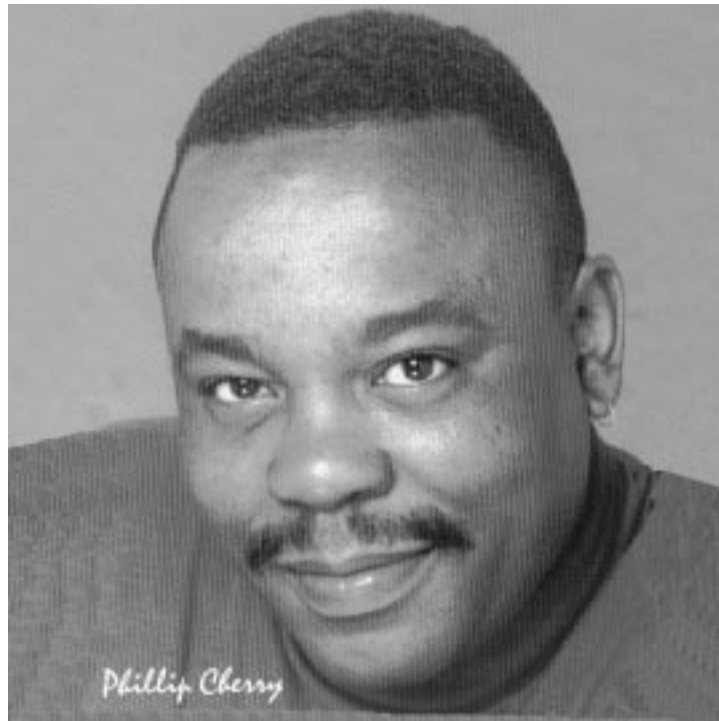




## Phillip Cherry Theater Arts

Theatre is about self-transformation and communication—and a seasoned theatre professional like Phil Cherry brings both insights about the African-American experience and the Core Content to your students.



### PROGRAM INFORMATION:

Availability:	August 2003 - May 2004
Cost for programming:	\$720/day, \$360/half-day, \$400/workshop day
Program format:	Assembly/workshop
Audience limit:	250/elementary; 300/MS & HS; 30/workshop
To schedule, call:	1-800/451-0032



## Phillip Cherry, Theater Arts

Faculty member of the Kentucky Governor's School for the Arts

Instructor at Youth Performing Arts School, Louisville

Performances at Kentucky Shakespeare Festival, Actors Theatre of Louisville,  
Stage One, and Horse Cave Theatre

Graduate of Western Kentucky University

### About the program

Phillip Cherry, a prominent actor, producer, writer and arts administrator, brings a deep love and knowledge of theatre to bear upon educational work related to theatre arts as well as specific programs related to African-American history and the many facets of the African-American experience. With professional credits from television and major motion pictures as well as twenty-five years of experience in building youth and adult theatre projects throughout the Louisville metropolitan area, Mr. Cherry is a strong believer in the power of theatre not only to inspire a love of the art form itself, but also to inspire young people with the messages it can bring.

A full-time theatre professional and skilled educator (with over ten years with the Governor's School for the Arts!) Phil Cherry devotes his days to joining theatre and related arts with the goals of teaching communication skills, cooperative learning, and encouragement to strive for excellence in all aspects of life. It's a winning combination, addressing multiple curricular strands for students and teachers across the arts and humanities, practical living/lifeskills, and social studies – with tremendous versatility in content and format!

### About the Artist

Phillip Cherry brings a passion for drama and the arts and their role in the community to his program. A passionate educator as well as a seasoned actor, Phil uses the arts as a vehicle to emphasize the importance of building team skills and communication skills, while encouraging an appreciation for all aspects of the arts through his own love of theatre, poetry, and literature.

Among his many other accolades, Phillip Cherry has been Neighborhood Arts Director for the Fund for the Arts, founded the Nontraditional Tour Theatre of Louisville, and was director of the Portland Youth Limelight Theatre of Neighborhood House in Louisville. In addition to his many stage credits, Phil has numerous TV and film appearances and has worked with such actors as Al Pacino, Bill Murray and Ashley Judd.



# Phillip Cherry, Theater Arts

## Program Materials Outline

(The full packet of program materials can be downloaded after programs are scheduled.)

### Introduction

1. About the program
2. Program Objectives

#### K-6

Basic elements of performance, drama, and production will be stressed in this 40 minute session. Mr. Cherry demonstrates how, by integrating these elements, a familiar story can be transformed into a dramatic vehicle. At the end of the performance, a verbal review of content done.

#### 7-12

To build upon the elements of performance, drama, and production of program I and to broaden students' capacity to compare and contrast dramatic genres and traditions.

3. About theater
4. Biography

### Program Outlines

#### Elementary/Middle School:

- Introduction to elements of performance – storytelling, character, acting, listening
- Introduction to elements of drama – beginning/middle/end; rising/falling action, climax
- Introduction to elements of production – scenery, props, costumes, make-up, roles
- Integration of the elements of performance, drama, and production
- Performance of a play

#### High School:

- Same as above, with more advanced focus of elements
- Careers in theater

### Pre and Post Program Activities

1. Background information for teachers
2. Elementary: writing prompts to drama they've seen, using appropriate theater terminology
3. MS/HS: influence of drama and other art forms, theater and culture

### Theater Glossary

### Bibliography/Web Bibliography



## Steve Wogaman, pianist

### Core Content Responding Elements

(Items in boldface represent elements addressed by this program.)

#### Grade 5

##### AH-E-3.1.31

Identify and discuss the dramatic elements (plot or story line, beginning, middle, end, dialogue, monologue, conflict) in literature, films, and plays. (2.23, 2.24)

##### AH-E-3.1.32

Revise a short story passage into a simple dialogue format. (2.22) - workshop

##### AH-E-3.1.33

Identify and discuss elements of production (scenery, costumes, props, sound and music, makeup, and roles) and elements of performance (character, movement, vocal expression, speaking style, listening, acting, storytelling) in a variety of works. (2.23, 2.24)

##### AH-E-3.1.34

Identify and describe basic scenery, props, and costumes that would be appropriate for the plot and characters in a short script or story. (2.22, 2.23)

##### AH-E-3.1.35

Identify and describe characters, their relationships, and their settings and environments, related to a script, scenario, or classroom dramatization. (2.22, 2.23, 2.24, 2.25, 2.26)

AH-E-3.1.36 Use appropriate drama terminology to reflect on, interpret, revise, and critique personal dramatic creations and those of others. (2.23)

##### AH-E-3.1.37

Identify and compare the similarities and differences between audiences attending live performances and audiences viewing theatre, film, and television. (2.23)

##### AH-E-3.1.38

Identify and discuss a variety of creative dramatics (improvisation, mimicry, pantomime, role playing, and storytelling).

##### AH-E-3.2.31

Discuss the effects of time and place on dramatic works. (2.25)

##### AH-E-3.2.32

Discuss specific cultures (West African, Native American), periods (Colonial American) and styles (folk tales, myths, and legends) within dramatic works. (2.25, 2.26)

#### Grade 8

##### AH-M-3.1.31

Elements of drama: plot development, rising action, turning point, falling action, suspense, theme, language, empathy, motivation, discovery

##### AH-M-3.1.32

Elements of production: staging, scenery, props, lighting, sound, costumes, make-up

##### AH-M-3.1.33

Elements of performance: breath control, diction, body alignment, control of isolated parts of the body



## Phillip Cherry, Theater Arts

AH-M-3.1.34

Compare and contrast the use of the elements of drama in a variety of works using appropriate vocabulary. (2.23, 2.24, 2.25)

AH-M-3.1.35

Identify elements of production for a scripted scene, using appropriate vocabulary. (2.23, 2.24) - workshop

AH-M-3.1.36

Describe, using appropriate vocabulary, how the elements of production communicate setting and mood. (2.23, 2.24)

AH-M-3.1.37

Describe characters' use of elements of performance, using appropriate vocabulary. (2.23)

AH-M-3.1.38

Identify and describe the types of stages (arena, thrust, proscenium). (2.23, 2.24)

AH-M-3.1.39

Identify the skills necessary for jobs associated with theatre (playwright, director, actor, actress, designers - scenery, props, lighting, sounds, costume, make-up) - workshop

AH-M-3.1.310

Discuss the collaborative artistic processes of planning, playing, responding, and evaluating a performance. (2.23)

AH-M-3.1.311

Compare and contrast the forms of theatre, musical theatre, TV, film, and dance using appropriate vocabulary. (2.22, 2.23)

AH-M-3.1.312

Relate the theme of a theatrical work to personal experiences. (2.23)

AH-M-3.2.31

Identify the characteristics of theatrical works from different cultures, periods, and styles (Greek, Elizabethan, Modern). (2.23, 2.24, 2.25, 2.26)

AH-M-3.2.32

Discuss how diverse cultures, periods, and styles affect drama. (2.23, 2.25, 2.26)

### Grade 11

AH-H-3.1.31

Identify and discuss, using appropriate terminology, the use of dramatic structure [e.g., exposition, development, climax, reversal, denouement (also illustrated in Freytag's Pyramid), tension]; character (e.g., protagonist, antagonist); literary devices (e.g., symbolism, foreshadowing); and components of drama/theatre (dialogue, monologue, soliloquy, ensemble, body, voice, script, sensory recall). (2.23, 2.24)

AH-H-3.1.32

Analyze descriptions, dialogue, and actions within a script or text to discover, articulate, and justify character motivation. (2.22, 2.23, 2.24, 2.25, 2.26) - workshop

AH-H-3.1.33

Describe how a work of literature is selectively modified through theatre to enhance the expression of ideas and emotions. (2.23, 2.24) - workshop



## Phillip Cherry, Theater Arts

AH-H-3.1.34

Identify skills and training necessary for a variety of careers related to drama. (2.23, 2.24) - workshop

AH-H-3.1.35

Compare and contrast how ideas and emotions are expressed in theatre with how ideas and emotions are expressed in dance, music, and visual arts. (2.23, 2.24)

AH-H-3.2.31

Identify specific dramatic works viewed as belonging to particular styles, cultures, times, and places. (2.25, 2.26)

AH-H-3.2.32

Identify cultural, historical, and symbolic clues in dramatic texts which should be researched to assist in making artistic choices for informal (improvised) and formal (rehearsed) productions. (2.25, 2.26)

AH-H-3.2.33

Compare how similar themes are treated in drama from various cultures and historical periods and discuss how theatre can reveal universal themes. (2.23, 2.24, 2.25, 2.26)

AH-H-3.2.34

Analyze and discuss how an individual's cultural experiences affect writing, creating, and performing in theatre. (2.22, 2.23, 2.26)

AH-H-3.2.35

Analyze and classify dramatic works from various periods, styles, and cultures (See the Arts and Humanities Reference Chart), by considering clues such as style, setting, costume, movement, language, and stage directions. (2.23, 2.24, 2.25, 2.26)