

## World Religions in Greater Indianapolis Teaching Module

**Teacher Name:** Alphonso Atkins

**Humanities Discipline:** Theatre Appreciation (HUMA 100)

**Date:** January 26, 2016

**World Religion:** Christianity

**Module Title:** Directing Cultural Theatre/Theatre of Identity

### Teaching Module Goals:

1. Introduce Cultural Theatre/Theatre of Identity through basic definitions of key vocabulary, significant contributions of theatre artists.
2. Explore theatre as a vehicle of seeing the world through another person's eyes.
3. Develop competencies in production/concept planning and script analysis of plays associated with cultural theatre.

### Assigned Readings:

Bowker, *World Religions*, "Christianity" chapter

Luke 2:8-18

Downs, *The Art of Theatre*, "The Dark Ages to the Dawn of the Renaissance" chapter 13

Downs, *The Art of Theatre*, "The Art of Directing" chapter 8

Beebe, Redmond, *Interpersonal Communication*, "Adapting to Others" chapter 4 (excerpt)

The Second Shepherd's Play by Wakefield Master

### Study Questions:

1. What is the definition of culture? In what way does religion (e.g. Christianity) inform how we interact with others and how we see the world (worldview)?
2. What are the fundamental "stories" and beliefs of Christian identity in America? What themes emerge from those stories?
3. Does the production of religious drama pose any ethical challenges for modern audiences? What about for audiences of the period?
4. In staging configurations for religious plays, what considerations might you give to producing the work commensurate to the period?
5. What other Biblical stories are subject to mystery cycles? How might you "fill in the gaps" of those stories to provide comic relief?

**Written Assignment:**

Prepare a “concept portfolio” for the following play:

*The Second Shepherd's Play* by Wakefield Master (translation by Karen Saupe)

The concept portfolio will act as a guide for your Directing project. In designing a production, the first step is to perform a script analysis which will require knowledge of the following three (3) areas:

1. An in-depth knowledge of the “stories” (themes) of the play
2. History of the play itself (previous or contemporary productions, historical context)
3. History and background of the playwright and other works

Read the play. In addition to the Assignment Study Questions, develop responses for the three (3) areas above. Be prepared to discuss the three areas in our initial concept meeting.