertainment.
actor's position	The orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).
antagonist	A person, a situation, or the protagonist's own inner conflict in opposition to his or her goals.
articulation	The clear and precise pronunciation of words.
blocking	The planning and working out of the movements of actors on stage.
body positions	See actor's position.
catharsis	The purification or purgation of the emotions (as pity and fear) caused in a tragedy.
centre stage	The centre of the acting area.
character	The personality or part an actor re-creates.
Characterisation	The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup
climax	The point of highest dramatic tension or a major turning point in the action.
cold reading	A reading of a script done by actors who have not previously reviewed the play.
collaboration	The act of working together in a joint intellectual effort.
complication	See rising action.
conflict	The opposition of persons or forces giving rise to dramatic action in a play.
context	The interrelated conditions in which a play exists or occurs.
costume	Any clothing worn by an actor on stage during a performance
creative drama	An improvisational, process-centred form of theatre in which participants are guided by a leader to imagine, enact, and reflect on human experiences.
crisis	A decisive point in the plot of a play on which the outcome of the remaining actions depends

Theatre Arts Syllabus Forms 1 - 4

critique	Opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of the actors or the production itself.
cue	A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen. The final resolution of the conflict in a plot.
denouement design	The creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup.
dialogue	The conversation between actors on stage.
diction	The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself.
directing	The art and technique of bringing the elements of theatre together to make a play
director	The person who oversees the entire process of staging a production.
downstage	The stage area toward the audience.
dramatic play	Children's creation of scenes when they play "pretend."
dramatic structure	The special literary style in which plays are written
dramaturg	A person who provides specific in-depth knowledge and literary resources to a director, producer, theatre company, or even the audience.
dress rehearsals	The final few rehearsals just prior to opening night in which the show is run with full technical elements. Full costumes and makeup are worn.
electronic media	Means of communication characterized by the use of technology (e.g., radio, television, and the Internet).
ensemble	A group of theatrical artists working together to create a theatrical production.
exposition	Detailed information revealing the facts of a plot.
farce	A comedy with exaggerated characterizations, abundant physical or visual humour, and, often, an improbable plot.
form	The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (e.g., narrative form, short story form, dramatic form) or to patterns of meter, line, and rhymes (e.g., stanza form, verse form).

Theatre Arts Syllabus Forms 1 - 4

genre	Literally, “kind” or “type.” In literary and dramatic studies, genre refers to the main types of literary form, principally tragedy and comedy. The term can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific subgenres of tragedy and comedy, such as the comedy of manners.
gesture	An expressive movement of the body or limbs
improvisation	A spontaneous style of theatre in which scenes are created without advance rehearsing or scripting.
informal theatre	A theatrical performance that focuses on small presentations, such as one taking place in a classroom setting. Usually, it is not intended for public view.
level	The height of an actor’s head as determined by his or her body position (e.g., sitting, lying, standing, or elevated by an artificial means).
makeup	Cosmetics and sometimes hairstyles that an actor wears on stage to emphasize facial features, historical periods, characterizations, and so forth.
masks	Coverings worn over the face or part of the face of an actor to emphasize or neutralize facial characteristics.
melodrama	A dramatic form popular in the 1800s and characterized by an emphasis on plot and physical action (versus characterization), cliff-hanging events, heart-tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone.
mime	An art form based on pantomime in which conventionalized gestures are used to express ideas rather than represent actions; also, a performer of mime.
monologue	A long speech by a single character.
motivation	A character’s reason for doing or saying things in a play.
musical theatre	A type of entertainment containing music, songs, and, usually, dance.
objective	A character’s goal or intention.
pacing	The tempo of an entire theatrical performance.
pageant	Any elaborate street presentation or a series of tableaux across a stage.
pantomime	Acting without words through facial expression, gesture, and movement.

Theatre Arts Syllabus Forms 1 - 4

pitch	The highness or lowness of the voice.
play	The stage representation of an action or a story; a dramatic composition.
production values	The critical elements of a production, such as acting, direction, lighting, costuming, sets, and makeup.
projection	The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience.
props (properties)	Items carried on stage by an actor; small items on the set used by the actors.
proscenium	The enlarged hole cut through a wall to allow the audience to view the stage. It is also called the proscenium arch. The archway is in a sense the frame for the action on the stage.
protagonist	The main character of a play and the character with whom the audience identifies most strongly.
puppetry	Almost anything brought to life by human hands to create a performance. Types of puppets include rod, hand, and marionette.
reader's theatre	A performance created by actors reading script rather working from memory.
rehearsal	Practice sessions in which the actors and technicians prepare for public performance through repetition.
rising action	The middle part of a plot consisting of complications and discoveries that create conflict
run-through	A rehearsal moving from start to finish without stopping for corrections or notes.
script	The written text of a play
sense memory	Memories of sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation.
stage	The area where actors perform.
stage crew	The backstage technical crew responsible for running the show. In small theatre companies the same persons build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain.

Theatre Arts Syllabus Forms 1 - 4

stage manager	The director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.
stage crew	The backstage technical crew responsible for running the show. In small theatre companies the same persons build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain.
stage manager	The director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.
stage left	The left side of the stage from the perspective of an actor facing the audience
stage right	The right side of the stage from the perspective of an actor facing the audience.
stock characters	Established characters, such as young lovers, neighbourhood busybodies, sneaky villains, and overprotective fathers/mothers, who are immediately recognizable by an audience
style	The distinctive and unique manner in which a writer arranges words to achieve particular effects. Style essentially combines the idea to be expressed with the individuality of the author. These arrangements include individual word choices as well as such matters as the length and structure of sentences, tone, and use of irony.
subtext	Information that is implied by a character but not stated by a character in dialogue, including actions and thoughts.
Tableau	A silent and motionless depiction of a scene created by actors, often from a picture. The plural is tableaux
text	The printed words, including dialogue and the stage directions for a script
theatre	The imitation or representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors, technicians, and playwrights; the place where dramatic performances take place.
theatre of the absurd	created works representing the universe as unknowable and humankind's existence as meaningless
theatrical conventions	The established techniques, practices, and devices unique to theatrical productions
theatrical experiences	Events, activities, and productions associated with theatre, film/video, and electronic media.
theatrical games	Noncompetitive games designed to develop acting skills
upstage	Used as a noun, the stage area away from the audience; used as a verb, to steal the focus of a scene
vocal quality	The characteristics of a voice, such as shrill, nasal, raspy, breathy and booming.
volume	The degree of loudness or intensity of a voice.









