

# **Kansas Curricular Standards**

**for**

# **Theatre**



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# Document Usage

Kansas Curricular Standards for Theatre are meant to guide rather than dictate the structure and development of theatre programs in Kansas schools. They are not designed to serve as a textbook or the curriculum for a theatre course or courses. These standards provide an outline of expectations for theatre education in the state of Kansas.

The four levels (basic, proficient, advanced, and exemplary) loosely correspond to the number of theatre courses a student has taken. Introduction to theatre is recommended at the Pre-K level. However, it is important to realize that in classroom application, the progression of benchmarks may apply over virtually any sequence of grades. Benchmarks at each level build upon those from previous levels, but do not replace them.

Theatre education available in the school districts across the state varies greatly. Some Kansas high schools offer a four-year sequence of theatre education in both acting and technical theatre/design. Others offer no classroom theatre instruction, but simply the opportunity to learn by performing. The situation is similar in middle and junior high schools. Theatre education in the elementary school is sometimes integrated into the study of other disciplines. For all these cases, this document gives teachers a framework to use in determining their students' current level and ideas to accelerate them to a higher level.

In summary, it is important to realize that individual students, regardless of the nature of their training, will be at different levels within the various standards, i.e. a student could be working at the intermediate level on Standard 4 and at the advanced level on Standard 1. Therefore, one should not expect all students to achieve the advanced level in all of these standards.

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## **Mission Statement**

The mission of the Kansas Curricular Standards for Theatre is to establish the art of theatre as essential to education.

## **Vision Statement**

The vision for theatre education is to develop the capacity for creative emotional expression; to expand physical, improvisational, and artistic skills; and to enrich the quality of student lives.

The Kansas Curricular Standards for Theatre provide a framework for developing theatre curriculum and evaluating student progress.

# Introduction

This document is based on a complete revision of the Kansas Guidelines for Program Development—Drama/Theatre, published in 1990, along with careful consideration of the most current national standards. These standards are meant to guide, not dictate, the structure and development of theatre programs in Kansas schools.

These standards have been carefully developed and studied by a team of experienced drama teachers and theatre directors, but each school district should consider its own resources when writing a theatre curriculum.

By the very nature of this art form, theatre integrates all the arts and other academic disciplines. It is capable of integrating with all other subjects as an effective learning tool. Not only does a student learn about the art of theatre, the student applies knowledge from all other disciplines through theatre. Furthermore, in order to create theatre, a student must be able to use all of the workplace competencies. As a result, theatre education enhances and enriches learning and cognitive development at all levels.

Theatre is the only art form that focuses on the symbolic representation of human behavior in action. It engages the whole student physically, mentally, emotionally, socially, and aesthetically. Of all the art forms, theatre is the most human because its purpose and mode of expression allow it to closely approximate daily life.

As a mirror of the human condition, theatre provokes recognition and identification; it inspires reflection about life. At its best, theatre permits students to transcend immediate school reality and to acknowledge their kinship with the human family. Because theatre is an amalgam of all the arts, it has unusual power to inform and teach as it entertains. While “playing” with their fears, hopes, dreams, and aspirations, theatre allows students to make meaning that enhances the possibility of their knowing and living successfully with one another. Paradoxically, theatre provides us with the means of escaping from life in order to confront it.\*

\*Adapted from the American Alliance for Theatre and Education Model Drama/Theatre Curriculum, pp.5-6

If you have questions or concerns about the form and content of your curriculum, please contact Joyce Huser, Fine Arts Education Consultant, Kansas State Department of Education, 120 Southeast 10<sup>th</sup> Avenue, Topeka, Kansas 66612-1182; [jhuser@ksde.org](mailto:jhuser@ksde.org) (785) 296-4932.

# **Standards**

# Standards Usage Template

**Standards:** General statements that address the categories of topics which students are expected to achieve.

**Benchmarks:** Specifically, what a student should know and be able to do regarding the standards.

| Specific Level Knowledge Base Indicators  | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <p><i><b>The knowledge and skills a student demonstrates.</b></i></p>  | <p><b>The teacher has students...</b></p> <p><i><b><u>Suggestions</u> for classroom activities that would fulfill the benchmark and indicator requirements.</b></i></p> |
| <p><b>Notes:</b> All bolded terms are defined in the glossary (see Appendix G).</p> <p style="text-align: center;"><b><u>Clarifications</u></b></p> |   |

**Standard 1: Developing Scripts**

**BASIC**

**Benchmark 1: The student knows the basic elements of a story.**

| <b>Basic Level Knowledge Base Indicators</b>   | <b>Instructional Examples</b>   |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"><li>1. identifies the beginning, middle, and end of a story.</li><li>2. sequences events according to basic story structures of beginning, middle, and end.</li><li>3. identifies the <b>conflict and resolution</b> of a story.</li><li>4. distinguishes conflict from resolution.</li><li>5. analyzes theatrical works to identify parts of the plot.</li></ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"><li>1. a) break a favorite story such as <u>Charlotte's Web</u> into its beginning, middle, and end.<br/>b) create an original story with a beginning, middle, and end.</li><li>2. take multiple events from a story and arrange them into chronological order, placing them into beginning, middle, and end categories.</li><li>3. orally explain the conflict and resolution for a children's story such as <u>The Three Billy Goat's Gruff</u>.</li><li>4. develop conflict and resolution for an original story.</li><li>5. use a graphic organizer to diagram the various parts of the plot in a children's story such as <u>Beauty and the Beast</u>.</li></ol> |
| <p><b>Notes:</b><br/>Titles suggested in the instructional examples can be substituted by any other play, story, or performance.<br/><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

Benchmark 2: The student knows how to improvise dialogue to tell stories.

| Basic Level Knowledge Base Indicators   | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. improvises dialogue while role-playing a character in an imaginary or real-life situation.</li> <li>2. creates dialogue while role playing a character from children’s literature or literary genre such as folk or fairytale.</li> <li>3. creates a dialogue based on the theme or lyrics from another art form such as a song or poem.</li> <li>4. demonstrates a complete story through <b>improvisational</b> acting.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. create a make-believe argument between two friends over what to do that evening.</li> <li>2. improvise the scene between Dorothy and the Wizard in <u>The Wizard of Oz</u>.</li> <li>3. improvise the dialogue to make a play of the nursery rhyme “Jack and Jill Went Up the Hill”</li> <li>4. a) collaborate in groups of three to create an original plot for a play, with one student making up the beginning, the next making up the middle, and the last one determining the end.<br/>b) break into three groups with each group <b>dramatizing</b> one of the three elements (beginning, middle, end) to a story such as <u>The Three Little Pigs</u>, in sequential order.</li> </ol> |
| <p><b>Notes:</b><br/>                     With the basic level improvised/verbal scripts are appropriate with upper grades. Written scripts that are original and adapted from narrative material can be introduced.</p> <p>Indicator achievement will vary with individual students at different levels.</p>   |   |

**Benchmark 3: The student knows how to use improvisation to create dialogue for a script.**

| Basic Level Knowledge Base Indicators   | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. improvises dialogue by <b>role playing</b> characters from various literary genres.</li> <li>2. improvises dialogue based on a song or poem.</li> <li>3. improvises dialogue based on real-life situations.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. record on tape an <b>improvised</b> scene based on <u>Rumplestiltskin</u>.</li> <li>2. create and record <b>dialogue</b> for the poem <u>Get Up and Bar the Door</u>.</li> <li>3. in <b>dialogue</b> form, retell the breakfast conversation had at their house.</li> </ol> |
| <p><b>Notes:</b><br/>Recording dialogue may include an aid acting as scribe to write down dialogue for students or using any type of recording media such as audiotape or videotape.</p> <p>Indicator achievement will vary with individual students at different levels.</p>                 |   |

**Benchmark 1. The student recognizes how to collaborate with peers to produce a classroom dramatization.**

| Basic Level Knowledge Base Indicators  | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. demonstrates team work in <b>dramatizing</b> written texts and life experiences.</li> <li>2. collaboratively selects interrelated <b>dramatic elements</b> for classroom <b>dramatization</b>: character, setting, situation.</li> <li>3. leads a group in decision-making for an original classroom <b>performance</b>.</li> <li>4. collaborates with peers in creating and presenting an <b>improvisational performance</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. dramatize life experiences that involve the efforts of two or more people such as learning to ride a bike or receiving a gift.</li> <li>2.               <ol style="list-style-type: none"> <li>a) create an original folk tale or fairy tale with a lesson choosing characters, setting, and other dramatic elements.</li> <li>b) decide in groups what characters are going to be in a <b>dramatization</b> of a scene from <u>Charlotte's Web</u>, where the scene will take place (setting), and what will happen in the scene (the situation.)</li> </ol> </li> <li>3. take turns being leader for planning an original folk tale or fairy tale <b>performance</b>.</li> <li>4. work in small groups to plan and perform an <b>improvisational performance</b> based on solving a real life problem.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |  |

**Benchmark 1: The student imagines and clearly describes characters and their relationships.**

| Basic Level Knowledge Base Indicators  | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. explores, assumes, and imitates various character <b>roles</b>.</li> <li>2. recognizes real life characters and their distinctions from fantasy characters.</li> <li>3. describes a variety of characters/roles from real life and fantasy situations.</li> <br/> <li>4. creates characters that interact for a specific reason.</li> <br/> <li>5. explores and recognizes character relationships in specific situations.</li> <li>6. <b>improvises</b> and <b>role-plays</b> a character from a real or fictional story.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. imitate real life characters from school or history.</li> <li>2. view a segment from the video <u>Goldilocks and the Three Bears</u> and discuss ways the characters are unlike real life.</li> <li>3. a) bring a character to life that would wear a certain hat or costume provided by the teacher.<br/>b) play the <b>role</b> of a TV reporter and do a pretend interview with a fellow classmate about their favorite places to go out to eat.</li> <li>4. discuss the character relationships in a children's story such as <u>Goldilocks and the Three Bears</u> and then reenact the story addressing a new problem rather than the original one.</li> <li>5. discuss how and why the characters in a story such as <u>Old Yeller</u> relate to one another the way they do.</li> <li>6. play the <b>roles</b> of various family members going on a vacation trip in a van.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |  |

**Benchmark 2: The student uses variations of voice, movement, and gesture for different characters.**

| Basic Level Knowledge Base Indicators   | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. participates in structured play to free voice and <b>gesture</b>.</li> <li>2. uses clear <b>articulation</b> and audible <b>projection</b> during class or public <b>performances</b>.</li> <li>3. demonstrates clear vocal and physical characterization during class or public <b>performances</b>.</li> <li>4. combines effective audible, vocal, and physical qualities when depicting a character.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1.               <ol style="list-style-type: none"> <li>a) show an object and tell a creative story as if they were the object.</li> <li>b) mimic various rhythmic patterns of clapping to increase their concentration and listening skills.</li> </ol> </li> <li>2. practice <b>voice</b> exercises (i.e., vocal warm-ups, tongue twisters).</li> <li>3.               <ol style="list-style-type: none"> <li>a) use their bodies and voices to represent various animals.</li> <li>b) become statues depicting various emotions, such as sorrow or happiness with body position and hand gestures.</li> </ol> </li> <li>4. use their voices and bodies to create characters of different ages: babies, toddlers, teenagers, old people.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

**Benchmark 1: The student recognizes that there are a variety of roles and responsibilities necessary for theatrical production.**

| Basic Level Knowledge Base Indicators  | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. defines the different jobs associated with the <b>production</b> of a classroom play.</li> <li>2. carries out the responsibilities for one or more of the jobs associated with play <b>production</b>.</li> <li>3. gives reasons why these <b>roles</b> are important to play <b>production</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. state the various jobs necessary for turning a story like <u>Goldilocks and The Three Bears</u> into a play.</li> <li>2. fulfill the responsibilities that go with creating a <b>set</b> for a play of <u>Goldilocks and The Three Bears</u>.</li> <li>3. explain the purposes that each activity and responsibility has for a <b>production</b> of <u>Goldilocks and The Three Bears</u>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

**Benchmark 2: The student visualizes a setting appropriate to a story.**

| Basic Level Knowledge Base Indicators   | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. draws and colors a picture for a single <b>setting</b> to a story.</li> <li>2. creates a story board for an entire story.</li> <li>3. creates a 3-D setting for at least one part of a story.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. draw an imaginary <b>setting</b> for a story like <u>The Wizard of Oz</u>.</li> <li>2. create a series of pictures in chronological order for a story like <u>The Secret Garden</u>.</li> <li>3. construct a paper model of a scene from <u>The Secret Garden</u>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

**Benchmark 3: The student uses simple objects and materials for props, costumes, and physical settings.**

| Basic Level Knowledge Base Indicators   | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. uses materials at hand to create masks, stage makeup, costume pieces, and props for a <b>dramatization</b>.</li> <li>2. uses tables, chairs, and other objects to create a <b>set</b> for a classroom <b>dramatization</b>.</li> <li>3. creates a simple <b>set</b> for a select scene within a given space, using available materials.</li> <li>4. creates simple stage <b>sets</b> using objects in the classroom and from home to recreate the environment for a play.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. create masks, make-up, costumes, and props for <u>The Three Billy Goats Gruff</u>.</li> <li>2. use tables, chairs, and other objects such as boxes and desks to create a <b>set</b> for a <b>dramatization</b> of <u>The Three Billy Goats Gruff</u>.</li> <li>3. create a <b>set</b> for a <b>scene</b> from <u>Little Red Riding Hood</u> using classroom space and resources.</li> <li>4. design the <b>set</b> for a story like <u>The Three Billy Goats' Gruff</u> changing the environment from rural to urban and substituting a problem and solution appropriate for that setting.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

Benchmark 4: The student demonstrates safe use of simple tools and materials.

| Basic Level Knowledge Base Indicators   | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. correctly uses scissors, pencils, and other tools for creating <b>costumes, props,</b> and physical <b>setting.</b></li> <li>2. explains the proper use of tools and materials needed for creating <b>costumes, props,</b> and physical <b>setting.</b></li> <li>3. respectfully uses and maintains the use of tools.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. a) hold scissors in a safe manner when cutting paper by cutting away from the body.<br/>b) hold paper in a safe way when stapling.</li> <li>2. create a list of rules for safe use of tools used when constructing masks for a classroom play.</li> <li>3. show respect toward others when working with tools and materials needed for creating <b>costumes, props,</b> and physical <b>setting.</b></li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

**Benchmark 5: The student knows how to design simple advertising and marketing materials.**

| Basic Level Knowledge Base Indicators  | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. identifies marketing materials needed for advertising a play.</li> <li>2. identifies the qualities needed in advertising materials for marketing a play.</li> <li>3. creates posters, programs, and other marketing materials for a <b>skit</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. assist in deciding the marketing materials that would be most effective in advertising <u>The Lion, The Witch, and The Wardrobe</u>.</li> <li>2. select colors, shapes, and other imagery needed for designing a poster used to advertise <u>The Lion, The Witch, and The Wardrobe</u>.</li> <li>3. create posters, programs, and tickets for a play such as <u>The Lion, The Witch, and The Wardrobe</u>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **BASIC**

**Benchmark 1: The student identifies how dramatic elements communicate meanings and elicit emotions in stories, performances, and electronic media.**

| Basic Level Knowledge Base Indicators   | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. defines and uses theatrical terms/vocabulary when discussing <b>dramatic</b> content (plot, characters, themes, etc.) and theatrical forms (realistic and non-realistic styles).</li> <li>2. gives and explains personal opinions about a play's message and the impact of the <b>dramatic</b> content on its <b>performance</b>.</li> <li>3. identifies <b>dramatic elements</b> in live and recorded theatrical <b>performances</b> (movement, dialogue, scenery, costumes, etc.) and how they combine to communicate ideas and evoke emotions.</li> <li>4. identifies the <b>dramatic elements</b> that make their own and others' <b>performances</b> successful or unsuccessful. Explain why.</li> <li>5. explains reasons for personal <b>aesthetic</b> preferences based on <b>dramatic elements</b> used.</li> <li>6. classifies basic dramatic <b>genres</b> (comic, serious drama) and theatrical forms (realistic, non-realistic).</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. discuss how <b>dramatic elements</b> are used in a <b>performance</b> or video such as <u>The Prince and The Pauper</u>.</li> <li>2. discuss the moral of a story such as <u>Charlotte's Web</u> using guide questions such as: "What did the main character learn by the end of the play? How do you know?"</li> <li>3. a) describe through a drawing the beginning, middle, and end of plots for <u>Charlotte's Web</u>.<br/>b) describe in a drawing the characters and <b>setting(s)</b> for <u>Charlotte's Web</u>.<br/>c) listen to a video without watching; identify and discuss how the actors use their voice to communicate meanings and elicit emotional responses.<br/>d) watch a video with the sound muted; identify and discuss ways the visual <b>dramatic elements</b> convey meanings and elicit emotional responses including how actors use their bodies to communicate.</li> <li>4. identify how they use <b>scenery</b> to communicate meanings about places and time periods.</li> <li>5. discuss with a partner personal likes and dislikes regarding the conflict in <u>Aladdin</u> in relationship to its causes and resolution presented through the play.</li> <li>6. a) compare and contrast qualities of live actors' <b>performances</b> and animated <b>characterizations</b> in the same <b>dramatized</b> story.<br/>b) describe how theatrical forms communicate ideas about characters and their situations in realistic and non-realistic ways.<br/>c) provide input during a class discussion addressing ways cartoons are similar and different from a serious <b>performance</b>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **BASIC**

**Benchmark 2 - The student identifies and reflects upon personal meanings and emotional responses to performances and applies ideas to self and society.**

| Basic Level Knowledge Base Indicators   | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. describes personal meanings and main ideas (themes, messages) interpreted from <b>dramatized</b> stories and <b>performances</b>.</li> <li>2. <b>articulates</b> and discusses emotional reactions to the whole, as well as parts of theatrical experiences and identifies the <b>dramatic elements</b> that impacted these emotions.</li> <li>3. explains how main ideas relate to self and society.</li> <li>4. examines how and why individuals respond differently to the same <b>performance</b>.</li> <li>5. compares personal interpretations of plays with respective <b>performances</b>.</li> <li>6. recognizes the similarities and differences between staged <b>performances</b> and real life events.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. write two paragraphs, one describing the main idea in <u>Aladdin</u> and the other explaining how this main idea relates to self or someone else they know.</li> <li>2. participate in a teacher lead, class discussion of the play <u>Jungle Book</u> describing their emotional response to the entire play. Include reference to how the <b>dramatic elements</b> affected their responses. Then focus on specific parts of this play, again making supporting references to how the elements impacted their reactions.</li> <li>3. write two paragraphs, one explaining the main idea in <u>Pinocchio</u> and in the other how that main idea relates to self.</li> <li>4. discuss different interpretations of meanings from <u>Jungle Book</u> and what could impact differing opinions.</li> <li>5. list the reactions experienced when viewing the play <u>Heidi</u> and then their interpretations of an on stage performance of this play. Discuss similarities and differences.</li> <li>6. list the events in "Rumpelstiltskin" that could be true to life and those unlikely to happen in real life.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **BASIC**

**Benchmark 3: The student recognizes the contextual aspects of performances from various cultures, times, and places.**

| Basic Level Knowledge Base Indicators   | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. recognizes how theatre communicates ideas about past and present cultural and social contexts.</li> <li>2. compares and contrasts the similarities and differences between dramatic fiction and factual stories.</li> <li>3. compares and contrasts the theatrical treatment of fictional stories with actual life events in the past and present.</li> <li>4. describes <b>dramatic elements</b> in plays and <b>performances</b> that indicate particular qualities related to cultures, times, and places.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. compare their reception of a tale such as Disney's <u>Pinocchio</u> when <b>dramatized</b> in the past and in contemporary times.</li> <li>2. discuss cross-gender or cross-ethnic casting of characters in a play or dramatic <b>performance</b>.</li> <li>3. discuss the advantages and disadvantages of <b>casting</b> child or adult actors as child characters in plays and <b>performances</b>.</li> <li>4. discuss adaptations of historical events such as <u>The Holocaust</u> or <u>The Diary of Anne Frank</u> into plays.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **BASIC**

**Benchmark 4: The student demonstrates responsible audience etiquette.**

| Basic Level Knowledge Base Indicators  | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. expresses emotions when attending public <b>performances</b> with live or recorded actors.</li> <li>2. discusses <b>performances</b> with peers after attending.</li> <br/> <li>3. invests sufficient mental effort during <b>performances</b> to make meanings.</li> <li>4. watches, listens to, and responds mindfully and emotionally to theatre events.</li> <li>5. orally explains the do' s and don'ts regarding appropriate <b>audience</b> dress.</li> <li>6. explains appropriate and inappropriate emotional behavior.</li> <li>7. discusses behaviors that would interrupt the <b>performance</b>.</li> <li>8. explains why cameras and other recording devices are prohibited by copyright law.</li> <li>9. understands why cell phones and beeping pagers/watches disturb actors and other <b>audience</b> members.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. clap, express delight, surprise, amazement, and other emotions appropriate for actors' <b>performances</b>.</li> <li>2. a) attend as many live <b>performances</b> as possible to observe and discuss <b>audience</b> behaviors.<br/>b) discuss why live actors like to hear <b>audiences'</b> appropriate reactions during <b>performances</b>.<br/>c) evaluate actors' <b>performances</b> based on live <b>audience</b> responses.</li> <li>3. observe, thinks through, expresses thoughts, makes connections, questions, draws conclusions, and invests in other high level thinking both orally and in writing.</li> <li>4. explain why irresponsible <b>audience</b> behaviors harm live actors' concentration on stage and disrupt other <b>audience</b> members' attention and focus.</li> <li>5. create and justify criteria for <b>critiquing</b> appropriate <b>audience</b> dress.</li> <li>6. a) <b>analyze</b> and explain how <b>audience</b> responses to theatre can impact that presentation.<br/>b) <b>articulate</b>, justify, and apply personal criteria for <b>critiquing</b> appropriate and inappropriate <b>audience</b> behavior.</li> <li>7. view a dramatic <b>performance</b> such as <u>Oliver Twist</u> and record <b>audience</b> behaviors that have interrupted or could have interrupted the <b>performance</b> and sites how they impacted it.</li> <li>8. write a paragraph explaining why recording devices disrupt <b>performances</b>.</li> <li>9. explain to a beginning theatre students why electronic devices interfere with effective acting.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |  |

Benchmark 1: The student recognizes connections between theatre and other disciplines.

| Basic Level Knowledge Base Indicators   | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. identifies connections that exist between theatre and language arts.</li> <li>2. uses social issues to develop themes for <b>scripts</b>.</li> <li>3. creatively <b>dramatizes</b> physical science processes.</li> <li>4. connects math <b>concepts</b> through <b>dramatization</b>.</li> <li>5. lists characteristics specific to cultural <b>settings</b>.</li> <li>6. discusses how dance and creative movement are used in <b>performances</b>.</li> <li>7. assists in selecting music and other sound appropriate for story <b>dramatization</b>.</li> <li>8. develops <b>settings</b> through the use of visual art elements.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. develop language skills by <b>role-playing</b> characters in stories and identify <b>dramatic elements</b>.</li> <li>2. <b>role-play</b> historical events such as the First Thanksgiving and explore solutions to language and cultural differences.</li> <li>3. a) <b>role-play</b> the birth, life, and death of a butterfly from cocoon stages through adulthood.<br/>b) dramatize the movement of atoms or the solar system.</li> <li>4. solve story problems by <b>dramatizing</b> them with <b>props</b>.</li> <li>5. read a story about another country and indicate the physical elements and characteristics needed when creating a <b>setting</b> for a play about this story.</li> <li>6. play sports games using the characteristics and movements of a chosen animal.</li> <li>7. a) provide suggestions for music and sound needed for a classroom <b>dramatization</b> of <u>Little Red Riding Hood</u>.<br/>b) <b>dramatize</b> the life of Amelia Earhart and create the sensation of flight through sound and movement for scenes in the <b>performance</b>.</li> <li>8. Draw and paint a scene from <u>Cinderella</u>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p> <p>Visual Arts include areas such as: painting, drawing, photography, ceramics, design, fibers, and jewelry.</p>   |   |

**Benchmark 1 – The student knows the structural parts of a script.**

| Proficient Level Knowledge Base Indicators  | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. defines the <b>eight basic elements</b> of theatre.</li> <li>2. labels the parts of a <b>script</b> that pertain to the <b>eight basic elements</b> of theatre.</li> <li>3. incorporates the <b>eight basic elements</b> of theatre into an original <b>script</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. either individually or in small groups, teach the <b>eight basic elements</b> of theatre to the class and explain how they work together in a given <b>script</b>.</li> <li>2. a) make a graphic organizer that organizes some of the parts of a <b>script</b> into the <b>eight basic elements</b> of theatre.<br/>b) highlight the <b>eight basic elements</b> in a work such as “Step on a Crack.”</li> <li>3. write a short <b>script</b> for a fable or fairy tale that includes the <b>eight basic elements</b>.</li> </ol> |
| <p><b>Notes:</b><br/>Titles suggested in the instructional examples can be substituted by any other play, story, or performance.<br/><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark 2 - The student knows how to write, record, and revise improvised dialogue to develop a script.

| Proficient Level Knowledge Base Indicators   | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. <b>improvises</b> a <b>scene</b> that effectively applies the <b>basic elements</b> of theatre.</li> <li>2. develops <b>script dialogue</b> based on <b>conflict/resolution</b> from a real life experience.</li> <li>3. records <b>dialogue</b> in correct <b>script</b> format.</li> <li>4. edits and revises an original script.</li> <li>5. uses appropriate stage language when writing a <b>script</b> for presentation.</li> <li>6. includes stage directions such as exit, enter, etc. when writing an original <b>script</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. <b>improvise</b> a scene based on “The Old Woman Who Lived in a Shoe”. The theme of the scene could involve the woman taking her children to school for the first day.</li> <li>2. develop a <b>script</b> based on an argument with a sibling or best friend addressing the <b>conflict</b> and a <b>resolution</b>.</li> <li>3. work in pairs to write and edit a <b>script</b> based on one of the <b>scenes</b> above.</li> <li>4. work in small groups to edit and revise their <b>scripts</b> for one of the two <b>scenes</b> written above.</li> <li>5. use correct terminology to write a <b>script</b> based on a <u>Curious George</u> story and then orally explain why it is correct.</li> <li>6. add stage directions in proper form to one of the <b>scripts</b> created in the above activities.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark 3 – The student writes dialogue to create a script.

| Proficient Level Knowledge Base Indicators   | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. produces <b>script</b> that is a collaborative effort.</li> <li>2. demonstrates collaboration through group <b>improvisations</b>.</li> <li>3. independently writes a brief <b>monologue</b>.</li> <li>4. independently writes a brief <b>script</b> for a <b>scene</b>.</li> <li>5. uses appropriate <b>script</b> format when writing character <b>dialogue</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. work in small groups and construct a three (3) minute group <b>scene</b> by drawing from suggestions from other classmates.</li> <li>2. in small groups, collaboratively invent a mystery story and <b>dramatize</b> it through a written <b>script</b>.</li> <li>3. independently create a <b>monologue</b> based on a moment of decision in the life of an historical figure.</li> <li>4. independently write a short <b>scene</b> where two friends meet after being separated for three (3) months resulting from a major disagreement.</li> <li>5. format their <b>dialogue</b> from one of the above scenes in correct <b>script</b> format.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark 1 - The student works collaboratively with peers to develop a classroom dramatization.

| Proficient Level Knowledge Base Indicators   | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. teaches and coaches a peer how to perform an in-class <b>monologue</b>.</li> <li>2. teaches and coaches peers how to perform an in-class <b>scene</b>.</li> <li>3. leads small groups in selecting visual and aural <b>dramatic elements</b> for a <b>performance</b>.</li> <li>4. directs <b>rehearsals</b> for <b>improvvised</b> or <b>scripted scenes</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. work in pairs to select two prepared <b>monologues</b> and take turns teaching one another how to prepare them for <b>performance</b>.</li> <li>2. select a <b>scene</b> and coach a group of peers on how to <b>perform</b> the piece.</li> <li>3. lead a group in selecting <b>props</b> and sound effects for a play such as <u>The Miracle Worker</u>.</li> <li>4. direct peers in a <b>rehearsal</b> for an improvvised humorous duet.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |  |

Benchmark 2 - The student recognizes the director’s responsibilities from auditions through performances.

| Proficient Level Knowledge Base Indicators  | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. attends <b>auditions</b> for a <b>production</b> to observe the <b>director</b> in performing duties.</li> <li>2. lists the responsibilities of a <b>director</b> for a full <b>performance</b>.</li> <li>3. applies <b>director’s</b> duties while assisting with the <b>production</b> process.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. keep a record of the <b>director’s</b> duties recognized while observing an <b>audition</b> for a play such as <u>Romeo and Juliet</u>.</li> <li>2. create a graphic organizer of the <b>director’s</b> responsibilities applied to a <b>production</b> such as <u>To Kill a Mockingbird</u>.</li> <li>3. act as assistant <b>director</b> of a <b>performance</b> such as <u>Cinderella</u>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

Benchmark 1 - The student imagines and clearly describes characters and their relationships.

| Proficient Level Knowledge Base Indicators   | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. applies <b>improvisational</b> acting to creating original characters.</li> <li>2. <b>role-plays</b> a character who interacts with and responds to a specific situation.</li> <li>3. compares and contrasts real life characters with <b>fantasy</b> characters.</li> <li>4. researches and <b>performs</b> characters in real life situations.</li> <li>5. researches and <b>performs</b> a variety of <b>fantasy</b> characters.</li> <li>6. spontaneously creates interacting characters and identifies how they relate to one another.</li> <li>7. creates characters from a published <b>script</b>.</li> <li>8. identifies points where characters make choices within <b>scenes</b> and how their interaction impacts their choices.</li> <li>9. demonstrates acting skills such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts to develop characterizations.</li> <li>10. demonstrates appropriate physical communication of character through <b>gesture, movement</b>, muscular control, and relaxation.</li> <li>11. demonstrates clear physical and vocal <b>projection</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. utilize the theatre games of Viola Spolin.</li> <li>2. choose a situation described in literature and reenact that situation becoming involved in the activities and outcomes of the situation.</li> <li>3. use a Venn Diagram to relate characters from a <b>fantasy</b> such as <u>Harry Potter</u> to characters involved in an event reported by the media.</li> <li>4. learn about a current event taken from the newspaper or history and reenact that event as a learning experience for the class.</li> <li>5. develop through drawings and enactments <b>fantasy</b> characters in defined situations.</li> <li>6. draw from an unknown selection of options a situation or phrase and spontaneously enact the situation similar to "Who's Line Is It Anyway?"</li> <li>7. identify the pivotal points in the play <u>All My Sons</u>.</li> <li>8. identify the pivotal points in the play <u>All My Sons</u>.</li> <li>9. use vocal warm up routine exercises.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p> <p>Viola Spolin's resource entitled Theatre Games is listed in the Resource section of this document.</p>   |   |

**Standard 3: Developing Acting Skills**

**Proficient**

**Benchmark 2 - The student uses variations of voice, movement, and gesture to create specific characters.**

| <b>Proficient Level Knowledge Base Indicators</b>  | <b>Instructional Examples</b>   |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"><li>1. develops clear vocal and physical <b>characterization</b> during rehearsal and presents it in <b>performance</b>.</li><li>2. practices vocal and physical exercises to warm up his/her voice and body.</li><li>3. practices exercises to develop and focus energy, attention, and concentration.</li></ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"><li>1. use creative body movement exercises , i.e., interpretative dance, responding to sound or music.</li><li>2. use imagination exercises, i.e. responding to sounds or words, transforming objects into <b>props</b>; see <u>Theatre Games</u> by Viola Spolin.</li><li>3. use focusing exercises; see Robert Benedetti, <u>An Actor At Work</u>.</li></ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark 3 - The student knows the basic skills of performance.

| Proficient Level Knowledge Base Indicators  | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. uses effective memorization that includes lines and cues.</li> <li>2. uses the vocabulary of stage directions.</li> <li>3. follows staging directions.</li> <li>4. creates staging (<b>blocking</b>) for their own <b>scenes</b> and <b>monologues</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. memorize and perform a select <b>monologue</b> from a <b>script</b>.</li> <li>2. memorize and perform a selected <b>scene</b> from a <b>script</b> with one other student.</li> <li>3. perform a selected <b>scene</b> from a <b>script</b> with multiple students while following the directions given.</li> <li>4. plan out the placement and moves for a <b>scene</b> from a play such as <u>Dracula</u>.</li> </ol> |
| <p><b>Notes:</b><br/>                     Blocking is the placement and movement of the actors on a stage with respect to each other and the playing space.<br/><br/>                     Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark 1 – The student identifies the roles of a production staff.

| Proficient Level Knowledge Base Indicators  | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. lists orally or in written format the basic <b>roles</b> associated with a specific theatre <b>production</b>.</li> <li>2. explains the importance of each <b>role</b> to the success of the <b>production</b>.</li> <li>3. defends reasons for choices made in selecting basic <b>roles</b> for a <b>production</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. use a graphic organizer to lay out the <b>basic roles</b> necessary for the <b>production</b> of a <b>performance</b> such as <u>Alice in Wonderland</u>.</li> <li>2. orally explain to peers how each <b>role</b> is important to the success of the <b>production</b> of <u>Alice in Wonderland</u>.</li> <li>3. defend their selection of <b>roles</b> for a production of <u>Alice in Wonderland</u> by giving reasons for why they think these <b>roles</b> are important.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

Benchmark 2 – The student knows how to visualize settings appropriate to a script.

| Proficient Level Knowledge Base Indicators  | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. effectively coordinates elements of art to create a setting.</li> <li>2. effectively sketches a <b>set</b> for a select <b>scene</b>.</li> <li>3. effectively edits and presents a final <b>set</b> for a select <b>scene</b>.</li> <li>4. orally defends reasons and purpose for <b>scene</b> design <b>setting</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. select colors, shapes, density, and textures, that work together to create a lively <b>mood</b> for the street <b>scene</b> in <u>West Side Story</u>.</li> <li>2. draw an imaginary setting for a play being discussed in class such as <u>Wizard of Oz</u>.</li> <li>3. present to the class their design for a <b>set</b> for the street scene in <u>West Side Story</u>.</li> <li>4. defend reasons for their design by explaining the appropriateness for their selection with consideration for its use of color, shape, density, and texture.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

Benchmark 3 – The student creates accessories needed for classroom plays and staged productions.

| Proficient Level Knowledge Base Indicators  | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. creates <b>backdrops</b> for a play <b>production</b>.</li> <li>2. makes and collects <b>props</b> for a play <b>production</b>.</li> <li>3. collects costumes needed for a <b>production</b>.</li> <li>4. selects sound and lighting appropriate for a <b>production</b>.</li> <li>5. selects objects needed for physical <b>setting</b> of a <b>production</b>.</li> <li>6. studies facial features of a character and practices basic makeup techniques by applying make-up.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. work with peers to design and paint a <b>backdrop</b> needed for the play <u>Diary of Anne Frank</u>.</li> <li>2. collect necessary drapes, utensils, dishes, and other items from the 1930s needed for the <b>production</b> of <u>Diary of Anne Frank</u>.</li> <li>3. create and collect costumes from the 1930s needed for the <b>production</b> of <u>Diary of Anne Frank</u>.</li> <li>4. indicate the proper light intensity and tones and necessary sound volumes needed for the <b>production</b> of <u>Diary of Anne Frank</u>.</li> <li>5. collect antique furniture needed for the <b>set</b> for the <b>production</b> of <u>Diary of Anne Frank</u>.</li> <li>6. study the facial features from at least one of the characters from <u>Diary of Anne Frank</u>, create a sketch portrait of that character, and then apply make-up to self or a classmate based on the sketch.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

Benchmark 4 – The student knows the basic parts of a theatre facility.

| Proficient Level Knowledge Base Indicators  | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. names the basic parts of a theatre.</li> <li>2. describes the basic parts of a theatre and their function.</li> <li>3. identifies the basic parts of a theatre including <b>down stage, up stage, front of house</b>, and others.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. name the various parts of the theatre on a chart as they point to them.</li> <li>2. draw the stage and label the various parts of the theatre.</li> <li>3. walk to the part of the theatre that the teacher calls out.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

Benchmark 5 – The student knows how to design advertising and marketing materials.

| Proficient Level Knowledge Base Indicators  | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. identifies marketing materials needed for advertising a play.</li> <li>2. identifies the qualities needed in advertising materials for marketing a play.</li> <li>3. creates posters, programs, and other marketing materials for a <b>production</b>.</li> <li>4. designs various marketing products for a <b>production</b>.</li> <li>5. designs and presents newspaper and radio advertisements for a <b>production</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. assist in deciding the marketing materials that would be most effective in advertising <u>The Odyssey</u>.</li> <li>2. a) select colors, shapes, and other imagery needed for designing a poster used to advertise <u>The Odyssey</u>.<br/>b) write an article for a newspaper advertising a play and contact the local newspaper for publication.</li> <li>3. create posters, programs, and tickets for a class or school <b>production</b> of <u>The Odyssey</u>.</li> <li>4. design and create buttons, and t-shirts.</li> <li>5. write and record the dialogue for a radio advertisement for a <b>production</b> and contact a local station for airing.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **Proficient**

**Benchmark 1 – The student analyzes and evaluates the dramatic elements that work, and why, in performances and electronic media.**

| <b>Proficient Level Knowledge Base Indicators</b>   | <b>Instructional Examples</b>   |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. develops and applies criteria to evaluating <b>dramatic elements</b> in plays and <b>performances</b>.</li> <li>2. evaluates the effectiveness of artistic choices made by respective theatre artists.</li> <li>3. defends and justifies personal evaluations of one's own and others' <b>performances</b>.</li> <li>4. identifies and explains allegorical and symbolic references in plays.</li> <li>5. <b>analyzes</b> the causes and effects of central dramatic actions in dramatic texts.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. create a list of criteria for use in evaluating the use of <b>dramatic elements</b> in a play such as "To Kill a Mockingbird".</li> <li>2. identify and apply different artistic choices made in the same play such as how different actors interpret the same scene differently and evaluate the effectiveness of each choice.</li> <li>3. compare different choices for scenic and costume designs for the same play and evaluate how they communicate different meanings.</li> <li>4. explain how specific acting and design choices add to and/or distract from a <b>performance</b>.</li> <li>5. list a problem encountered by one or more of the actors in a work such as "Antigone." Then, list the causes of that problem and its outcomes and the choices that led to those outcomes.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **Proficient**

**Benchmark 2 - The student explains how and why personal meanings and emotional responses to performances apply to self and society.**

| Proficient Level Knowledge Base Indicators   | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. explains how personal experiences affect one’s interpretations of meanings in plays and <b>performances</b>.</li> <br/> <li>2. compares characters’ situations in plays/<b>performances</b> with personal experiences.</li> <li>3. provides descriptions of and explanations for theatrical treatment of the same theme in different plays.</li> <br/> <li>4. explains why interpretations of meanings require a personal investment of mental effort.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. a) write a formal review of a <b>performance</b> that explains and defends a personal evaluation of it. Then, compare with peers.<br/> b) discuss their emotional responses to social issue plays such as anti-war, prejudice, divorce. Include a reflection of why they think they responded that way.<br/> c) explain why <b>audiences</b> may feel desensitized to violent acts in real life and to violent content in plays and <b>performances</b>.</li> <li>2. discuss the social situations addressed in plays/<b>performances</b> that have impacted their personal lives.</li> <li>3. use a Venn Diagram to compare and contrast the treatment of greed and generosity in three different plays that address this theme such as <u>Robin Hood</u>, <u>Sam and the Serpin-Snake</u>, and <u>The Story of the Elves and the Shoemaker</u>.</li> <li>4. explain in written or oral form.</li> </ol> |
| <p><b>Notes:</b><br/> Indicator achievement will vary with individual students at different levels.</p>  |   |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **Proficient**

**Benchmark 3 – The student explains how contextual aspects are impacted by various cultures, times, and places.**

| Proficient Level Knowledge Base Indicators  | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. explains how culture influences the content and meaning of theatrical works.</li> <li>2. compares and contrasts how works from different cultures and time periods convey the same or similar content or <b>plot</b>.</li> <li>3. describes how a historical event can lead to the development of a <b>performance</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. compare how the dramatic treatments of a social issue is addressed in different plays from various time periods.</li> <li>2. compare their reception of a fairy tale such as <u>The Legend of Sleepy Hollow</u> when <b>dramatized</b> in the past with “The Headless Horseman Rides Again,” which is an adaptation in contemporary times.</li> <li>3. research and discuss how McCarthyism lead to the development of the <b>performance</b> <u>The Crucible</u>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **Proficient**

**Benchmark 4: The student identifies how audiences' behavioral responses to actors performing live affect these performances.**

| Proficient Level Knowledge Base Indicators  | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. attends and evaluates various <b>performances</b> to determine the impact <b>audience</b> behavior has on the work.</li> <li>2. discusses the impact <b>audience</b> behaviors not experienced could have had on the <b>performance</b> if they were present.</li> <li>3. discusses how their own behavior impacted the <b>performance</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. compare and contrast emotional and behavioral responses toward comedy, serious <b>performances</b>, and rock concerts.</li> <li>2. compare and contrast emotional and behavioral responses toward comedy, serious <b>performances</b>, and rock concerts.</li> <li>3. view or attend a <b>performance</b> and then write a review of the impact their behavior had on the work.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

Benchmark – 1: The student develops theatrical devices through the integration of other disciplines.

| Proficient Level Knowledge Base Indicators   | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. makes connections between theatre and other fine arts by comparing and contrasting them.</li> <li>2. uses the visual arts to design and implement the <b>set</b> for a school <b>performance</b>.</li> <li>3. incorporates ways the industrial arts can assist in constructing flats for the theatre department following specific measurements and construction directions.</li> <li>4. collaborates with Family and Consumer Sciences (FACS) students to design and construct <b>costumes</b>.</li> <li>5. applies ways the social sciences can assist in depicting a <b>production</b> based in a specific time period.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. use a Venn Diagram to show relationships between the <b>visual art elements</b> and <b>set</b> design.</li> <li>2. design and coordinate a physical model for an actual set, giving attention to <b>visual elements</b> such as color, texture, etc..</li> <li>3. make a standard 10' by 4' <b>flat</b> using 2x4s with reinforcement and covered with muslin.</li> <li>4. represent a historical character by including the creation of the <b>costume</b> for that character.</li> <li>5. translate a script from English to Spanish to prepare it to be performed for an Hispanic <b>audience</b>.</li> </ol> |
| <p><b>Notes:</b><br/> <i>Instructional examples imply collaboration with subject specific teachers.</i></p> <p>Indicator achievement will vary with individual students at different levels.</p>   |  |

Benchmark – 1 The student knows the basic elements of theatre.

| Advanced Level Knowledge Base Indicators   | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. identifies the structural parts of a script in texts and <b>performances</b>.</li> <li>2. labels the five basic structural parts of a <b>script</b>.</li> <li>3. orally explains the five parts of the <b>plot</b> line from a selection.</li> <li>4. uses place, time, and atmosphere to create an environment that reveals a specific psychological state (tension, suspense).</li> <li>5. creates characters and actions that communicate the theme of the <b>script</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. watch <u>Romeo &amp; Juliet</u>, then fill out a study guide where they describe the structural parts of that play.</li> <li>2. write a short <b>script</b> of a fable or fairy tale and label the <b>exposition, inciting incident, rising action, climax, and denouement</b> within the work.</li> <li>3. collaborate in small groups to explain <b>exposition, rising action, climax, falling action, and denouement</b> in <u>A Midsummer Nights Dream</u>.</li> <li>4. write an adaptation of <u>Antigone</u> or <u>Pygmalion</u> changing time and place while retaining the atmosphere, theme, and characters.</li> <li>5. develop a story board for “The Ransom of Red Chief.”</li> </ol> |
| <p><b>Notes:</b><br/>                     The Basic Structural Parts of a script refer to what are known in theatre as the 12 Basic Elements of Theatre.<br/><br/>                     Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark – 2 The student constructs and refines original scripts.

| Advanced Level Knowledge Base Indicators  | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. <b>improvises</b> a story that is based on personal experience and heritage while effectively applying the <b>basic elements of theatre</b>.</li> <li>2. <b>improvises</b> a story that is based on imagination while effectively applying the <b>basic elements of theatre</b>.</li> <li>3. <b>improvises</b> a story that is based on literature, cultures, or history while effectively applying the <b>basic elements of theatre</b>.</li> <li>4. constructs and refines <b>scripts</b> based on a short story or fable that communicate meaning to an <b>audience</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1.               <ol style="list-style-type: none"> <li>a) <b>improvise</b> the daily news.</li> <li>b) evaluate existing television commercials, then write an improved or altered version.</li> </ol> </li> <li>2. imagine that they land and are stranded on another planet and write a <b>script</b> that tells how they survive.</li> <li>3.               <ol style="list-style-type: none"> <li>a) research a historical period to determine appropriate styles and etiquette and then apply knowledge while creating <b>script</b>.</li> <li>b) rewrite a period <b>script</b> into modern language.</li> </ol> </li> <li>4.               <ol style="list-style-type: none"> <li>a) adapt a fable into <b>script</b> form to teach a lesson.</li> <li>b) adapt a short story into a <b>script</b>.</li> <li>c) write a prequel/sequel to a play or novel.</li> </ol> </li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

**Benchmark – 3 The student works alone and collaboratively with a peer or group to write and revise a script.**

| Advanced Level Knowledge Base Indicators   | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. collaborates with a peer to write works focusing on <b>conflict/resolution</b> that include revision.</li> <li>2. collaborates with a group to write works that deal with multiple viewpoints and include revision.</li> <li>3. writes and revises a <b>monologue</b> that accurately incorporates <b>the basic elements of theatre</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. work in pairs to write and revise a two character <b>scene</b> that involves resolving a conflict.</li> <li>2. work in small groups to write and revise a <b>scene</b> where each character has a different point of view or opinion about a single dramatic situation or event.</li> <li>3. write and revise a <b>monologue</b> that shows progression of maturing views regarding an issue. Then, highlight the <b>plot, character, theme/thought, language, sound, movement, spectacle, mood, and dynamics</b>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

**Benchmark 1 – The student coaches and directs actors.**

| Advanced Level Knowledge Base Indicators   | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. assigns roles and/or parts for a play.</li> <li>2. trains actors for <b>auditions</b>.</li> <li>3. provides suggestions for cohesive <b>set</b> design.</li> <li>4. provides suggestions for cohesive costume and <b>prop</b> collection.</li> <li>5. coaches by effectively critiquing peers.</li> <li>6. effectively communicates with actors.</li> </ol> | <p><b>The teacher has students...</b></p> <p>Each indicator lends itself to an interpretation of an instructional example in the context of the indicator.</p> |
| <p><b>Notes:</b></p> <p>Indicator achievement will vary with individual students at different levels.</p>  |  |

Benchmark 2 – The student organizes auditions, conducts rehearsals, and directs performances.

| Advanced Level Knowledge Base Indicators   | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. organizes an audition file, conducts <b>auditions</b>, and discusses cast choices with the teacher.</li> <li>2. coaches rehearsal techniques by providing suggestions regarding memorizing, pacing, polishing work, etc. to prepare for a presentation.</li> <li>3. uses their <b>director’s notebook</b> to effectively plan and direct a <b>performance</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. develop a schedule, coordinate <b>audition</b> times, and conduct <b>auditions</b> while maintaining a journal of their activities.</li> <li>2.               <ol style="list-style-type: none"> <li>a) compile a checklist for evaluating the actors in rehearsing <u>The Homecoming</u>.</li> <li>b) conduct one-on-one discussions with the cast regarding their evaluations for <u>The Homecoming</u> (tape record the discussions for teacher assessment).</li> </ol> </li> <li>3. create a <b>director’s notebook</b> for <u>Madison County</u> and uses it to direct the piece for possible <b>production</b>.</li> </ol> |
| <p><b>Notes:</b><br/>           A Director’s notebook is a complete collection of all information necessary to direct a production.<br/><br/>           A Stage Manager’s promptbook is a script in which all the blocking and technical information is written.<br/><br/>           Indicator achievement will vary with individual students at different levels.</p>   |  |

Benchmark 1 – The student analyzes characters and scene structure within a script.

| Advanced Level Knowledge Base Indicators  | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. analyzes the physical, emotional, and social dimensions of characters found in various dramatic texts.</li> <li>2. embodies <b>analysis</b> in <b>performances</b>.</li> <li>3. identifies common dimensions in characters found in dramatic texts from various media.</li> <li>4. selects from possible choices the ones that are more dramatically complex and interesting.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. a) score a scene.<br/>b) write an autobiography for a character.<br/>c) take turns in character in the “hot seat” to answer questions about character’s background and relationships.</li> <li>2. prepare and perform scenes or <b>monologues</b>.</li> <li>3. compare and contrast characters to identify their similarities and differences.</li> <li>4. rehearse and perform a scene incorporating a variety of choices.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

**Benchmark 2 – The student uses physical techniques to create a character.**

| <b>Advanced Level Knowledge Base Indicators</b>   | <b>Instructional Examples</b>  |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. demonstrates <b>voice, movement,</b> and <b>gesture</b> that are appropriate for character portrayal and consistent throughout <b>performance</b>.</li> <li>2. employs various dialects while creating characters.</li> <li>3. monitors and evaluates strengths and weaknesses in the development of physical, vocal, and movement techniques.</li> <li>4. creates a program for improvement of physical, vocal, and movement techniques.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. a) perform a commedia scenario.<br/>b) pantomime a scene.</li> <li>2. practice dialects.</li> <li>3. use a check list to track strengths and weaknesses.</li> <li>4. develop a personal physical and vocal warm up routine.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

**Benchmark 3 – The student uses psychological acting approaches to create a character.**

| Advanced Level Knowledge Base Indicators   | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>employs various psychological acting approaches to character development.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>investigate the approaches of several major acting teachers, i.e. Stella Adler, Richard Boleslavsky, Michael Chekhov, Uta Hagen, Robert Lewis, Sanford Meisner, Constantine Stanislavski, Lee Strasberg, Bertolt Brecht, Jerzy Grotowski, et al.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |  |

Benchmark 4 – The student knows how to work within an effective acting ensemble.

| Advanced Level Knowledge Base Indicators   | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. places <b>ensemble</b> goals before personal goals.</li> <li>2. meets schedules and deadlines.</li> <li>3. identifies a specific personal goal for each successive <b>rehearsal</b>.</li> <li>4. provides examples of <b>ensemble</b> acting and identifies and explains it's characteristics.</li> <li>5. structures positive reinforcement from each student cast member to other cast members at the end of every <b>rehearsal</b>.</li> <li>6. participates in developing trust and team building exercises.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. <b>rehearse</b> a balanced scene and repeat it with different characters dominating the scene.</li> <li>2. learn to implement Time Management skills by effectively scheduling and carrying through adequate time schedules for a <b>production</b>.</li> <li>3. develop a respect for fellow actors in an <b>ensemble</b> presentation.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark 1 - The student defines the roles and responsibilities of a production staff.

| Advanced Level Knowledge Base Indicators   | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. describes the responsibilities for each of the following roles: production designer, <b>director</b>, <b>production crew</b>, stage manager.</li> <li>2. explains the importance of the responsibilities associated with each of the above roles.</li> <li>3. explains the importance of <b>communication</b> among theatre staff.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. create a chart on tag board where they graphically lay out the theatre staff roles and define the responsibilities of each position.</li> <li>2. as veterans, explain to novice theatre students the importance of each responsibility associated with the <b>production</b> staff roles.</li> <li>3. write a short paragraph that explains the importance of communication among staff before, during, and after <b>production</b>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark 2 - The student designs a technical plan for scripted scenes.

| Advanced Level Knowledge Base Indicators  | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. creates technical plots, plans, and worksheets for a <b>script</b> or <b>production</b>.</li> <li>2. explains how the technical requirements of a given <b>script</b> relate to and support one another.</li> <li>3. organizes set building by listing jobs, equipment, and personnel needed for a <b>production</b>.</li> <li>4. makes a list of <b>costumes</b> and one of <b>props</b> needed for a <b>production</b> and determines possible sources.</li> <li>5. creates a make-up plan for the characters in a play.</li> <li>6. develops designs that use visual and aural elements to convey environments (e.g., place, time, atmosphere/mood) and clearly support the text.</li> <li>7. lists and describes effective methods for developing a <b>floor plan</b> for a stage <b>setting</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. a) create an organizational flowchart for a <b>production</b>.<br/>b) block the <b>set</b> using descriptors from the <b>script</b>.</li> <li>2. explain to a peer how light, sound, and movement interact to enhance <u>Gone With the Wind</u>.</li> <li>3. create a chart that includes the jobs, supplies, and personnel needed for a <b>production</b> of <u>Our Town</u>.</li> <li>4. compile a list and collect the <b>costumes</b> needed for a <b>production</b> of <u>Our Town</u>.</li> <li>5. use a template of a face and label the colors, lines, and other markings needed for depicting the facial features for the cast of <u>Our Town</u>.</li> <li>6. arrange scenic elements, properties, and lights by labeling them on a <b>scene</b> layout of a selected <b>script</b>.</li> <li>7. a) draft a <b>floor or ground plan</b> of a stage <b>setting</b> for a <b>script</b>.<br/>b) list the qualities needed in sound and lighting to take a specific <b>script</b> to a <b>production</b>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

Benchmark 3 - The student creates accessories for a self-designed script.

| Advanced Level Knowledge Base Indicators   | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. assists in effectively creating and collecting the functional scenery, properties, lighting, sound, costumes, and makeup needed for a <b>production</b>.</li> <li>2. practices basic makeup techniques by applying make-up.</li> <li>3. recognizes <b>costumes</b> and scenery from different historical periods and applies qualities to <b>costume</b> design.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. organize a group of peers to assist in creating and collecting the accessories needed for their <b>production</b>.</li> <li>2. illustrate the basic make-up techniques for <b>production</b> cast and apply on self or a peer.</li> <li>3. explore <b>costumes</b> from early 20<sup>th</sup> century Germany appropriate for the play <u>The Diary of Anne Frank</u>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark 4 - The student implements safe use of stage tools and equipment.

| Advanced Level Knowledge Base Indicators  | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. explains reasons for using safe techniques in crafting a staged <b>performance</b>.</li> <li>2. performs safe use of stage tools and equipment.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. give an oral presentation explaining safety on stage.</li> <li>2. use thought, respect, and intelligent judgment when using tools and equipment.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

Benchmark 5 - The student fulfills various roles of a marketing staff.

| Advanced Level Knowledge Base Indicators  | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. designs and implements coherent promotional and <b>business</b> plans.</li> <li>2. creates a <b>production</b> management chart and timeline (rehearsal schedule or production calendar).</li> <li>3. completes an application for production rights.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. develop <b>front of house</b> plans for <u>The Miracle Worker</u>.</li> <li>2. develop, present, and use a management chart and a timeline for <u>The Miracle Worker</u>.</li> <li>3. apply for the “<b>royalty rights</b>” to produce <u>The Miracle Worker</u>.</li> </ol> |
| <p><b>Notes:</b><br/>                     Indicator achievement will vary with individual students at different levels.</p> <p>Management chart involves planning the entire production from page to stage.</p>   |  |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others.** **Advanced**

**Benchmark 1 - The student uses aesthetic criteria to evaluate the artistic effectiveness of dramatic performances in theatre and electronic media.**

| Advanced Level Knowledge Base Indicators  | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. evaluates theatre's effectiveness in communicating ideas, meaning, and emotions.</li> <li>2. reads and analyzes dramatic literature in terms of structure, theme, <b>character</b>, imagery, symbolism, language, and style.</li> <li>3. uses appropriate theatre vocabulary to evaluate the intentions, structures, effectiveness, and aesthetic values of <b>performances</b>.</li> <li>4. evaluates how well <b>text/production</b> meets its intended objectives.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. construct meaning from a <b>performance</b> such as <u>Hamlet</u> and compare their interpretations to those intended by the artist.</li> <li>2. read a <b>script</b> from <u>To Kill a Mocking Bird</u> and graphically organize the structure, theme, <b>character</b>, imagery, symbolism, language, and <b>style</b> in terms of how these elements relate and interact.</li> <li>3. evaluate emotional responses to performances using appropriate theatre vocabulary in written and oral form with precise and specific observations.</li> <li>4. research a <b>performance</b> such as <u>Aladdin</u> to identify its intended objective(s), then view a <b>performance</b> of it and evaluate its ability to meet the objective(s).</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **Advanced**

**Benchmark 2 - The student compares and contrasts social meanings and emotional responses to performances in theatre and electronic media.**

| <b>Advanced Level Knowledge Base Indicators</b>  | <b>Instructional Examples</b>  |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. evaluates the artistic choices of self and the collaborative efforts of peers and suggests constructive alternatives.</li> <li>2. analyzes and evaluates critical comments about personal work and explains which points are most appropriate to realize further developments of work.</li> <li>3. understands <b>performances</b> from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in all media.</li> <li>4. <b>analyzes</b> and <b>critiques</b> a dramatic <b>performance</b> comparing perceived artistic intentions with final <b>production</b> achievement.</li> <li>5. develops, articulates, justifies, and applies criteria for creating meaning in <b>performances</b>.</li> <li>6. constructs social meaning from dramatic <b>texts</b> and relates these to current personal, national, and international issues.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. keep a journal and in one section write reflections on personal choices; and in the other section, reflections on choices made in collaboration with peers.</li> <li>2. in another section of the journal, pinpoint those areas needing additional work and make suggestions regarding how to improve.</li> <li>3. compare the ways issues addressed through the <b>performance</b> <u>Aladdin</u> are presented through the video <i>visa vise</i> an on stage <b>performance</b> of it.</li> <li>4. while viewing a <b>performance</b>, stop periodically to make and record predictions. At the end, summarize what actually happened and compare that summary to predictions made throughout the <b>performance</b>.</li> <li>5. prior to attending a <b>performance</b>, prepare criteria to be used in evaluating the work. During viewing and after, use that criteria to determine the effectiveness of the <b>performance</b>.</li> <li>6. while reading the <b>script</b> for <u>Aladdin</u>, stop periodically to record or discuss reflections regarding the meanings being developed. Later relate their experiences to their current lives.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |  |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **Advanced**

**Benchmark 3 - The student analyzes dramatic texts and performances to understand history, culture, times, and places in their respective context.**

| Advanced Level Knowledge Base Indicators   | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. explains the message being conveyed through a <b>performance</b> regarding the historical event being represented and/or addressed through it.</li> <li>2. evaluates the cultural accuracy being revealed through <b>performances</b>.</li> <li>3. examines the ability of a <b>performance</b> to accurately and/or successfully represent a given time period.</li> <li>4. assesses the success of a <b>performance's</b> ability to depict a place or <b>environment</b>.</li> <li>5. develops criteria to be used in evaluating the contextual accuracy of their work and that of others.</li> <li>6. evaluates their own <b>performances</b> and that of others to determine the contextual accuracy regarding historical events and defends their conclusions.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. write an article for the school newspaper that provides a personal review of a recent school <b>performance</b> addressing its success in conveying the intended message.</li> <li>2. provide productive input during an open class <b>dialogue</b> addressing ways <u>The Ransom of Red Chief</u> was able to accurately or inaccurately represent the Sioux Nation.</li> <li>3. while viewing the on stage or video taped <b>performance</b> of <u>Call of the Wild</u> record ways this <b>performance</b> accurately represents the Yukon during the late 1890s and list ways it could be more successful.</li> <li>4. compare the performance <u>Gangs</u> ability to depict urban <b>environment</b> with the ability of <u>Cactus Pass</u> to depict a rustic Arizona <b>environment</b>.</li> <li>5. write and present criteria for evaluating <u>Westside Story's</u> ability to address contextual aspects.</li> <li>6. a) present a review of their own work for a radio or television identifying contextual aspects.<br/>b) research and pull from knowledge information about the Civil War. Then view <u>Civil War</u> while taking notes on recognizably accurate and altered representations of that context. Later, write a review of the work that addresses these alterations and documentations.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |  |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **Advanced**

**Benchmark 4: The student analyzes how audience responses affect the criticism of performances.**

| <b>Advanced Level Knowledge Base Indicators</b>  | <b>Instructional Examples</b>   |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. compares two reviews of the same <b>performance</b> held for two different groups or <b>audiences</b>.</li> <li>2. recognizes the distinctions in <b>performances</b> based on <b>audience</b> response.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. read two reviews, one written for a <b>performance</b> given before a lively <b>audience</b> and the other before a less energetic group. Discuss similarities and differences.</li> <li>2. attend two different <b>performances</b> of the same <b>script</b> and write a review of each.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark 1 - The student understands the interrelationship that exists between theatre and other disciplines.

| Advanced Level Knowledge Base Indicators  | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. <b>analyzes</b> how theatre connects with music to enhance <b>performances</b> and <b>productions</b>.</li> <li>2. defines how the <b>visual art's elements</b> impact theatre in comparison to other art forms.</li> <li>3. shows how theatre connects with math to enhance learning in each.</li> <li>4. <b>analyzes</b> ways the language arts enhance the expression of ideas and emotions in theatre.</li> <li>5. explains how plays, movies, television, and live <b>performances</b> contribute to learning about culture.</li> <li>6. demonstrates ways theatre and language arts work together to develop skills both in theatre and language arts.</li> <li>7. identifies cultural patterns (social, religious, political, economic) as reflected in the theatre of the times.</li> <li>8. dramatizes science concepts and themes through role playing.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. select music appropriate for enhancing the theme of a self written script.</li> <li>2. use a graphic organizer to chart the similarities and differences of the visual element of movement as it compares to theatre, dance, and then music.</li> <li>3. create and draft, to a quarter inch scale, a <b>floor plan</b>.</li> <li>4. read <u>The Crucible</u> to enhance their understanding of McCarthyism in preparation for developing a <b>script</b> on that topic.</li> <li>5. read or view a <b>production</b> of <u>A Raisin in the Sun</u> and discuss the emotional impact of minority migration into suburbia.</li> <li>6. read or view a portion of a foreign <b>production</b>, such as German, without subtitles and translate the <b>script</b> into English.</li> <li>7. use a graphic organizer to chart the cultural patterns present among African Americans during the period of slavery represented in <u>Roots</u> and compare them to patterns of African Americans to today.</li> <li>8. role play the various parts of a <b>dramatization</b> that addresses a human sexuality issue with the focus on reaching a solution to a specific related problem.</li> </ol> |
| <p><b>Notes:</b><br/>                     Integration is the combination of interdisciplinary content under a common theme or concept. Learning in each discipline is enhanced through recognition and application of the interconnectedness that exists among them.</p> <p>Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark 2 - The student understands the role that theatre plays in cultures and history.

| Advanced Level Knowledge Base Indicators   | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. explains how dramatic <b>texts</b> reflect and reinforce cultural and historical contexts.</li> <li>2. demonstrates how theatre has evolved from it's origins to today's modern theatre.</li> <li>3. interprets the validity and practicality of cultural and historical information for making artistic choices in <b>productions</b>.</li> <li>4. explores the major plays and <b>playwrights</b> throughout <b>historical periods</b> explaining the impact they have had on social development.</li> <li>5. explores how theatre reflects <b>historical periods</b> including how it is manifested today.</li> <li>6. researches and compares and contrasts historical <b>production</b> designs, techniques, and/or <b>performances</b> from various cultures.</li> <li>7. interprets cultural, social, and political conditions that have influenced <b>playwrights</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. read or view a <b>production</b> of <u>A Raisin in the Sun</u> and discuss minority migration into suburbia.</li> <li>2. read or view a <b>production</b> of <u>The Crucible</u> and discuss its relationship to McCarthyism.</li> <li>3. read or view a <b>production</b> of <u>West Side Story</u> and discuss its relationship to gangs.</li> <li>4. work with a partner to research a major play and playwright and create a computer based presentation to present to the class.</li> <li>5. view a production such as <u>Now Let Me Fly</u> and write a reaction paper on how this play portrays the historical events surrounding the Supreme Court ruling of Brown vs. the Board of Education.</li> <li>6. use a graphic organizer to diagram the similarities and differences among production techniques used in two different cultures.</li> <li>7. discuss in literature circles the social conditions that influenced Albert Hackett and Frances Goodrich writing of the <u>Diary of Anne Frank</u>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |  |

**Standard 1: Developing Scripts**

**Exemplary**

**Benchmark 1 - The student combines the dramatic elements of theatre, the structural parts of a script, and the basic elements of a story to create a script.**

| <b>Exemplary Level Knowledge Base Indicators</b>  | <b>Instructional Examples</b>  |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"><li>1. creates original <b>script</b> that includes characters with <b>dialogue</b> that <b>motivates</b> action and creates mood.</li><li>2. synthesizes their personal experiences, heritage, and history in creating a <b>script</b> to incorporate a theme or strong dramatic <b>mood</b>.</li></ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"><li>1. write a short play in which each character expresses him or herself through unique word choice, rhythm, grammar, and syntax.</li><li>2. write a short play that addresses the theme “social justice” and is based on stock <b>characters</b>.</li></ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

**Standard 1: Developing Scripts**

**Exemplary**

**Benchmark 2 - The student effectively uses research material in making artistic scriptwriting choices.**

| <b>Exemplary Level Knowledge Base Indicators</b>   | <b>Instructional Examples</b>  |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"><li>1. uses multiple resources to research and write a <b>script</b>.</li><li>2. creates an appendix to the play that explains and defends how they use research.</li><li>3. creates a nonfiction play based on primary sources such as interviews.</li></ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"><li>1. a) create a <b>script</b> based on a researched historical event using at least three sources.<br/>b) create a <b>script</b> adapting a work of literature.<br/>c) create a <b>script</b> based on social and cultural issues such as racism, schizophrenia, and aging.</li><li>2. write an appendix defining how they used their research in writing one of the plays above.</li><li>3. write an original play about a social issue or event that reflects and incorporates information gained through interviews made with individuals.</li></ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |  |

Benchmark – 3 The student creates and revises script through the following stages: written script, rehearsal, performance.

| Exemplary Level Knowledge Base Indicators  | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>collaborates with a peer to produce works that include writing, revision, <b>rehearsal</b>, and <b>performance</b>.</li> <li>independently writes, revises, <b>rehearses</b>, and <b>performs</b> a <b>monologue</b> based on a specific theme such as a <b>character</b> struggling with an important decision.</li> <li>independently writes, revises, and <b>rehearses</b> a <b>script</b> working with actors and a <b>director</b>, making necessary revisions during <b>rehearsals</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>work in pairs to write a two <b>character script</b> about a dramatic childhood incident, then separately revise the <b>script</b> and share outcomes. <b>Rehearse</b> and <b>perform</b> the <b>script</b> for the class, revising as needed.</li> <li>write a <b>monologue</b> about continuing or breaking off a relationship. Then separately revise the <b>script</b>. <b>Rehearse</b> and <b>perform</b> the <b>script</b> for the class, revising as needed.</li> <li>write a one act play about a crisis of conscience faced by an individual in opposition to a group. Then, separately revise the <b>script</b>. <b>Rehearse</b> and <b>perform</b> the <b>script</b> for the class, revising as needed.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |  |

**Standard 2: Directing Theatrical Activities**

**Exemplary**

**Benchmark 1 - The student collaborates with technical staff and production designers to direct a performance.**

| <b>Exemplary Level Knowledge Base Indicators</b>  | <b>Instructional Examples</b>   |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"><li>1. applies the elements required for producing a unified <b>production</b>.</li><li>2. coordinates the work of all staff, designers, and performers to create a unified <b>production</b>.</li></ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"><li>1. create a <b>director's notebook</b> of the <b>dramatic elements</b> needed for producing <u>Anne of Green Gables</u>.</li><li>2. collaborate with the technical staff to create a production of <u>The Crucible</u>.</li></ol> |
| <p><b>Notes:</b></p> <p>Indicator two must be based on the criteria set through indicator one.</p> <p>Indicator achievement will vary with individual students at different levels.</p>   |   |

Benchmark 2 - The student produces a play from audition through performance.

| Exemplary Level Knowledge Base Indicators  | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. demonstrates taking a play from page to stage by successfully fulfilling the following five steps:                             <ol style="list-style-type: none"> <li>a. develops a production concept.</li> <li>b. creates a <b>director's notebook</b>.</li> <li>c. <b>auditions</b> and <b>casts</b> a <b>production</b>.</li> <li>d. coaches actors and conducts <b>rehearsals</b>.</li> <li>e. <b>directs</b> by incorporating the following: <b>spectacle, sound, movement</b>, and style through such techniques as visual composition.</li> </ol> </li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. fulfill the director's responsibilities (see indicator 1) by selecting and directing a play such as <u>Childhood</u> by Thornton Wilder.</li> </ol> |
| <p><b>Notes:</b></p> <p>A production concept is a vision that the director develops about the meaning and significance of a play. The test of the validity of the director's concept is the degree to which it clarifies the meaning and enhances the power of the text.</p> <p>Indicator achievement will vary with individual students at different levels.</p>  |   |

**Benchmark 3 - The student collaborates with technical staff and production designers.**

| <b>Exemplary Level Knowledge Base Indicators</b>  | <b>Instructional Examples</b>   |
|---|---|
| <p><b>The student...</b></p> <p>1. effectively collaborates by coordinating the work of all staff, designers, and performers to create a unified <b>production</b>.</p> | <p><b>The teacher has students...</b></p> <p>1. a) collaborate with the stage manager to create a <b>promptbook</b>.<br/>b) collaborate with the technical staff to create a <b>production</b>.</p> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

Benchmark 1 - The student creates characters consistent with classical, contemporary, and non-realistic dramatic texts.

| Exemplary Level Knowledge Base Indicators  | Instructional Examples   |
|--|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. identifies the elements that comprise style in specific texts.</li> <br/> <li>2. performs <b>monologues</b> and/or <b>scenes</b> from various theatrical styles and periods.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1.               <ol style="list-style-type: none"> <li>a) prepare and perform a classical selection illustrating knowledge of a specific theatrical period and style (i.e., Greek, Shakespeare).</li> <li>b) prepare and perform a variety of non-realistic selections illustrating knowledge of this theatrical style (i.e., Ionesco, Albee, Pinter, Beckett).</li> </ol> </li> <li>2.               <ol style="list-style-type: none"> <li>a) prepare and perform a variety of contemporary selections illustrating knowledge of this theatrical style and period (i.e., Ibsen through Wilson).</li> <li>b) prepare and perform a classical selection illustrating knowledge of a specific theatrical period and style (i.e., Greek, Shakespeare).</li> <li>c) prepare and perform a variety of non-realistic selections illustrating knowledge of this theatrical style (i.e., Ionesco, Albee, Pinter, Beckett).</li> </ol> </li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |  |

Benchmark 2 - The student evaluates use of physical techniques to create a character.

| Exemplary Level Knowledge Base Indicators  | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. monitors and evaluates strengths and weaknesses in the development of physical, vocal, and <b>movement</b> techniques.</li> <li>2. creates a program for improvement of physical, vocal, and <b>movement</b> techniques.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. maintain an actor's journal.</li> <li>2. video or tape record dialects of a <b>performance</b> and then self evaluate.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

**Standard 3: Developing Acting Skills**

**Exemplary**

**Benchmark 3 – The student selects a psychological acting approach to create a specific character.**

| <b>Exemplary Level Knowledge Base Indicators</b>  | <b>Instructional Examples</b>  |
|---|--|
| <b>The student...</b><br>1. evaluates the requirements of the specific <b>script</b> and <b>character</b> . | <b>The teacher has students...</b><br>1. experiment using various approaches to a specific <b>scene</b> from a play. |
| <b>Notes:</b><br>Indicator achievement will vary with individual students at different levels.              |  |

Benchmark 4 - The student creates an effective acting ensemble.

| Exemplary Level Knowledge Base Indicators   | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. provides leadership in the creation and maintenance of the <b>production ensemble</b>.</li> <li>2. mentors younger actors within the <b>ensemble</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. a) lead group warm ups.<br/>b) rehearse scenes in pairs alternating between performers and <b>directors/coaches</b>.</li> <li>2. “adopt” a younger student in the department or <b>cast</b>.</li> </ol> |
| <p><b>Notes:</b><br/>An ensemble involves playing together as a company rather than as “stars” and “extras.”</p> <p>Indicator achievement will vary with individual students at different levels.</p>                                   |   |

Benchmark 1 - The student fulfills the roles and responsibilities as a unified unit necessary for a successful production.

| Exemplary Level Knowledge Base Indicators  | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. plans prop list, <b>costumes</b>, <b>floor plans</b>, and lighting plot.</li> <li>2. collaborates with directors and other designers.</li> <br/> <li>3. fulfills the responsibilities of a <b>crew chief</b> for an actual <b>production</b>.</li> <li>4. fulfills the responsibilities of the designers, technicians, and creators.</li> <li>5. explains the interaction that occurs across the various roles.</li> <br/> <li>6. communicates with other crew members and among those fulfilling the other theatre staff roles.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. create <b>plots</b>, sketches, or models for a self written <b>script</b>.</li> <li>2. develop a design/production portfolio and work with the technical staff to implement it.</li> <li>3. efficiently manage a stage <b>performance</b> for a self-scripted <b>production</b>.</li> <li>4. supervise the <b>strike</b> of a <b>production</b>.</li> <li>5. use their stage book to plan a self-written <b>script</b> and supervise its <b>production</b> from page through striking of the set.</li> <li>6. write an essay explaining the interaction among all the personnel involved in the <b>production</b> for it to be successful.</li> </ol> |
| <p><b>Notes:</b><br/>                     Production concept is the designer’s interpretation of the director’s vision in scenery, properties, lighting, sound, costumes, and makeup.<br/><br/>                     Indicator achievement will vary with individual students at different levels.</p>  |   |

Benchmark 2 - The student designs a unified production.

| Exemplary Level Knowledge Base Indicators   | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. conceptualizes and provides artistic interpretations for informal or formal <b>productions</b>.</li> <li>2. researches historical context of a <b>script</b> and uses the findings as a basis for interpretation and <b>design</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. conduct a round table discussion regarding a formal or informal <b>production</b>.</li> <li>2.                             <ol style="list-style-type: none"> <li>a) research a <b>scene</b> from <u>Hamlet</u>, take notes, and use notes in a group discussion focused on interpreting that <b>scene</b>.</li> <li>b) use research findings to assist in designing a remake of the <b>scene</b> from <u>Hamlet</u>.</li> </ol> </li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

Benchmark 3 - The student completes a set for a production.

| Exemplary Level Knowledge Base Indicators   | Instructional Examples  |
|---|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>rewrites a <b>script</b>, <b>designs</b> it, and creates a unified <b>set</b> for a <b>production</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>rewrite a scene from <u>The Crucible</u> and set it in the time period of the 1960s. Design and build it.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |   |

Benchmark 5 – The student creates and implements marketing plans for a self-scripted production.

| Exemplary Level Knowledge Base Indicators   | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>creates and <b>implements production</b> schedules, stage management plans, promotional campaigns, and <b>business and front of house</b> procedures.</li> <li>advertises their production through the media (TV, radio, newspaper).</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>perform the responsibilities associated with the roles mentioned in Indicator 1 for a self scripted work.</li> <li>contact the media representative and make necessary arrangements for promoting the <b>production</b>.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **Exemplary**

**Benchmark 1 – The student identifies the possible or actual intentions of respective theatre artists and justifies personal interpretations in comparison using aesthetic criteria.**

| Exemplary Level Knowledge Base Indicators   | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. compares two different performances of the same <b>script</b>.</li> <li>2. writes a thorough critical analysis of dramatic <b>texts</b>.</li> <li>3. studies and compares professional criticism of same and different <b>texts</b> or <b>performances</b>.</li> <li>4. compares linear and non-linear plot structures and how each communicates meaning.</li> <li>5. compares and contrasts fully developed characterizations against stereotypes.</li> <li>6. compares and contrasts <b>performance's</b> main ideas with their own or others' real life situations.</li> <li>7. explores different stylistic approaches to sound, <b>movement</b>, and other <b>spectacle</b> elements.</li> <li>8. explores emotional responses among different forms of theatrical <b>performance</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. view and list the similarities and differences found in two videos of a given Shakespeare play.</li> <li>2. compare and contrast the dramatic genres and thematic styles of <u>Romeo and Juliet</u> and <u>West Side Story</u>.</li> <li>3. write an analysis of a selected dramatic <b>text</b> by Shakespeare.</li> <li>4. compare and contrast the <b>plot</b> structures of <u>Romeo and Juliet</u> and <u>West Side Story</u>.</li> <li>5. discuss ways the character Aladdin is similar and different from their personal views and those of society regarding impoverished, urban youth.</li> <li>6. write a reflection relating the main idea in <u>Macbeth</u> to ones own desire for recognition and power.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **Exemplary**

**Benchmark 2 – The student compares critics’ evaluations of performances with personal meanings and emotional responses.**

| Exemplary Level Knowledge Base Indicators  | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. recognizes why critics responses are different and at times similar to personal interpretations of works.</li> <li>2. compares critics’ evaluations with personal reviews.</li> <li>3. defends personal meanings and interpretations of performances in light of critics’ reviews.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. discuss ways their own evaluations of a <b>performance</b> are similar to and different from that of others.</li> <li>2. site similarities and differences in opinions concerning their responses and those of a critic to a performance such as <u>Macbeth</u>.</li> <li>3. give reasons for their responses to a <b>performance</b> such as <u>Macbeth</u> and explain why their responses are different or similar to a critics’ reactions.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **Exemplary**

**Benchmark 3 – The student explains the historical origins of various dramatic genres and theatrical forms and how historical contexts affect contemporary audience responses.**

| Exemplary Level Knowledge Base Indicators  | Instructional Examples  |
|--|---|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. describes and justifies personal artistic choices based on cultural interpretations.</li> <li>2. documents and <b>critiques</b> present times from a theatrical perspective.</li> <li>3. outlines ways their personal experiences of physical places have impacted and can affect their theatrical works.</li> <li>4. explores the major plays and <b>playwrights</b> throughout <b>historical periods</b> explaining the impact they have had on social development.</li> <li>5. explores how theatre reflects <b>historical periods</b> including how it is manifested today.</li> <li>6. interprets cultural, social, and political conditions that have influenced <b>playwrights</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. after creating a self-scripted piece based on a cultural perspective toward an issue, write a review that describes and justifies the choices made based on cultural content knowledge.</li> <li>2. choose a present day social issue and write a <b>script</b> that reflects one's personal understanding of it.</li> <li>3. write two <b>scripts</b>, one based on a personal experience and one based on knowledge learned from a secondary source. Then, have the students share the <b>script</b> based on knowledge from a secondary source with someone who has actually experienced that time and place. Compare their secondary source interpretation with that of the person having the actual experience.</li> <li>4. read or view a production of <u>West Side Story</u> and discuss its relationship to gangs.</li> <li>5. read or view a production of <u>A Raisin in the Sun</u> and discuss how it reflects minority migration into suburbia.</li> <li>6. research McCarthyism and then read or view a production of <u>The Crucible</u> and discuss their influence on and relationship to one another.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>   |   |

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others** **Exemplary**

**Benchmark 4 – The student analyzes how criticism affects audience responses toward performances.**

| <b>Exemplary Level Knowledge Base Indicators</b>  | <b>Instructional Examples</b>  |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>1. <b>analyzes</b> and evaluates a variety of dramatic <b>performances</b> with positive, constructive criticism and justifies responses.</li> <li>2. records evaluations of performances addressing <b>audience</b> impact.</li> <li>3. evaluates <b>audience</b> response in relationship to actors' <b>performance</b>.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>1. present a personal review of a school <b>performance</b> explaining likes, dislikes, and misunderstandings.</li> <li>2. write a critic's review of a school <b>performance</b> after studying critic reviews in the newspaper.</li> <li>3. attend a professional, college, or community <b>performance</b> and write a <b>critique</b> of the <b>performance</b> based on <b>audience</b> response.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

Benchmark 1 – The student integrates all the arts and other disciplines when taking a performance from page to stage.

| Exemplary Level Knowledge Base Indicators   | Instructional Examples   |
|---|--|
| <p><b>The student...</b></p> <ol style="list-style-type: none"> <li>records the connections made between all content areas and theatre when going through the <b>production</b> process of a self-scripted work.</li> </ol> | <p><b>The teacher has students...</b></p> <ol style="list-style-type: none"> <li>keep a journal in which they record the times and ways they <b>integrate</b> music, visual art, science, math, language arts, social studies, and foreign language into their <b>production</b> process.</li> </ol> |
| <p><b>Notes:</b><br/>Indicator achievement will vary with individual students at different levels.</p>  |  |

# Scope and Sequence

**SCOPE AND SEQUENCE**

| <b>Standard 1: Developing Scripts</b>  |   |  |   |
|--|---|--|---|
| <b>BASIC</b>   | <b>PROFICIENT</b>   | <b>ADVANCED</b>  | <b>EXEMPLARY</b>  |
| <p><b>Benchmark:</b><br/> <b>1. Knows the basic elements of a story.</b><br/>                     Indicators:<br/>                     1. identifies the beginning, middle, and end of a story.<br/>                     2. sequences events according to basic story structures of beginning, middle, and end.<br/>                     3. identifies the conflict and resolution of a story.<br/>                     4. distinguishes conflict from resolution.<br/>                     5. analyzes theatrical works to identify parts of a plot.</p> <p><b>Benchmark:</b><br/> <b>2. Knows how to improvise dialogue to tell stories.</b><br/>                     Indicators:<br/>                     1. improvises dialogue while role-playing a character in an imaginary or real-life situation.<br/>                     2. creates dialogue while role-playing a character from children’s literature or literary genre such as folk or fairytale.<br/>                     3. creates a dialogue based on the theme or lyrics from another art form such as a song or poem.</p> | <p><b>Benchmark:</b><br/> <b>1. Knows the structural parts of a script.</b><br/>                     Indicators:<br/>                     1. defines the eight basic elements of theatre.<br/>                     2. labels the parts of a script that pertain to the eight basic elements of theatre.<br/>                     3. incorporates the eight basic elements of theatre into an original script.</p> <p><b>Benchmark:</b><br/> <b>2. Knows how to write, record, and revise improvised dialogue to develop a script.</b><br/>                     Indicators:<br/>                     1. improvises a scene that effectively applies the basic elements of theatre.<br/>                     2. develops script dialogue based on conflict/resolution from a real life experience.<br/>                     3. records dialogue in correct script form.<br/>                     4. edits and revises an original script.<br/>                     5. uses appropriate stage language when writing a script</p> | <p><b>Benchmark:</b><br/> <b>1. Knows the basic elements of theatre.</b><br/>                     Indicators:<br/>                     1. identifies the structural parts of a script in texts and performances.<br/>                     2. labels the basic structural parts of a script.<br/>                     3. orally explains the five parts of the plot line from a selection.<br/>                     4. uses place, time, and atmosphere to create an environment that reveals a specific psychological state (tension, suspense).<br/>                     5. creates characters and actions that communicate the theme of the script.</p> <p><b>Benchmark:</b><br/> <b>2. Constructs and refines original scripts.</b><br/>                     Indicators:<br/>                     1. improvises a story that is based on personal experience and heritage while effectively applying the basic elements of theatre.<br/>                     2. improvises a story that is based on imagination while effectively applying the basic elements of theatre.<br/>                     3. improvises a story that is based on literature, cultures, or history while effectively applying the basic elements of</p> | <p><b>Benchmark:</b><br/> <b>1. Combines the dramatic elements of theatre, the structural parts of a script, and the basic elements of a story to create a script.</b><br/>                     Indicators:<br/>                     1. creates original script that includes characters with dialogue that motivates action and creates mood.<br/>                     2. synthesizes their personal experiences, heritage, and history in creating a script to incorporate a theme or strong dramatic mood.</p> <p><b>Benchmark:</b><br/> <b>2. Knows how to effectively use research material in making artistic scriptwriting choices.</b><br/>                     Indicators:<br/>                     1. uses multiple resources to research and write a script.<br/>                     2. creates an appendix to the play that explains and defends how they use research.<br/>                     3. creates a nonfiction play based on primary sources such as interviews.</p> |

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| <p>4. dramatizes a complete story through improvisational acting.</p> <p><b>Benchmark:</b><br/> <b>3. Knows how to use improvisation to create dialogue for a script.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. improvises dialogue by role playing characters from various genre.</li> <li>2. improvises dialogue based on a song or poem</li> <li>3. improvises dialogue based on real-life situations.</li> </ol> | <p>for presentation.</p> <p>6. includes stage directions such as exit, enter, etc. when writing an original script.</p> <p><b>Benchmark:</b><br/> <b>3. Writes dialogue to create a script.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. produces script that is a collaborative effort.</li> <li>2. demonstrates collaboration through group improvisations.</li> <li>3. independently writes a brief monologue.</li> <li>4. independently writes a brief script for a scene.</li> <li>5. uses appropriate script format when writing character dialogue.</li> </ol> | <p>theatre.</p> <p>4. constructs and refines scripts based on a short story or fable that communicates meaning to an audience.</p> <p><b>Benchmark:</b><br/> <b>3. Works alone and collaboratively with a peer or group to write and revise a script.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. collaborates with a peer to write works focusing on conflict/resolution that include revision.</li> <li>2. collaborates with a group to write works that deal with multiple viewpoints and include revision.</li> <li>3. writes and revises a monologue that accurately incorporates the basic elements of theatre.</li> </ol> | <p><b>Benchmark:</b><br/> <b>3. Creates and revises script through the following stages: written script, rehearsal, performance.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. collaborates with a peer to produce works that include writing, revision, rehearsal, and performance.</li> <li>2. independently writes, revises, rehearses, and performs a monologue in which a character struggles with an important decision.</li> <li>3. independently writes, revises, and rehearses a script working with actors and a director, making necessary revisions during rehearsal.</li> </ol> |
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**SCOPE AND SEQUENCE**

**Standard 2: Directing Theatrical Activities**

| <b>BASIC</b>  | <b>PROFICIENT</b>  | <b>ADVANCED</b>  | <b>EXEMPLARY</b>  |
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| <p><b>Benchmark:</b><br/> <b>1. Recognizes how to collaborate with peers to perform a classroom dramatization.</b></p> <p>Indicators:<br/>           1. demonstrates team work in dramatizing written texts and life experiences.<br/>           2. collaboratively selects interrelated dramatic elements for a classroom dramatization: character, setting, and situation.<br/>           3. leads a group in decision-making for an original classroom performance.<br/>           4. collaborates with peers in creating and presenting an improvisational performance.</p> | <p><b>Benchmark:</b><br/> <b>1. Works collaboratively with peers to develop a classroom dramatization.</b></p> <p>Indicators:<br/>           1. teaches and coaches a peer how to perform an in-class monologue.<br/>           2. teaches and coaches peers how to perform an in-class scene.<br/>           3. leads small groups in selecting visual and aural dramatic elements for a performance.<br/>           4. directs rehearsals for improvised or scripted scenes.</p> <p><b>Benchmark:</b><br/> <b>2. Recognizes the director's responsibilities from auditions through performances.</b></p> <p>Indicators:<br/>           1. attends auditions for a production to observe the director in performing duties.</p> | <p><b>Benchmark:</b><br/> <b>1. Coaches and directs actors.</b></p> <p>Indicators:<br/>           1. assigns roles and/or parts for a play.<br/>           2. trains actors for auditions.<br/>           3. provides suggestions for cohesive set design.<br/>           4. provides suggestions for cohesive costume and prop collection.<br/>           5. coaches by effectively critiquing peers.<br/>           6. effectively communicates with actors.</p> <p><b>Benchmark:</b><br/> <b>2. Organizes auditions, conducts rehearsals, and directs performances.</b></p> <p>Indicators:<br/>           1. organizes an audition file, conducts auditions, and discusses case choices with the teacher.</p> | <p><b>Benchmark:</b><br/> <b>1. Collaborates with technical staff and production designers to direct a performance.</b></p> <p>Indicators:<br/>           1. applies the elements required for producing a unified production.<br/>           2. coordinates the work of all staff, designers, and performers to create a unified production.</p> <p><b>Benchmark:</b><br/> <b>2. Produces a play from audition through performance.</b></p> <p>Indicators:<br/>           1. demonstrates taking a play from page to stage by successfully fulfilling the following five steps:<br/>               develops a production concept.<br/>               create a director's notebook.</p> |

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|  | <ol style="list-style-type: none"> <li>2. lists the responsibilities of a director for a full performance.</li> <li>3. applies director's duties while assisting with the production process.</li> </ol> | <ol style="list-style-type: none"> <li>2. coaches rehearsal techniques by providing suggestions regarding memorizing, pacing, polishing work, etc. to prepare for a presentation.</li> <li>3. uses their director's notebook to effectively plan and direct a performance.</li> </ol> | <p>auditions and casts a production.<br/> coaches actors and conducts rehearsals.<br/> directs by incorporating the following:<br/>     spectacle, sound,<br/>     movement, and style through techniques such as visual composition.</p> <p><b>Benchmark:</b><br/> <b>3. The student collaborates with technical staff and production designers.</b></p> <p>Indicators:<br/> 1. effectively collaborates by coordinating the work of all staff, designers, and performers to create a unified production.</p> |
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**SCOPE AND SEQUENCE**

| <b>Standard 3: Developing Acting Skills</b>   |  |   |  |
|---|--|---|--|
| <b>BASIC</b>  | <b>PROFICIENT</b>  | <b>ADVANCED</b>   | <b>EXEMPLARY</b>   |
| <p><b>Benchmark:</b><br/> <b>1. Imagines and clearly describes characters and their relationships.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>explores, assumes, and imitates various character roles.</li> <li>recognizes real life characters and their distinctions from fantasy characters.</li> <li>describes a variety of characters/ roles from real life and fantasy situations.</li> <li>creates characters that interact for a specific reason.</li> <li>explores and recognizes character relationships in specific situations.</li> <li>improvises and role-plays a character from a real or fictional story.</li> </ol> | <p><b>Benchmark:</b><br/> <b>1. Imagines and clearly describes characters and their relationships.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>applies improvisational acting to create original characters.</li> <li>role-plays a character who interacts with and responds to a specific situation.</li> <li>compares and contrasts real life characters with fantasy characters.</li> <li>researches and performs characters in real life situations.</li> <li>researches and performs a variety of fantasy characters.</li> <li>spontaneously creates interacting characters and identifies how they relate to one another.</li> <li>creates characters from a published script.</li> <li>identifies points where characters make choices within scenes and how their interaction impacts their choices.</li> <li>demonstrates acting skills such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts to develop characterizations.</li> <li>demonstrates appropriate</li> </ol> | <p><b>Benchmark:</b><br/> <b>1. Analyzes characters and scene structure within a script.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>analyzes the physical, emotional, and social dimensions of characters found in various dramatic texts.</li> <li>embodies analysis in performance.</li> <li>identifies common dimensions in characters found in dramatic texts from various media.</li> <li>selects from possible choices the ones that are more dramatically complex and interesting.</li> </ol> | <p><b>Benchmark:</b><br/> <b>1. Creates characters consistent with classical, contemporary, and non-realistic dramatic texts.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>identifies the elements that comprise style in specific texts.</li> <li>performs monologues and/or scenes from various theatrical styles and periods.</li> </ol> |

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| <p><b>Benchmark:</b><br/> <b>2. Uses variations of voice, movement, and gesture for different characters.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. participates in structured play to free voice and gesture.</li> <li>2. uses clear articulation and audible projection during class or public performances.</li> <li>3. demonstrate clear vocal and physical characterization during class or public performances.</li> <li>4. combines effective audible, vocal, and physical qualities when depicting a character.</li> </ol> | <p>physical communication of character through gesture, movement, muscular control, and relaxation.</p> <p>11. demonstrates clear physical and vocal projection.</p> <p><b>Benchmark:</b><br/> <b>2. Uses variations of voice, movement, and gesture to create specific characters.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. develops clear vocal and physical characterization during rehearsal and presents it in performance.</li> <li>2. practices vocal and physical exercises to warm up his/her voice and body.</li> <li>3. practices exercises to develop and focus energy, attention, and concentration.</li> </ol> <p><b>Benchmark:</b><br/> <b>3. Knows the basic skills of performance.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. uses effective memorization that includes lines and cues.</li> <li>2. uses the vocabulary of stage directions.</li> <li>3. follows staging directions.</li> <li>4. creates staging (blocking) for their own scenes and monologues.</li> </ol> | <p><b>Benchmark:</b><br/> <b>2. Uses physical techniques to create a character.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. demonstrates voice, movement, and gesture that are appropriate for character portrayal and consistent throughout a performance.</li> <li>2. employs various dialects while creating characters.</li> <li>3. monitors and evaluates strengths and weaknesses in the development of physical, vocal, and movement techniques.</li> <li>4. creates a program for improvement of physical, vocal, and movement techniques.</li> </ol> <p><b>Benchmark:</b><br/> <b>3. Uses psychological action approaches to create a character.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. employs various psychological acting approaches to create a character development.</li> </ol> | <p><b>Benchmark:</b><br/> <b>2. Evaluates use of physical techniques to create a character.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. monitors and evaluates strengths and weaknesses in the development of physical, vocal, and movement techniques.</li> <li>2. creates a program for improvement of physical, vocal, and movement techniques.</li> </ol> <p><b>Benchmark:</b><br/> <b>3. Selects a psychological acting approach to create a specific character.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. evaluates the requirements of the specific script and character.</li> </ol> |
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|  |  | <p><b>Benchmark:</b><br/> <b>4. Knows how to work within an effective acting ensemble.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. places ensemble goals before personal goals.</li> <li>2. meets schedules and deadlines.</li> <li>3. identifies a specific personal goal for each successive rehearsal.</li> <li>4. provides examples of ensemble acting and identifies and explains it's characteristics.</li> <li>5. structures positive reinforcement from each student cast member to other cast members at the end of every rehearsal.</li> <li>6. participates in developing trust and team building exercises.</li> </ol> | <p><b>Benchmark:</b><br/> <b>4. Creates an effective acting ensemble.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. provides leadership in the creation and maintenance of the production ensemble.</li> <li>2. mentors younger actors within the ensemble.</li> </ol> |
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**SCOPE AND SEQUENCE**

**Standard 4: Designing and Producing Theatre**

| BASIC  | PROFICIENT  | ADVANCED  | EXEMPLARY  |
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| <p><b>Benchmark:</b><br/> <b>1. Recognizes that there are a variety of roles and responsibilities necessary for theatrical production.</b></p> <p>Indicators:<br/>           1. defines the different jobs associated with the production of a classroom play.<br/>           2. carries out the responsibilities for one or more of the jobs associated with play production.<br/>           3. gives reasons why these roles are important to play production.</p> | <p><b>Benchmark:</b><br/> <b>1. Identifies the roles of a production staff.</b></p> <p>Indicators:<br/>           1. lists orally or in written format the basic roles associated with theatre production.<br/>           2. explains the importance of each role to the success of the production.<br/>           3. defends reasons for choices made in selecting basic roles for a production.</p> | <p><b>Benchmark:</b><br/> <b>1. Defines the roles and responsibilities of a production staff.</b></p> <p>Indicators:<br/>           1. describes the responsibilities of each of the following roles: production designer, director, production crew, stage manager.<br/>           2. explains the importance of the responsibilities associated with each of the above roles.<br/>           3. explains the importance of communication among theatre staff.</p> | <p><b>Benchmark:</b><br/> <b>1. Fulfills the roles and responsibilities as a unified unit necessary for a successful production.</b></p> <p>Indicators:<br/>           1. plans prop list, costumes, floor plans, and lighting plot.<br/>           2. collaborates with directors and other designers.<br/>           3. fulfills the responsibilities of a crew chief for an actual production.<br/>           4. fulfills the responsibilities of the designers, technicians, and creators.<br/>           5. explains the interaction that occurs across the various roles.<br/>           6. communicates with other crew members and among those fulfilling the other theatre staff roles.</p> |
| <p><b>Benchmark:</b><br/> <b>2. Visualizes a setting appropriate to a story.</b></p> <p>Indicators:<br/>           1. draws and colors a picture for a single setting to a story.<br/>           2. creates a story board for an entire story.<br/>           3. creates a 3-D setting for at least one part of a story.</p>   | <p><b>Benchmark:</b><br/> <b>2. knows how to visualize settings appropriate to a script.</b></p> <p>Indicators:<br/>           1. effectively coordinates elements of art to create a setting.<br/>           2. effectively sketches a set for a select scene.<br/>           3. effectively edits and presents</p>  | <p><b>Benchmark:</b><br/> <b>2. Designs a technical plan for scripted scenes.</b></p> <p>Indicators:<br/>           1. creates technical plots, plans, and worksheets for a script or production.<br/>           2. explains how the technical requirements of a given script relate to and support one another.</p>  | <p><b>Benchmark:</b><br/> <b>2. Designs a unified production.</b></p> <p>Indicators:<br/>           1. conceptualizes and provides artistic interpretations for informal or formal productions.<br/>           2. researches historical context of a script and uses the findings as a basis for</p>   |

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| <p><b>Benchmark:</b><br/> <b>3. Uses simple objects and materials for props, costumes, and physical settings.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. uses materials at hand to create masks, stage makeup, costume pieces, and props for a dramatization.</li> <li>2. uses tables, chairs, and other objects to create a set for a classroom dramatization.</li> <li>3. creates a simple set for a select scene within a given space, using available materials.</li> <li>4. creates simple stage sets using objects in the classroom and from home to</li> </ol> | <p>a final set for a select scene.</p> <ol style="list-style-type: none"> <li>4. orally defends reasons and purpose for scene design setting.</li> </ol> <p><b>Benchmark:</b><br/> <b>3. Creates accessories needed for classroom plays and staged productions.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. creates backdrops for a production.</li> <li>2. makes and collects props for a play production.</li> <li>3. collects costumes needed for a production.</li> <li>4. selects sound and lighting appropriate for a production.</li> <li>5. selects objects needed for physical setting of a production.</li> <li>6. studies facial features of a character and practices basic makeup techniques by applying make-up.</li> </ol> | <ol style="list-style-type: none"> <li>3. organizes set building by listing jobs, equipment, and personnel needed for a production.</li> <li>4. makes a list of costumes and one of props needed for a production and determines possible sources.</li> <li>5. creates a make-up plan for the characters of a play.</li> <li>6. develops designs that use visual and aural elements to convey environment (e.g. place, time, atmosphere/mood) and clearly support the text.</li> <li>7. lists and describes effective methods for developing a floor plan for a stage setting.</li> </ol> <p><b>Benchmark:</b><br/> <b>3. Creates accessories for a self-designed script.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. assists in effectively creating and collecting the functional scenery, properties, lighting, sound, costumes, and makeup needed for a production.</li> <li>2. practices basic makeup techniques by applying makeup.</li> <li>3. recognizes costumes and scenery from different historical periods and applies qualities to costume design.</li> </ol> | <p>interpretation and design.</p> <p><b>Benchmark:</b><br/> <b>3. Completes a set for a production.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. rewrites a script, designs it, and creates a unified set for a production.</li> </ol> |
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| <p>recreate the environment for a play.</p> <p><b>Benchmark:</b><br/> <b>4. Demonstrates safe use of simple tools and materials.</b><br/> Indicators:<br/> 1. correctly uses scissors, pencils, and other tools for creating costumes, props, and physical setting.<br/> 2. explains the proper use of tools and materials needed for creating costumes, props, and physical setting.<br/> 3. respectfully uses and maintains the use of tools.</p> <p><b>Benchmark:</b><br/> <b>5. Knows how to design simple advertising and marketing materials.</b><br/> Indicators:<br/> 1. identifies marketing materials needed for advertising plays.<br/> 2. identifies the qualities needed in advertising materials for marketing a play.<br/> 3. creates posters, programs, and other marketing materials for a skit.</p> | <p><b>Benchmark:</b><br/> <b>4. Knows the basic parts of a theatre facility.</b><br/> Indicators:<br/> 1. names the basic parts of a theatre.<br/> 2. describes the basic parts of a theatre and their function.<br/> 3. identifies the basic parts of a theatre including down stage, up stage, front of house, and others.</p> <p><b>Benchmark:</b><br/> <b>5. Knows how to design advertising and marketing materials.</b><br/> Indicators:<br/> 1. identifies marketing materials needed for advertising a play.<br/> 2. identifies the qualities needed in advertising materials for marketing a play.<br/> 3. creates posters, programs, and other marketing materials for a production.<br/> 4. designs various marketing products for a production.<br/> 5. designs and presents newspaper and radio advertisements for a production.</p> | <p><b>Benchmark:</b><br/> <b>4. Implements safe use of stage tools and equipment.</b><br/> Indicators:<br/> 1. explains reasons for using safe techniques in crafting a staged performance.<br/> 2. performs safe use of stage tools and equipment.</p> <p><b>Benchmark:</b><br/> <b>5. Fulfills various roles of a marketing staff.</b><br/> Indicators:<br/> 1. designs and implements coherent promotional and business plans.<br/> 2. creates a production management chart and timeline (rehearsal schedule or production calendar).<br/> 3. completes an application for production rights.</p> | <p><b>Benchmark:</b><br/> <b>4.</b></p> <p><b>5. Creates and implements marketing plans for a self-scripted production.</b><br/> Indicators:<br/> 1. creates and implements production schedules, stage management plans, promotional campaigns. And business and front of house procedures.<br/> 2. advertises their production through the media (TV, Radio, Newspaper).</p> |
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**SCOPE AND SEQUENCE**

**Standard 5: Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others**

| BASIC   | PROFICIENT  | ADVANCED   | EXEMPLARY  |
|---|---|--|--|
| <p><b>Benchmark:</b></p> <p><b>1. Identifies how dramatic elements communicate meanings and elicit emotions in stories, performances, and electronic media.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. defines and uses theatrical terms/vocabulary when discussing dramatic content (plot, characters, themes, etc) and theatrical forms (realistic and non-realistic).</li> <li>2. gives and explains personal opinions about a play's message and the impact of the dramatic content on its performance.</li> <li>3. identifies dramatic elements in live and recorded theatrical performances (movement dialogue, scenery, costumes, etc) and how they combine to communicate ideas and evoke emotions.</li> <li>4. identifies the dramatic elements that make their own and others performances successful or unsuccessful. Explain why.</li> <li>5. explains reasons for personal aesthetic preferences based on dramatic elements used.</li> <li>6. classifies basic dramatic genres (comic, serious drama)</li> </ol> | <p><b>Benchmark:</b></p> <p><b>1. Analyzes and evaluates the dramatic elements that work and why, in performances and electronic media.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. develops and applies criteria to evaluating dramatic elements in plays and performances.</li> <li>2. evaluates the effectiveness of artistic choices made by respective theatre artists.</li> <li>3. defends and justifies personal evaluations of one's own and others' performances.</li> <li>4. identifies and explains allegorical and symbolic references in plays.</li> <li>5. analyzes the causes and effects of central dramatic actions in dramatic texts.</li> </ol> | <p><b>Benchmark:</b></p> <p><b>1. Uses aesthetic criteria to evaluate the artistic effectiveness of dramatic performances in theatre and electronic media.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. evaluates theatre's effectiveness in communicating ideas, meanings, and emotions.</li> <li>2. reads and analyzes dramatic literature in terms of structure, theme, character, imagery, symbolism, language, and style.</li> <li>3. uses appropriate theatre vocabulary to evaluate the intentions, structures, effectiveness, and aesthetic values of performances.</li> <li>4. evaluates how well text/production met its intended objectives.</li> </ol> | <p><b>Benchmark:</b></p> <p><b>1. Identifies the possible or actual intentions of respective theatre artists and justifies personal interpretations in comparison using aesthetic criteria.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. compares two different performances of the same script.</li> <li>2. writes a thorough critical analysis of dramatic texts.</li> <li>3. studies and compares professional criticism of same and different texts or performances.</li> <li>4. compares linear and non-linear plot structures and how each communicates meaning.</li> <li>5. compares and contrasts fully developed characterizations against stereotypes.</li> <li>6. compares and contrasts performance's main ideas with your and others' real life situations.</li> <li>7. explores different stylistic approaches to sound, movement, and other spectacle elements.</li> <li>8. explores emotional responses among different forms of theatrical performances.</li> </ol> |

|  |  |   |   |
|--|--|---|---|
| <p>and theatrical forms (realistic and non-realistic).</p> <p><b>Benchmark:</b><br/> <b>2. Identifies and reflects upon personal meaning and emotional responses to performances and applies ideas to self and society.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. describes personal meanings and main ideas (themes, messages) interpreted from dramatized stories and performances.</li> <li>2. articulates and discusses emotional reactions to the whole, as well as parts of theatrical experiences and identifies the dramatic elements that impacted these emotions.</li> <li>3. explains how main ideas relate to self and society.</li> <li>4. examines how and why individuals respond differently to the same performance.</li> <li>5. compares personal interpretations of plays with respective performances.</li> <li>6. recognizes the similarities and differences between staged performances and real life events.</li> </ol> | <p><b>Benchmark:</b><br/> <b>2. Explains how and why personal meanings and emotional responses to performances apply to self and society.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. explains how personal experiences affect one's interpretations of meanings in plays and performances.</li> <li>2. compares characters' situations in plays/performances with personal experiences.</li> <li>3. provides descriptions of and explanations for theatrical treatment of the same theme in different plays.</li> <li>4. explains why interpretations of meanings require a personal investment of mental effort.</li> </ol> | <p><b>Benchmark:</b><br/> <b>2. Compares and contrasts social meanings and emotional responses to performances in theatre and electronic media.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. evaluates the artistic choices of self and the collaborative efforts of peers and suggests constructive alternatives.</li> <li>2. analyzes and evaluates critical comments about personal work and explains which points are most appropriate to realize further developments of work.</li> <li>3. understands performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in media.</li> <li>4. analyzes and critiques a dramatic performance comparing perceived artistic intentions with final production achievement.</li> <li>5. develops, articulates, justifies, and applies criteria for creating meaning in performances.</li> <li>6. constructs social meaning from dramatic texts and relates these to current personal, national, and international issues.</li> </ol> | <p><b>Benchmark:</b><br/> <b>2. Compares critics' evaluations of performances with personal meanings and emotional responses.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. recognizes why critics' responses are different and at times similar to personal interpretations of works.</li> <li>2. compares critics' evaluations with personal views.</li> <li>3. defends personal meanings and interpretations of performances in light of critics' reviews.</li> </ol> |
|--|--|---|---|

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|---|---|---|--|
| <p><b>Benchmark:</b><br/> <b>3. Recognizes the contextual aspects of performances from various cultures, times, and places.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. recognizes how theatre communicates ideas about past and present culture and social context.</li> <li>2. compares and contrasts the similarities and differences between dramatic fiction and factual stories.</li> <li>3. compares and contrasts the theatrical treatment of fictional stories with actual life events in the past and present.</li> <li>4. describes dramatic elements in plays and performances that indicate particular qualities related to cultures, times, and places.</li> </ol> | <p><b>Benchmark:</b><br/> <b>3. Explains how contextual aspects are impacted by various cultures, times, and places.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. explains how culture influences the content and meaning of theatrical works.</li> <li>2. compares and contrasts how works from different cultures and time periods convey the same or similar content or plot.</li> <li>3. describes how an historical event can lead to the development of a performance.</li> </ol> | <p><b>Benchmark:</b><br/> <b>3. Analyzes dramatic texts and performances to understand history, culture, times, and places in their respective contexts.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. explains the message being conveyed through a performance regarding the historical event being represented and/or addressed through it.</li> <li>2. evaluates the cultural accuracy being revealed through performances.</li> <li>3. examines the ability of a performance to accurately and/or successfully represent a given time period.</li> <li>4. assesses the success of a performance's ability to depict a place or environment.</li> <li>5. develops criteria to be used in evaluating the contextual accuracy of their work and that of others.</li> <li>6. evaluates their own performances and that of others to determine the contextual accuracy regarding historical events and defends their conclusions.</li> </ol> | <p><b>Benchmark:</b><br/> <b>3. Explains the historical origins of various dramatic genres and theatrical forms and how historical contexts affect contemporary audience responses.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. describes and justifies personal artistic choices based on cultural interpretations.</li> <li>2. documents and critiques present times from a theatrical perspective.</li> <li>3. outlines ways their personal experiences of physical places have impacted and can affect their theatrical works.</li> <li>4. explores the major plays and playwrights throughout historical periods explaining the impact they have had on social development.</li> <li>5. explores how theatre reflects historical periods including how it is manifested today.</li> <li>6. interpret cultural, social, and political conditions that have influenced playwrights.</li> </ol> |
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| <p><b>Benchmark:</b><br/> <b>4. Demonstrates responsible audience etiquette.</b><br/> Indicators:<br/> 1. expresses emotions when attending public performances with live or recorded actors.<br/> 2. discusses performances with peers after attending.<br/> 3. invests sufficient mental effort during performances to make meanings.<br/> 4. watches, listens to, and responds mindfully and emotionally to theatre events.<br/> 5. orally explains the dos and don'ts regarding appropriate audience dress.<br/> 6. explains appropriate and inappropriate emotional behavior.<br/> 7. discusses behaviors that would interrupt the performance.<br/> 8. explains why cameras and other recording devices are prohibited by copyright law.<br/> 9. understands why cell phones and beeping pagers/watches disturb actors and other audience members.</p> | <p><b>Benchmark:</b><br/> <b>4. Identifies how audiences' behavioral responses to actors performing live affect these performances.</b><br/> Indicators:<br/> 1. attends and evaluates various performances to determine the impact audience behavior has on the work.<br/> 2. discusses the impact audience behaviors not experienced could have had on the performance if they were present.<br/> 3. discusses how their own behavior impacted the performance.</p> | <p><b>Benchmark:</b><br/> <b>4. Analyzes how audience responses affect the criticism of performances.</b><br/> Indicators:<br/> 1. compares two reviews of the same performance held for two different groups or audiences.<br/> 2. recognizes the distinctions in performances based on audience response.</p> | <p><b>Benchmark:</b><br/> <b>4. Analyzes how criticism affects audience responses toward performances.</b><br/> Indicators:<br/> 1. analyzes and evaluates a variety of dramatic performances with positive, constructive criticism, and justifies responses.<br/> 2. records evaluations of performances addressing its audience impact.<br/> 3. evaluates audiences response in relationship to actors' performance.</p> |
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**SCOPE AND SEQUENCE**

**Standard 6: Integrating Theatre with other arts, disciplines, and the community**

| <b>BASIC</b>  | <b>PROFICIENT</b>   | <b>ADVANCED</b>   | <b>EXEMPLARY</b>  |
|---|---|---|---|
| <p><b>Benchmark:</b><br/> <b>1. Recognizes connections between theatre and other disciplines.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. identifies connections that exist between theatre and language arts.</li> <li>2. uses social issues to develop themes for scripts.</li> <li>3. creatively dramatizes physical science processes.</li> <li>4. connects math concepts through dramatization.</li> <li>5. lists characteristics specific to cultural settings.</li> <li>6. discusses how dance and creative movement are used in performances.</li> <li>7. assists in selecting music and other sound appropriate for story dramatization.</li> <li>8. develops settings through the use of visual art elements.</li> </ol> | <p><b>Benchmark:</b><br/> <b>1. Develops theatrical devices through the integration of other disciplines.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. makes connections between theatre and other fine arts by comparing and contrasting them.</li> <li>2. uses the visual arts to design and implement the set for a school performance.</li> <li>3. incorporates ways the industrial arts can assist in constructing flats for the theatre department following specific measurement and construction directions.</li> <li>4. collaborates with Family and Consumer Sciences (FACS) students to design and construct costumes.</li> <li>5. applies ways the social sciences can assist in depicting a production based in a specific time period.</li> </ol> | <p><b>Benchmark:</b><br/> <b>1. Understands the interrelationship that exists between theatre and other disciplines.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. analyzes how theatre connects with music to enhance performances and productions.</li> <li>2. defines how the visual art's elements impact theatre in comparison to other are forms.</li> <li>3. shows how theatre connects with math to enhance learning in each.</li> <li>4. analyzes the way language arts enhance the expression of ideas and emotions in theatre.</li> <li>5. explains how plays, movies, television, and live performances contribute to learning about culture.</li> <li>6. demonstrates ways theatre and language arts work together to develop skills both in theatre and language arts.</li> <li>7. identifies cultural patterns (social, religious, political, economic) as reflected in the theatre of the times.</li> <li>8. dramatizes science concepts and themes through role playing.</li> </ol> <p><b>Benchmark:</b><br/> <b>2. Understands the role that</b></p> | <p><b>Benchmark:</b><br/> <b>1. Integrates all the arts and other disciplines when taking a performance from page to stage.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. records the connections made between all content areas and theatre when going through the production process of a self-scripted work.</li> </ol> |

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|  |  | <p><b>theatre plays in cultures and history.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"><li>1. explains how dramatic texts reflect and reinforce cultural and historical contexts.</li><li>2. demonstrates how theatre has evolved from its origins to today's modern theatre.</li><li>3. interprets the validity and practicality of cultural and historical information for making artistic choices in productions.</li><li>4. explores the major plays and playwrights throughout historical periods explaining the impact they have had on social development.</li><li>5. explores how theatre reflects historical periods including how it is manifested today.</li><li>6. researches and compares and contrasts historical production designs, techniques, and/or performances from various cultures.</li><li>7. interprets cultural, social, and political conditions that have influenced playwrights.</li></ol> |  |
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# **Appendices**

- A. Kansas Licensure Standards**
- B. Assessments**
- C. Kansas Theatre Standards Report Card**
- D. Theatre Safety**
- E. Audience Etiquette/Backstage Etiquette**
- F. Theatre for Special Needs Student**
- G. Glossary**
- H. Resources**

# **Kansas Licensure Standards**

## **SPEECH/THEATRE**

### **Early Adolescence through Late Adolescence Grades 6-12**

**Standard #1 The teacher of speech/theatre has practical knowledge and skills in teaching and critically evaluating intrapersonal, interpersonal, small group communication, public speaking, listening, and communication theory.**

#### **Knowledge**

1. The teacher knows how to develop and use criteria for evaluating and selecting materials for speech communication instruction, recognizing issues such as equity in gender, age, ethnicity, lifestyle, and socioeconomic status.
2. The teacher understands intrapersonal, interpersonal, small group communication, public speaking, listening, and communication theory.
3. The teacher understands various assessment techniques utilized in the communication classroom.

#### **Performance**

1. The teacher guides students to select and evaluate the appropriateness of their communication strategies.
2. The teacher uses technology to enhance the preparation, presentation, and evaluation of student communication.
3. The teacher uses various assessment tools to evaluate the student.
4. The teacher stays current with communication research.

**Standard #2 The teacher of speech/theatre has practical content knowledge and skills in teaching and critically evaluating debate and forensic co-curricular activities.**

#### **Knowledge**

1. The teacher knows how to coach debate and forensic events offered at Kansas tournaments and festivals.
2. The teacher is aware of legal and ethical issues regarding student performances.
3. The teacher understands the administrative aspects relating to coaching debate and forensics, including the hosting of tournaments and festivals.

#### **Performance**

1. The teacher explains and demonstrates the various debate and forensic events.
2. The teacher utilizes tournament-judging criteria in preparing the students for presentations.
3. The teacher instructs students in appropriate use of copyright materials.
4. The teacher is able to participate in and/or host tournaments/festivals.
5. The teacher participates in administering and maintaining a debate and/or forensics program.

**Standard #3 The teacher of speech/theatre has practical content knowledge and skills in teaching and critically evaluating mass media.**

#### **Knowledge**

1. The teacher is aware of the historical development of the mass media and the role mass media play in local, national, and global societies.
2. The teacher understands how persuasion techniques in mass media influence audience attitudes and behaviors.
3. The teacher understands characteristics of various forms of mass media and the supportive technological trends.
4. The teacher is aware of analytical criteria in the students' selection and use of mass media.

#### **Performance**

1. The teacher explains and demonstrates the significance of mass media in students' own lives.
2. The teacher guides students to critically evaluate messages of the mass media.

**Standard #4 The teacher of speech/theatre has practical content knowledge and skills in teaching and critically evaluating technical theatre, design, history, dramatic literature, performance techniques, and directing.**

**Knowledge**

1. The teacher knows the artistic and pragmatic purposes, procedures, and challenges of the theatre and its designers.
2. The teacher recognizes the styles, major movements, and interaction between theatre history and dramatic literature.
3. The teacher understands the basic duties and procedures of the theatrical director and is familiar with the potential challenges that often accompany direction of a theatrical production.
4. The teacher stays current with dramatic literature, technology, and performance techniques.

**Performance**

1. The teacher designs and constructs unified scenic environments, properties, costumes, make-up, lighting, and sound with available resources to communicate visual and aural concepts appropriate to selected scripts and improvised dramas.
2. The teacher identifies, analyzes, and interprets human actions, conflicts, and themes as expressed in scripted plays and improvised dramas.
3. The teacher coaches actors to develop, communicate, and sustain consistent characters in improvisations and formal theatre productions.
4. The teacher is able to direct theatre productions selecting appropriate scripts and effectively communicating directorial production choices to actors and technicians during rehearsals and production meetings.

**Standard #5 The teacher of speech/theatre has practical content knowledge and skills, needed in managing theatrical presentations in collaboration with others.**

**Knowledge**

1. The teacher is aware of legal, safety, and ethical issues regarding student performances.
2. The teacher knows how to direct, design, and administer a theatre program.
3. The teacher is aware of available resources and technology that could enhance a theatre program.

**Performance**

1. The teacher instructs and demonstrates appropriate safety precautions when working with students on theatre activities and ensures that students practice theatre safety.
2. The teacher instructs students in and demonstrates appropriate use of copyright materials.
3. The teacher participates in administering and maintaining a theatre program and effectively communicates with the appropriate personnel.

**Standard #6 The teacher of speech/theatre has practical knowledge and skill in teaching and critically evaluating theatre as a tool for learning about self and culture.**

**Knowledge**

1. The teacher knows how to develop and use criteria for evaluating and selecting materials for theatre instruction, recognizing issues such as equity in gender, age, ethnicity, lifestyle, and socioeconomic status.
2. The teacher understands the ramifications of ethics and artistic choices in the uses and/or presentations of theatre.

**Performance**

1. The teacher explains and demonstrates how diverse skills used in theatre transfer to students' own lives.
2. The teacher utilizes cultural and historical information when preparing for, collaborating with, and evaluating student work.
3. The teacher utilizes dramatic activities and theatre productions that promote self-discovery, build productive and creative relationships, and empathize with the human condition.
4. The teacher uses a variety of strategies to stimulate students' creativity, critical thinking skills, and self-awareness through theatre arts.
5. The teacher guides students in the use of theatre as a means for self-evaluation as a theatre artist.

# Assessments

NAME \_\_\_\_\_

DATE \_\_\_\_\_

LESSON TITLE \_\_\_\_\_

## ELEMENTARY CLASSROOM DRAMA BEHAVIOR

Always Usually Generally Rarely

### CONCENTRATION

- follows directions
- sustains involvement in activity

### IMAGINATION

- contributes original ideas
- reacts spontaneously
- solves problems creatively
- incorporates imaginative detail

### COOPERATIVE INTERACTION

- contributes to group effort
- listens courteously to others
- takes turns
- assumes role of leader
- assumes role of follower
- accepts group decisions

### NONVERBAL EXPRESSION

- uses appropriate gestures
- uses appropriate movement

### VERBAL EXPRESSION

- speaks clearly
- speaks expressively
- improvises dialogue

### EVALUATION AND CRITICAL ANALYSIS

- makes constructive contributions  
to discussion and evaluations
- incorporates suggestions into playing

### ATTITUDE

- cooperative, involved
- shy, inhibited
- disruptive, hostile

Adapted from Ruth Hemig's Creative Drama for Classroom Teachers

## STUDENT SELF EVALUATION (GRADE 6)

Name \_\_\_\_\_

Circle the answer that best expresses how you feel about drama.

|  |     |           |    |
|--|-----|-----------|----|
| 1. I respect my fellow players.  | Yes | Sometimes | No |
| 2. I support their ideas and help them succeed in the drama discussion and playing.                                | Yes | Sometimes | No |
| 3. I understand conflict, character, objectives, and obstacles and I can use them to make drama.                   | Yes | Sometimes | No |
| 4. I have ideas for making drama that are original.  | Yes | Sometimes | No |
| 5. I can observe, imagine, and use my voice and body to create characters.   | Yes | Sometimes | No |
| 6. I create good motivations for the characters I play.  | Yes | Sometimes | No |
| 7. I listen to and play off other characters in scenes.  | Yes | Sometimes | No |
| 8. I know and understand why ideas are good for drama and when they are well performed.                            | Yes | Sometimes | No |
| 9. I can describe and discuss good drama and performance ideas and I can positively discuss ideas that don't work. | Yes | Sometimes | No |
| 10. I understand how drama relates to me and the world around me.  | Yes | Sometimes | No |
| 11. I like doing drama.  | Yes | Sometimes | No |
| 12. I like watching drama and going to the theatre.  | Yes | Sometimes | No |

Adapted from the National Arts Education Research Center, Tempe, AZ

## Student Evaluation of a Children's Performance

Name \_\_\_\_\_

|  |      |          |            |
|--|------|----------|------------|
| 1. <b>ATTENTIVENESS</b> How attentive was the child? (e.g., listening, watching others participate, not distracted by events outside the activity, etc.)   | VERY | SOMEWHAT | NOT AT ALL |
| Comments:  |      |          |            |
| 2. <b>CONCENTRATION</b> How committed to the activity was the child? (e.g. highly concentrated on the drama activity at hand, sustained the imaginary circumstances of the drama, follows directions, etc.)  | VERY | SOMEWHAT | NOT AT ALL |
| Comments:  |      |          |            |
| 3. <b>SELF-ASSURANCE</b> How self-assured is the child? How free from inhibition and self-consciousness? (e.g. fidgeting, nervous gestures vs. calm openness.)   | VERY | SOMEWHAT | NOT AT ALL |
| Comments:  |      |          |            |
| 4. <b>SPONTANEITY</b> How spontaneous is the child's playing? (e.g. does s/he respond without hesitation; stay in the here and now, playing moment to moment as the action unfolds in the present?)  | VERY | SOMEWHAT | NOT AT ALL |
| Comments:  |      |          |            |
| 5. <b>ENVIRONMENT</b> How effectively does the child imagine, create, and respond to the environment of the scene? (e.g. creates an accurate sense of place, time of day, season, weather; responds to the sensory, emotional qualities inherent in these various environments.) | VERY | SOMEWHAT | NOT AT ALL |

|   |      |          |            |
|---|------|----------|------------|
| Comments:   |      |          |            |
| 6. RESPONSE TO FELLOW PLAYERS How effectively does the child make contact, react and respond to fellow players in the drama? (e.g. giving/sharing vs. ignoring others.)   | VERY | SOMEWHAT | NOT AT ALL |
| Comments:   |      |          |            |
| 7. RESPONSE TO LEADER IN ROLE How effectively does the child make contact, react and respond to the leader in role?   | VERY | SOMEWHAT | NOT AT ALL |
| Comments:   |      |          |            |
| 8. PLAYING OBJECTIVE AND OBSTACLES Does the child choose and play compelling objectives that maximize the obstacles and thus the dramatic tension? (e.g. plays the objectives of the scene but <u>does not have to have created a character/may be playing as self.</u> ) | VERY | SOMEWHAT | NOT AT ALL |
| Comments:   |      |          |            |
| 9. PANTOMIME AND DRAMATIC ACTION Does the child choose movement/pantomime to advance the dramatic action? (e.g. moves/pantomimes basic objects to communicate the situation of the drama in a natural, consistent manner.)  | VERY | SOMEWHAT | NOT AT ALL |
| Comments:   |      |          |            |
| 10. DIALOGUE AND DRAMATIC ACTION Does the child effectively choose dialogue to advance the dramatic action? (e.g. select language to describe the physical situation, character motives, relationships between characters, etc.)  | VERY | SOMEWHAT | NOT AT ALL |

|   |      |          |            |
|---|------|----------|------------|
| Comments:   |      |          |            |
| 11. PHYSICAL CHARACTERIZATION How effectively does the child transform physical self into character? (e.g. has considerable freedom of movement, exploits space effectively, purposefully uses body movement and gesture to communicate character.)     | VERY | SOMEWHAT | NOT AT ALL |
| Comments:   |      |          |            |
| 12. VOCAL CHARACTERIZATION How effectively does the child transform vocal self into character? (e.g. uses elements of vocal expression such as inflection, diction, emphasis, pitch, tone, phrasing appropriate for the character and situation.)       | VERY | SOMEWHAT | NOT AT ALL |
| Comments:   |      |          |            |
| 13. CHARACTER LANGUAGE Does the child choose language appropriate to create dialogue for the character? (e.g. does the language suggest the age, background, motivations and situation of the character, rather than being idiosyncratic to the child?) | VERY | SOMEWHAT | NOT AT ALL |
| Comments:   |      |          |            |
| 14. EMOTIONAL INVOLVEMENT Does the child display emotional involvement in the drama? (e.g. emotional involvement vs. indication of emotion/pretending to be "sad".)   | VERY | SOMEWHAT | NOT AT ALL |
| Comments:   |      |          |            |
| 15. SOCIAL NEGOTIATION Does the child contribute to the group's efforts by playing with   |      |          |            |

|  |                  |          |              |
|--|------------------|----------|--------------|
| (not against) other players? (e.g. contributes ideas to the group, accepts group decisions.)   | VERY             | SOMEWHAT | NOT AT ALL   |
| Comments:  |                  |          |              |
| 16. CRITICAL ANALYSIS During discussions, does the child analyze the drama with constructive contributions? (e.g. identify drama elements, recognize strengths, and weaknesses, suggest improvements, etc.)  | VERY             | SOMEWHAT | NOT AT ALL   |
| Comments:  |                  |          |              |
| 17. OVERALL CREATIVITY Does the child communicate effectively and solve problems in a creative manner? (e.g. incorporates details and group ideas, contributes original ideas, etc.)   | VERY             | SOMEWHAT | NOT AT ALL   |
| Comments:  |                  |          |              |
| 18. PLAY MODE A child in the <u>performance mode</u> is aware of an audience (not self-consciously) and consistently desires and tries to communicate and perform with them so they will understand (e.g. adjusts body placement, raises vocal volume, etc.) A child in the <u>pretend play mode</u> is primarily playing for him or herself, unaware of a need or desire to communicate to others. A child who plays in <u>both play modes</u> alternates styles either consciously or unconsciously. | PERFORMANCE MODE | BOTH     | PRETEND MODE |
| The child was in:  |                  |          |              |
| Comments:  |                  |          |              |

|  |              |      |              |
|--|--------------|------|--------------|
| <p>19. FANTASY/REALITY MODE A child in the <u>fantasy mode</u> knows that the drama is fantasy and fiction, but s/he plays by treating others “as if” they were characters in the <u>reality mode</u>.</p> <p>A child in the <u>reality mode</u> plays literally and self-consciously by treating others as themselves and by using the room’s environment and objects for their actual, intended purposes. A child who plays in <u>both fantasy/reality modes</u> alternates styles either consciously or unconsciously.</p> <p>The child was in:</p> | FANTASY MODE | BOTH | REALITY MODE |
| <p>Comments:</p>   |              |      |              |

# QUESTIONS TO ASK ELEMENTARY STUDENTS AFTER ATTENDING A THEATRE PRODUCTION

(Adapt for each grade level)

## **Plot**

What happened in the play in the beginning, middle, and end?  
What was the conflict or problem in the play?  
How did the characters solve the problem(s)?  
What was the most exciting moment in the play? Why? (climax)

## **Characters**

Who was the protagonist(s)? (“good” characters)  
Who was the antagonist(s)? (“bad” characters)  
What did each character want to do? (super objective)  
Why did each character want to do that? (motivation)  
How did each character look? (appearance)  
How did each character behave and move? (body)  
How did each character speak? (voice)  
What emotions did each character express at different times in the play?

## **Theme**

What were the main ideas or “lessons” in the play?  
Do any of the characters remind you of anyone you know?  
    If so, who or why?  
Do any of the situations from the play remind you of things that have happened in your life?  
    If so, what and why?  
Did you learn anything from the play or did you already know it?  
What did you learn from the play? How did you learn it?

## **Actors**

Who did you think was the best actor and why?

## **Spectacle**

Where did the action of the play take place? (setting)  
When did the action of the play take place? (time)  
How did the scenery, costumes, props, lights, sound, and makeup express the main idea(s) in the play?

## ***Mood and Dynamics***

What was the mood or feeling of the play?  
How did you feel at different moments in the play?  
What made you feel that way?

If you could put on this play with your friends, what things would you change and why?

By Jeanne Kline

## SECONDARY STUDENT AND TEACHER IMPROVISATION CHECKLIST

|  |  | Actor 1 | Actor 2 |
|--|--|---------|---------|
| The actors could be heard.                                     |  |         |         |
| Point of focus was on the action.                              |  |         |         |
| Blocking allowed us to see actors.                             |  |         |         |
| Improv lasted over three minutes.                              |  |         |         |
| Definite setting was established.                              |  |         |         |
| Props or business was mimed well.                              |  |         |         |
| Actors did not break character.                                |  |         |         |
| There was believable dialogue.                                 |  |         |         |
| There was an acceptable ending.                                |  |         |         |
| Characters were attempted. The actors did not play themselves. |  |         |         |
| TOTALS   |  |         |         |

## STUDENT, ACTOR, AND TEACHER WRITING A MONOLOGUE EVALUATION FORM

ACTOR'S NAME \_\_\_\_\_

YOUR NAME \_\_\_\_\_

TITLE \_\_\_\_\_ DATE \_\_\_\_\_

At the beginning and end, did the actor take a moment to bow his/her head to get into character and to let the audience know s/he was finished?

QUESTIONS TO CONSIDER IN DECIDING STRENGTHS AND WEAKNESSES:

- A. Does the monologue demonstrate careful writing and thought?
- B. Has the performer/writer focused on:
  - a. a feature that is interesting,
  - b. a theme or message that represents that person,
  - c. retelling a significant event,
  - d. the person's attitude or moods on a subject?
- C. Does the monologue have an opening and build to climax?
- D. Is the setting clear?
- E. Do the movement and vocal qualities seem to fit the person presented and show that the performer has carefully observed the subject?
- F. Has the student presented a real human being on stage in an understanding way?
- G. Is the monologue mostly memorized so that the performer is not just "reading?"
- H. Was the actor emotionally involved? Did you believe they were the character?
- I. Did the actor break the fourth wall?
- J. Did the actor keep his/her concentration at all times and never break character?
- K. Was there color (a variety of volume, rate, and pitch)?
- L. Did the actor "fight" for what s/he wanted?
- M. Were the actor's objectives clear?
- N. Could you tell what the character was thinking?

LIST STRENGTHS: (Try to give three)

LIST WEAKNESSES: (Try to give three)

BEST MOMENT: (Write this down during the monologue so you don't forget. Give the line, moment(s) that you really believed.)

OVERALL REACTION:

COULD THIS MONOLOGUE BE USED FOR A CHARACTER IN AN ORIGINAL PLAY?

# STUDENT AND TEACHER MONOLOGUE ACTING CRITIQUE SHEET

PERFORMER'S NAME \_\_\_\_\_

SELECTION \_\_\_\_\_

AUTHOR \_\_\_\_\_

| KEY    |   |
|--------|---|
| 100-90 | A |
| 89-80  | B |
| 79-70  | C |
| 69-60  | D |

## I. INTRODUCTION (10 pts.)

What information other than title and author were given?

## II. MEMORIZATION

(+35) Actor was off script and error free.

(+30) Actor was off script and only had a few line problems.

(+25) Actor needed to be cued.

(+20) Actor needed to be cued frequently.

(+ 0) Actor used the script.

## III. VOICE AND DICTION (15 pts.)

Voice was pleasant and responsive to the emotions of the selection.

Pronunciation.

Volume.

Rate of delivery.

## IV. CHARACTERIZATION (40 pts.)

Describe the character the actor played?

What emotions were played?

Strength of the monologue was:

Weakness of the monologue was:

5                      4                      3                      2                      1  
excellent    very good            good                    fair                    poor

Critic's name \_\_\_\_\_

## STUDENT SELF EVALUATION OF ACTING

Name \_\_\_\_\_

1. Explain why you liked or disliked your scene/cutting.
2. What was the biggest problem you had in preparing this scene?
3. If you had twenty-four more hours to work on this scene, what, if anything, would you do with it?
4. Tell me something you learned about           (title of play)           in preparing this assignment.
5. Tell me something you learned about acting in preparing this assignment?
6. Is there anything else you would like to tell me about the assignment?
7. Were you pleased with the audience's reaction?
8. Should this scene/cutting be used again for this assignment? Explain.
9. What grade do you think you deserve?

## TEACHER CRITERIA AND EVALUATION OF ADVANCED ACTING

NAME \_\_\_\_\_

CHARACTER \_\_\_\_\_

1. Was costuming and hair appropriate and effective?
2. Was the object work in the scene effective?
3. Was the actor working effectively within the environment?
4. Volume:
5. Enunciation:
6. Speed:
7. Did the actor make use of subtext work?
8. Did the actor establish an appropriate and effective relationship with his/her partner?
9. Was the work honest or forced?
10. Were the given circumstances of the play evidenced in physical manner and/or bearing?
11. Were the given circumstances of the play evidenced in vocal work of the actor?
12. Did the scene have pacing and levels work?
13. Did the actor show the usual or the unique in physical work?
14. Did the actor show the usual or the unique in vocal work?
15. Were moments "fleshed out"?
16. Did the actor show evidence of a struggle for words or thoughts?
17. Were lines a problem?
18. Did the actor show growth in this role?
19. Scene rating:            Poor            Average            Good            Very Good
20. Other notes:

## STUDENT PLAY OUTLINE FOR PLAYWRITING PROJECT

NAME \_\_\_\_\_

1. Where did this story idea come from? (1 pt.)
  
2. Possible title for the play. (1 pt.)
  
3. Play's outline. (5 pts.)
  - Preliminary situation
  
  - Initial incident
  
  - Rising action
  
  - Climax
  
  - Falling action must be omitted due to short length.
  
  - Conclusion
  
4. Name and briefly describe the protagonist. (1 pt.)
  
5. Name and briefly describe the antagonist. (1 pt.)
  
6. What is the major conflict(s)? (2 pts.)
  
7. What style of play will this be? (tragedy, low, middle, high comedy, etc.) (1 pt.)
  
8. What is the time period?  
What is the setting and set requirements? (2 pts.)
  
9. List all the characters. (1 pt.)

## STUDENT AND TEACHER CRITIQUE FOR EVALUATING STUDENT-DIRECTED SCENES OR PLAYS IN DAILY REHEARSAL

DIRECTOR'S NAME \_\_\_\_\_

ACTOR'S NAME \_\_\_\_\_

DATE/TIME OF REHEARSAL \_\_\_\_\_

### I. ORGANIZATION

- A. The director used the prompt book for
- B. The director used assistance from
- C. Schedule of rehearsals is clear and was available to all
- D. All actors were present  
Reasons for any absences
- E. Appropriate technical elements for this rehearsal were available; technical elements used were
- F. Necessary supplies were available (pencils, keys, scripts, etc.)
- G. The scene was blocked by the director and/or the actors, and blocking was changed as needed. The following work on blocking was
- H. Time was used well. Approximate time was spent on the following:

### II. CONDUCTING THE REHEARSAL

- A. The atmosphere at this rehearsal was  
It was established by the director when
- B. The following warm-up was used
- C. The director gave the following feedback to the actors
- D. Actors made the following contributions/comments during this rehearsal

### III. RESULTS

- A. The following was accomplished in the rehearsal
- B. The following needs to be accomplished at the next rehearsal of this scene
- C. Overall reaction

| <b>DIRECTING AND STAGE MECHANICS</b> |   |   |   |   |  |
|--------------------------------------|---|---|---|---|--|
| 1                                    | 2 | 3 | 4 | 5 | <b>SET</b>   |
|                                      |   |   |   |   | Did the set satisfactorily represent the environment of the play?                          |
|                                      |   |   |   |   | Did the ground plan allow effective staging?   |
|                                      |   |   |   |   | Did the set allow clear sightlines?  |
|                                      |   |   |   |   | Were properties used in a way which enhanced action?                                       |
| 1                                    | 2 | 3 | 4 | 5 | <b>LIGHTING</b>  |
|                                      |   |   |   |   | Did the lighting effects blend harmoniously and unobtrusively into the action of the play? |
|                                      |   |   |   |   |  |
| 1                                    | 2 | 3 | 4 | 5 | <b>MAKEUP</b>  |
|                                      |   |   |   |   | Was the makeup natural and in keeping with each character?                                 |
|                                      |   |   |   |   |  |
| 1                                    | 2 | 3 | 4 | 5 | <b>COSTUME</b>   |
|                                      |   |   |   |   | Were the costumes for each character appropriate as to color, style, and period?           |
|                                      |   |   |   |   |  |
| 1                                    | 2 | 3 | 4 | 5 | <b>BUSINESS</b>  |
|                                      |   |   |   |   | Were exits and entrances properly timed?   |
|                                      |   |   |   |   | Did the actors frequently cover or block each other?                                       |
|                                      |   |   |   |   | Was the business properly motivated?   |
|                                      |   |   |   |   | Was the designed business adequate to bring out the idea of the play?                      |
| 1                                    | 2 | 3 | 4 | 5 | <b>TEMPO</b>   |
|                                      |   |   |   |   | Did the play as whole drag?  |
|                                      |   |   |   |   | Was it too fast to follow intelligently?   |
|                                      |   |   |   |   | Was the pace in keeping with the general idea of the play?                                 |
|                                      |   |   |   |   | Were the sub-climaxes and the climax well developed?                                       |
| 1                                    | 2 | 3 | 4 | 5 | <b>COMPOSITION</b>   |
|                                      |   |   |   |   | Were the actors grouped to give proper emphasis to the right characters at the right time? |
|                                      |   |   |   |   |  |
| 1                                    | 2 | 3 | 4 | 5 | <b>THEME</b>   |
|                                      |   |   |   |   | Did the play strongly challenge the abilities of the actors?                               |
|                                      |   |   |   |   | Was the main idea or theme of the play projected clearly?                                  |
| 1                                    | 2 | 3 | 4 | 5 | <b>IMAGINATION</b>   |
|                                      |   |   |   |   | Was there evidence of creative ideas that enhanced the meaning of the play?                |

## SECONDARY STUDENT EVALUATION OF A DRAMA COURSE

Being honest and fair, please help me evaluate drama and our year together.  
[Allow more space for comments on this form.]

1. Give reaction/comment(s) for each unit studied:  
Play structure (exposition, initiates in, etc.)  
Varieties of drama (high, mid, low comedy, etc.)

### Improvisation

Acting

Semantics

Directing

Pantomime

Theatre criticism

Playwriting

### Tech theatre

2. Explain which unit taught you the most. This is best answered by explaining what you learned.
3. Would you have preferred the playwriting unit immediately after structure and varieties unit? Why/why not?
4. Honestly – is the course too easy? Yes, you can be honest.
5. How can I get students to support each other? Many still feel “They aren’t liked” and even worse will be put down after a performance.

Last chance to write me a letter. It’s been a good year and I feel better about how things went than in past years. I’ve enjoyed my students a lot and I keep learning how to do it better. I learn from you, so please write!

# Kansas Theatre Standards Progress Report

Appendix C

NAME \_\_\_\_\_

## Basic Standard #1

## Developing Scripts

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student knows the basic elements of a story.

**Indicators:** The student...

1. identifies the beginning, middle, and end of a story.
2. sequences events according to basic story structures of beginning, middle, and end.
3. identifies the conflict and resolution of a story.
4. distinguishes conflict from resolution.
5. analyzes theatrical works to identify parts of a plot.

**Benchmark 2:** The student knows how to improvise dialogue to tell stories.

**Indicators:** The student...

1. improvises dialogue while role-playing a character in an imaginary or real-life situation.
2. creates dialogue while role playing a character from children's literature or literary genre such as folk or fairytale.
3. creates a dialogue based on the theme or lyrics from another art form such as a song or poem.
4. demonstrates a complete story through improvisational acting.

**Benchmark 3:** The student knows how to use improvisation to create dialogue for script.

**Indicators:** The student...

1. improvises dialogue by role playing characters from various literary genres.
2. improvises dialogue based on a song or poem.
3. improvises dialogue based on real-life situations.

## Basic Standard #2

## Directing Theatrical Activities

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student recognizes how to collaborate with peers to produce a classroom dramatization.

**Indicators:** The student...

1. demonstrates team work in dramatizing written texts and life experiences.
2. collaboratively selects interrelated dramatic elements for a classroom dramatization: character, setting, and situation.
3. leads group in decision-making for an original classroom performance.
4. collaborates with peers in creating and presenting an improvisational performance.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

### Basic Standard #3

### Developing Acting Skills

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student imagines and clearly describes characters and their relationships.

**Indicators:** The student...

1. explores, assumes, and imitates various character roles.
2. recognizes real life characters and their distinctions from fantasy characters.
3. describes a variety of characters/roles from real life and fantasy situations.
4. creates characters that interact for a specific reason.
5. explores and recognizes character relationships in specific situations.
6. improvises and role-plays a character from a real or fictional story.

**Benchmark 2:** The student uses variations of voice, movement, and gesture for different characters.

**Indicators:** The student...

1. participates in structured play to free voice and gesture.
2. uses clear articulation and audible projection during class or public performances.
3. demonstrates clear vocal and physical characterization during class or public performances.
4. combines effective audible, vocal, and physical qualities when depicting a character.

### Basic Standard #4

### Designing and Producing Theater

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student recognizes that there are a variety of roles and responsibilities necessary for theatrical production.

**Indicators:** The student...

1. defines the different jobs associated with the production of a classroom play.
2. carries out the responsibilities for one or more of the jobs associated with play production.
3. gives reasons why these roles are important to play production.

**Benchmark 2:** The student visualizes a setting appropriate to a story.

**Indicators:** The student...

1. draws and colors a picture for a single setting to a story.
2. creates a story board for an entire story.
3. creates a 3-D setting for at least one part of a story.

**Benchmark 3:** The student uses simple objects and materials for props, costumes, and physical settings.

**Indicators:** The student...

1. uses materials at hand to create masks, stage makeup, costume pieces, and props for a dramatization.
2. uses tables, chairs, and other objects to create a set for a classroom dramatization.
3. creates a simple set for a select scene within a given space, using available materials.
4. creates a simple stage set using objects in the classroom and from home to recreate the environment for a play.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

**Benchmark 4:** The student demonstrates safe use of simple tools and materials.

**Indicators:** The student...

1. correctly uses scissors, pencils, and other tools for creating costumes, props, and physical setting.
2. explains the proper use of tools and materials needed for creating costumes, props, and physical setting.
3. respectfully uses and maintains the use of tools.

**Benchmark 5:** The student knows how to design simple advertising and marketing materials.

**Indicators:** The student...

1. identifies marketing materials needed for advertising a play.
2. identifies the qualities needed in advertising materials for marketing a play.
3. creates posters, programs, and other marketing materials for a skit.

### **Basic Standard #5 Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others**

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student uses aesthetic criteria to evaluate the artistic effectiveness of dramatic performances in theatre and electronic media.

**Indicators:** The student...

1. evaluates theatre's effectiveness in communicating ideas, meaning, and emotions.
2. reads and analyzes dramatic literature in terms of structure, theme, character, imagery, symbolism, language, and style.
3. uses appropriate theatre vocabulary to evaluate the intentions, structures, effectiveness, and aesthetic values of performances.
4. evaluates how well text/production meets its intended objectives.

**Benchmark 2:** The student compares and contrasts social meanings and emotional responses to performances in theatre and electronic media.

**Indicators:** The student...

1. evaluates the artistic choices of self and the collaborative efforts of peers and suggests constructive alternatives.
2. analyzes and evaluates critical comments about personal work and explains which points are most appropriate to realize further developments of work.
3. understands performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in all media.
4. analyzes and critiques a dramatic performance comparing perceived artistic intentions with final production achievement.
5. develops, articulates, justifies, and applies criteria for creating meaning in performances.
6. constructs social meaning from dramatic texts and relates these to current personal, national, and international issues.

**Benchmark 3:** The student recognizes the contextual aspects of performances from various cultures, times, and places.

**Indicators:** The student...

1. recognizes how theatre communicates ideas about past and present cultural and social contexts.
2. compares and contrasts the similarities and differences between dramatic fiction and factual stories.
3. compares and contrasts the theatrical treatment of fictional stories with actual life events in the past and present.
4. describes dramatic elements in plays and performances that indicate particular qualities related to cultures, times, and places.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

**Benchmark 4:** The student demonstrates responsible audience etiquette.

**Indicators:** The student...

1. expresses emotions when attending public performances with live or recorded actors.
2. discusses performances with peers after attending.
3. invests sufficient mental effort during performances to make meanings.
4. watches, listens to, and responds mindfully and emotionally to theatre events.
5. orally explains the do's and don'ts regarding appropriate audience dress.
6. explains appropriate and inappropriate emotional behavior.
7. discusses behaviors that would interrupt the performance.
8. explains why cameras and other recording devices are prohibited by copyright law.
9. understands why cell phones and beeping pagers/watches disturb actors and other audience members.

**Basic Standard #6**

**Integrating Theatre with Other Arts, Disciplines, and the Community**

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student recognizes connections between theater and other disciplines.

**Indicators:** The student...

1. Identifies connections that exist between theatre and language arts.
2. uses social issues to develop themes for scripts.
3. creatively dramatizes physical science processes.
4. connects math concepts through dramatization.
5. lists characteristics specific to cultural settings.
6. discusses how dance and creative movement are used in performances.
7. assists in selecting music and other sounds appropriate for story dramatization.
8. develops settings through the use of visual art elements.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

## Progress Report

NAME \_\_\_\_\_

### Proficient Standard #1

### Developing Scripts

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student knows the structural parts of a script.

**Indicators:** The student...

1. defines the eight basic elements of theatre.
2. labels the parts of a script that pertain to the eight basic elements of theatre.
3. incorporates the eight basic elements of theatre into an original script.

**Benchmark 2:** The student knows how to write, record, and revise improvised dialogue to develop a script.

**Indicators:** The student...

1. improvises a scene that effectively applies the basic elements of theatre.
2. develops a script based on conflict/resolution from a real life experience.
3. records dialogue in correct script format.
4. edits and revises an original script.
5. uses appropriate stage language when writing a script for presentation.
6. includes stage directions such as exit, enter, etc. when writing an original script.

**Benchmark 3** The student writes dialogue to create a script.

**Indicators:** The student...

1. produces script that is a collaborative effort.
2. demonstrate collaboration through group improvisations.
3. independently writes a brief monologue.
4. independently writes a brief script for a scene.
5. uses appropriate script format when writing character dialogue.

### Proficient Standard #2

### Directing Theatrical Activities

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student works collaboratively with peers for a classroom dramatization.

**Indicators:** The student...

1. teaches and coaches a peer how to perform an in-class monologue.
2. teaches and coaches peers how to perform an in-class scene.
3. leads small groups in selecting visual and aural dramatic elements for a performance.
4. directs rehearsals for improvised or scripted scenes.

**Benchmark 2:** The student recognizes the director's responsibilities from auditions through performances.

**Indicators:** The student...

1. attends auditions for a production to observe the director in performing duties.
2. lists the responsibilities of a director for a full performance.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

3. applies director's duties while assisting with the production process.

### Proficient Standard #3

### Developing Acting Skills

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student imagines and clearly describes characters and their relationships.

**Indicators:** The student...

1. applies improvisational acting to creating original characters.
2. role-plays a character who interacts with and responds to a specific situation.
3. compares and contrasts real life characters with fantasy characters.
4. researches and performs characters in real life situations.
5. researches and performs a variety of fantasy characters.
6. spontaneously creates interacting characters and identifies how they relate to one another.
7. creates characters from a published script.
8. identifies points where characters make choices within scenes and how their interaction impacts their choices.
9. demonstrates acting skills such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts to develop characterizations.
10. demonstrates appropriate physical communication of character through gesture, movement, muscular control, and relaxation.
11. demonstrates clear physical and vocal projection.

**Benchmark 2:** The student uses variations of voice, movement, and gesture to create specific characters.

**Indicators:** The student...

1. develops clear vocal and physical characterization during rehearsal and presents it in performances.
2. practices vocal and physical exercises to warm up his/her voice and body.
3. practices exercises to develop and focus energy, attention, and concentration.

**Benchmark 3:** The student knows the basic skills of performance.

**Indicators:** The student...

1. uses effective memorization that includes lines and cues.
2. uses the vocabulary of stage directions.
3. follows staging directions.
4. creates staging (blocking) for their own scenes and monologues.

### Proficient Standard #4

### Designing and Producing Theater

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student identifies the roles of a production staff.

**Indicators:** The student...

1. orally lists in or written format the basic roles associated with a specific theatre production.
2. explains the importance of each role to the success of the production.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

3. defends reasons for choices made in selecting basic roles for a production.

**Benchmark 2:** The student knows how to visualize settings appropriate to a script.

**Indicators:** The student...

1. effectively coordinates elements of art to create a setting.
2. effectively sketches a set for a select scene.
3. effectively edits and presents a final set for a select scene.
4. orally defends reasons and purpose for scene design setting.

**Benchmark 3:** The student creates accessories needed for classroom plays and staged productions.

**Indicators:** The student...

1. creates backdrops for a play production.
2. makes and collects props for a play production.
3. collects costumes needed for a production.
4. selects sound and lighting appropriate for a production.
5. selects objects needed for physical setting of a production.
6. studies facial features of a character and practices basic makeup techniques by applying make-up.

**Benchmark 4:** The student knows the basic parts of a theatre facility.

**Indicators:** The student...

1. names the basic parts of a theatre.
2. describes the basic parts of a theatre and their function.
3. identifies the basic parts of a theatre including down stage, up stage, front of house, and others.

**Benchmark 5:** The student knows how to design advertising and marketing materials.

**Indicators:** The student...

1. identifies marketing materials needed for advertising a play.
2. identifies the qualities needed in advertising materials for marketing a play.
3. creates posters, programs, and other marketing materials for a production.
4. designs various marketing products for a production.
5. designs and presents newspaper and radio advertisements for a production.

## **Proficient Standard #5 Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others**

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student analyzes and evaluates the dramatic elements that work, and why, in performances and electronic media.

**Indicators:** The student...

1. develops and applies criteria to evaluating dramatic elements in plays and performances.
2. evaluates the effectiveness of artistic choices made by respective theatre artists
3. defends and justifies personal evaluations of one's own and others' performances
4. identifies and explains allegorical and symbolic references in plays.
5. analyzes the causes and effects of central dramatic actions in dramatic texts.

**Benchmark 2:** The student explains how and why personal meanings and emotional responses to performances apply to self and society.

**Indicators:** The student...

1. explains how personal experiences affect one's interpretations of meanings in plays and performances.
2. compares characters' situations in plays/performances with personal experiences.
3. provides descriptions of and explanations for theatrical treatment of the same theme in different plays.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

- explains why interpretations of meanings require a personal investment of mental effort.

**Benchmark 3:** The student explains how contextual aspects are impacted by various cultures, times, and places.

**Indicators:** The student...

- explains how culture influences the content and meaning of theatrical works.
- compares and contrasts how works from different cultures and time periods convey the same or similar content or plot.
- describe how a historical event can lead to the development of a performance.

**Benchmark 4:** The student identifies how audiences' behavioral responses to actors performing live affect these performances.

**Indicators:** The student...

- attends and evaluates various performances to determine the impact audience behavior has on the work.
- discusses the impact audience behaviors not experienced could have had on the performance if they were present.
- dialogues about how their own behavior impacted the performance.

## Proficient Standard #6

## Integrating Theatre with Other Arts, Disciplines, and the Community

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student develops the theatrical devices through the integration of other disciplines.

**Indicators:** The student...

- makes connections between theatre and other fine arts by comparing and contrasting them.
- uses the visual arts to design and implement the set for a school performance.
- incorporates ways the industrial arts can assist in constructing flats for the theatre department following specific measurements and construction directions.
- collaborates with Family and Consumer Sciences (FACS) students to design and construct costumes.
- applies ways the social sciences can assist in depicting a production based in a specific time period.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

**Progress Report**

**NAME** \_\_\_\_\_

**Advanced Standard #1**

**Developing Scripts**

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student knows the basic elements of theatre.

**Indicators:** The student...

1. identifies the structural parts of a script in texts and performances.
2. labels the five basic structural parts of a script.
3. orally explains the five parts of the plot line from a selection.
4. uses place, time, and atmosphere to create an environment that reveals a specific psychological state (tension, suspense).
5. creates characters and actions that communicate the theme of the script.

**Benchmark 2:** The student constructs and refines original scripts.

**Indicators:** The student...

1. improvises a story that is based on personal experience and heritage while effectively applying the basic elements of theatre.
2. improvises a story that is based on imagination while effectively applying the basic elements of theatre.
3. improvises a story that is based on literature, cultures, or history while effectively applying the basic elements of theatre.
4. constructs and refines scripts based on a short story or fable that communicate meaning to an audience.

**Benchmark 3:** The student works alone and collaboratively with a peer or group to write and revise a script.

**Indicators:** The student...

1. collaborates with a peer to write works focusing on conflict/resolution that include revision.
2. collaborates with a group to write works that deal with multiple viewpoints and include revision.
3. writes and revises a monologue that accurately incorporates the basic elements of theatre.

**Advanced Standard #2**

**Directing Theatrical Activities**

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student coaches and directs actors.

**Indicators:** The student...

1. assigns roles and/or parts for a play.
2. trains actors for auditions.
3. provides suggestions for cohesive set construction.
4. provides suggestions for cohesive costume and prop collection.
5. coaches by effectively critiquing peers.
6. effectively communicates with actors.

**Benchmark 2:** The student organizes auditions, conducts rehearsals, and directs performances.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

**Indicators:** The student...

1. organizes an audition file, conducts auditions, and discusses cast choices with the teacher.
2. coaches rehearsal techniques by providing suggestions regarding memorizing, pacing, polishing work, etc. to prepare for a presentation.
3. uses their director's notebook to effectively plan and direct a performance.

### Advanced Standard #3

### Developing Acting Skills

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student analyzes characters and scene structure within a script.

**Indicators:** The student...

1. analyzes the physical, emotional, and social dimensions of characters found in various dramatic texts.
2. embodies analysis in performances.
3. identifies common dimensions in characters found in dramatic texts from various media.
4. selects from possible choices the ones that are more dramatically complex and interesting.

**Benchmark 2:** The student uses physical techniques to create a character.

**Indicators:** The student...

1. demonstrates voice, movement, and gesture that are appropriate for character portrayal and consistent throughout performance.
2. employs various dialects while creating characters.
3. monitors and evaluates strengths and weaknesses in the development of physical, vocal, and movement techniques.
4. creates a program for improvement of physical, vocal, and movement techniques.

**Benchmark 3:** The student uses psychological acting approaches to create a character.

**Indicators:** The student...

1. employs various psychological acting approaches to character development.

**Benchmark 4:** The student knows how to work within an effective acting ensemble.

**Indicators:** The student...

2. places ensemble goals before personal goals.
3. meets schedules and deadlines.
4. identifies a specific personal goal for each successful rehearsal.
5. provides examples of ensemble acting and identifies and explains its characteristics.
6. structures positive reinforcement from each student cast member to other cast members at the end of every rehearsal.
7. participates in developing trust and team building exercises.

### Advanced Standard #4

### Designing and Producing Theatre

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student defines the roles and responsibilities of a production staff.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

**Indicators:** The student...

1. describes the responsibilities of each of the following roles: production designer, director, production crew, stage manager.
2. explains the importance of the responsibilities associated with each of the above roles.
3. explains the importance of communication among theatre staff.

**Benchmark 2:** The student designs a technical plan for scripted scenes.

**Indicators:** The student...

1. creates technical plots, plans, and worksheets for a script or production.
2. explains how the technical requirements of a given script relate to and support one another.
3. organizes set building by listing jobs, equipment, and personnel needed for a production.
4. makes a list of costumes and one of props needed for a production and determines possible sources.
5. creates a make-up plan for the characters in a play.
6. develops designs that use visual and aural elements to convey environments (e.g. place, time, atmosphere/mood) and clearly support the text.
7. lists and describes effective methods for developing a floor plan for a stage setting.

**Benchmark 3:** The student creates accessories for a self-designed script.

**Indicators:** The student...

1. assists in effectively creating and collecting the functional scenery, properties, lighting, sound, costumes, and makeup needed for a production.
2. practices basic makeup techniques by applying makeup.
3. recognizes costumes and scenery from different historical periods and applies qualities to costume design.

**Benchmark 4:** The student implements safe use of stage tools and equipment.

**Indicators:** The student...

1. explains reasons for using safe techniques in crafting a staged performance.
2. performs safe use of stage tools and equipment.

**Benchmark 5:** The student fulfills various roles of a marketing staff.

**Indicators:** The student...

1. designs and implements coherent promotional and business plans.
2. creates a production management chart and timeline (rehearsal schedule or production calendar).
3. completes an application for production rights.

## **Advanced Standard #5 Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others**

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student uses aesthetic criteria to evaluate the artistic effectiveness of dramatic performances in theatre and electronic media.

**Indicators:** The student...

1. evaluates theatre's effectiveness in communicating ideas, meaning, and emotions.
2. reads and analyzes dramatic literature in terms of structure, theme, character, imagery, symbolism, language, and style.
3. uses appropriate theatre vocabulary to evaluate the intentions, structures, effectiveness, and aesthetic values of performances.
4. evaluates how well text/production meets its intended objectives.

**Benchmark 2:** The student compares and contrasts social meanings and emotional responses to performances in theatre and electronic media.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

**Indicators:** The student...

1. evaluates the artistic choices of self and the collaborative efforts of peers and suggests constructive alternatives.
2. analyzes and evaluates critical comments about personal work and explains which points are most appropriate to realize further developments of work.
3. understands performances from the perspective of current personal, national, and international issues through the evaluation of artistic choices in all media.
4. analyzes and critiques a dramatic performance comparing perceived artistic intentions with final production achievement.
5. develops, articulates, justifies, and applies criteria for creating meaning in performance.
6. constructs social meaning from dramatic texts and relates these to current personal, national, and international issues.

**Benchmark 3:** The student analyzes dramatic texts and performances to understand history, culture, times, and places in their respective contexts.

**Indicators:** The student...

1. explains the message being conveyed through performance regarding the historical event being represented and/or addressed through it.
2. evaluates the cultural accuracy being revealed through performances.
3. examines the ability of a performance to accurately and/or successfully represent a given time period.
4. assesses the success of a performance's ability to depict place or environment.
5. develops criteria to be used in evaluating the contextual accuracy of their work and that of others.
6. evaluates their own performances and that of others to determine contextual accuracy, regarding historical events and defends their conclusions.

**Benchmark 4:** The student analyzes how audience responses affect the criticism of performances.

**Indicators:** The student...

1. compares two reviews of the same performance held for two different groups or audiences.
2. recognizes the distinctions in performances based on audience response.

## **Advanced Standard #6 Integrating Theatre with Other Arts, Disciplines, and the Community**

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student understands the interrelationship that exists between theatre and other disciplines.

**Indicators:** The student...

1. analyzes how theatre connects with music to enhance performances and productions.
2. defines how the visual art's elements impact theatre in comparison to other art forms.
3. shows how theatre connects with math to enhance learning in each.
4. analyzes ways the language arts enhance the expression of ideas and emotions in theatre.
5. explains how plays, movies, television, and live performances contribute to learning about culture.
6. demonstrates ways theatre and language arts work together to develop skills both in theatre and language arts.
7. identifies cultural patterns (social, religious, political, economic) as reflected in the theatre of the times.
8. dramatizes science concepts and themes through role playing.

**Benchmark 2:** The student understands the role that theatre plays in cultures and history.

**Indicators:** The student...

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

1. explains how dramatic texts reflect and reinforce cultural and historical contexts.
2. demonstrates how theatre has evolved from its origins to today's modern theatre.
3. interprets the validity and practicality of cultural and historical information for making artistic choices in productions.
4. explores the major plays and playwrights throughout historical periods explaining the impact they have had on social development.
5. explores how theatre reflects historical periods including how it is manifested today.
6. researches and compares and contrasts historical production designs, techniques, and/or performances from various cultures.
7. interprets cultural, social, and political conditions that have influenced playwrights.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

## Progress Report

NAME \_\_\_\_\_

### Exemplary Standard #1

### Developing Scripts

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student combines the dramatic elements of theatre, the structural parts of a script, and the basic elements of a story to create a script.

**Indicators:** The student...

1. creates original script that includes characters with dialogue that motivates action and creates mood.
2. synthesizes their personal experiences, heritage, and history in creating a script to incorporate a theme or strong dramatic mood.

**Benchmark 2:** The student effectively uses research material in making artistic scriptwriting choices.

**Indicators:** The student...

1. uses multiple resources to research and write a script.
2. creates an appendix to the play that explains and defends how they use research.
3. creates a nonfiction play based on primary sources such as interviews.

**Benchmark 3:** The student creates and revises script through the following stages: written script, rehearsal, and performance.

**Indicators:** The student...

1. collaborates with a peer to produce works that include writing, revision, rehearsal, and performance.
2. independently writes, revises, rehearses, and performs a monologue based on a theme such as a character struggling with an important decision.
3. independently writes, revises, and rehearses a script working with actors and a director, making necessary revisions during rehearsals.

### Exemplary Standard #2

### Directing Theatrical Activities

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student collaborates with technical staff and production designers to direct a performance.

**Indicators:** The student...

1. applies the elements required for producing a unified production.
2. coordinates the work of all staff, designers, and performers to create a unified production.

**Benchmark 2:** The student produces a play from audition through performance.

**Indicators:** The student...

1. demonstrates taking a play from page to stage by successfully fulfilling the following five steps:
  - a. develops a production concept.
  - b. creates a director's notebook.
  - c. auditions and casts a production.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

- d. coaches actors and conducts rehearsals.
- e. directs by incorporating the following: spectacle, sound, movement, and style through such techniques as visual composition.

**Benchmark 3:** The student collaborates with technical staff and production designers.

**Indicators:** The student...

- 1. effectively collaborates by coordinating the work of all staff, designers, and performers to create a unified production.

### Exemplary Standard #3

### Developing Acting Skills

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student creates characters consistent with classical, contemporary, and non-realistic dramatic texts.

**Indicators:** The student...

- 1. identifies the elements that comprise style in specific texts.
- 2. performs monologues and/or scenes from various theatrical styles and periods.

**Benchmark 2:** The student evaluates use of physical techniques to create a character.

**Indicators:** The student...

- 1. monitors and evaluates strengths and weaknesses in the development of physical, vocal, and movement techniques.
- 2. creates a program for improvement of physical, vocal, and movement techniques.

**Benchmark 3:** The student selects a psychological acting approach to create a specific character.

**Indicators:** The student...

- 1. evaluates the requirements of the specific script and character.

**Benchmark 4:** The student creates an effective acting ensemble.

**Indicators:** The student...

- 1. provides leadership in the creation and maintenance of the production ensemble.
- 2. mentors younger actors within the ensemble.

### Exemplary Standard #4

### Designing and Producing Theater

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student fulfills the roles and responsibilities as a unified unit necessary for a successful production.

**Indicators:** The student...

- 1. plans prop list, costumes, floor plans, and lighting plot.
- 2. collaborates with directors and other designers.
- 3. fulfills the responsibilities of a crew chief for an actual production.
- 4. fulfills the responsibilities of the designers, technicians, and creators.
- 5. explains the interaction that occurs across the various roles.
- 6. communicates with other crew members and among those fulfilling the other theatre staff roles.

**Benchmark 2:** The student designs a unified production.

**Indicators:** The student...

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

1. conceptualizes and provides artistic interpretations for informal or formal productions.
2. researches historical context of a script and uses the findings as a basis for interpretation and design.

**Benchmark 3:** The student completes a set for a production.

**Indicators:** The student...

1. rewrites a script, designs it, and creates a unified set for a production.

**Benchmark 5:** The student creates and implements marketing plans for a self-scripted production.

**Indicators:** The student...

1. creates and implements production schedules, stage management plans, promotional campaigns, and business and front of house procedures.
2. advertises their production through the media (TV, radio, newspaper).

## **Exemplary Standard #5 Evaluating and Reflecting on the Characteristics and Merits of Dramatic Content and Theatrical Forms in their Work and that of Others**

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student identifies the possible or actual intentions of respective theatre artists and justifies personal interpretations in comparison using aesthetic criteria.

**Indicators:** The student...

1. compares two different performances of the same script.
2. writes a thorough critical analysis of dramatic texts.
3. studies and compares professional criticism of same and different tests or performances.
4. compares linear and non-linear plot structures and how each communicates meaning.
5. compares and contrasts fully developed characterizations against stereotypes.
6. compares and contrasts performance's main ideas with their own and others' real life situations.
7. explores different stylistic approaches to sound, movement, and other spectacle elements.
8. explores emotional responses among different forms of theatrical performance.

**Benchmark 2:** The student compares critics' evaluations of performances with personal meanings and emotional responses.

**Indicators:** The student...

1. recognizes why critics responses are different and at times similar to personal interpretations of works.
2. compares critics' evaluations with personal views.
3. defends personal meanings and interpretations of performances in light of critics' reviews.

**Benchmark 3:** The student explains the historical origins of various dramatic genres and theatrical forms and how historical contexts affect contemporary audience responses.

**Indicators:** The student...

1. describes and justifies personal artistic choices based on cultural interpretations.
2. documents and critiques present times from a theatrical perspective.
3. outlines ways their personal experiences of physical places have impacted and can affect their theatrical works.
4. explores the major plays and playwrights throughout historical periods explaining the impact they have had on social development.
5. explores how theatre reflects historical periods including how it is manifested today.
6. interprets cultural, social, and political conditions that have influenced playwrights.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

**Benchmark 4:** The student analyzes how criticism affects audience responses toward performances.

**Indicators:** The student...

1. analyzes and evaluates a variety of dramatic performances with positive, constructive criticism, and justifies responses.
2. records evaluations of performances addressing its audience impact.
3. evaluates audiences response in relationship to actors' performance.

**Exemplary Standard #6 Integrating Theatre with Other Arts, Disciplines, and the Community**

| Benchmark | Ind. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------|--------|---|---|---|---|---|---|---|---|
| 1         |        |   |   |   |   |   |   |   |   |
| 2         |        |   |   |   |   |   |   |   |   |
| 3         |        |   |   |   |   |   |   |   |   |
| 4         |        |   |   |   |   |   |   |   |   |
| 5         |        |   |   |   |   |   |   |   |   |

**Benchmark 1:** The student integrates all the arts and other disciplines when taking a performance from page to stage.

**Indicators:** The student...

1. records the connections made between all content areas and theatre when going through the production process of a self scripted work.

Teachers may use the following form to record their individual students' achievement at the completion of a theatre class, or a student could chart his/her progress through the indicators. It could be sent to the next grade level theatre teacher (for instance, 8<sup>th</sup> grade to high school and high school to college).

# Theatre Safety: Ensuring a Safe Work Environment

The responsibility for providing a safe work environment is shared by teachers, staff, principals, administration, and school board. The teacher must control many physical and human nature conditions to avoid student injury in the theatre. Student behavior will be affected by direct safety education and teaching example. Promoting early safety habits will encourage students to accept the responsibility for accident prevention. A school district can be charged with the wrongful acts of its employees. School authorities will generally recognize the teacher as negligent in most accident cases if proper safety is not followed. It is the teacher's obligation to recognize and eliminate factors that may contribute to the cause of accidents. Safety is of constant concern in the theatre. Rate safety in your theatre by using the following safety checklist. Rate each item as S-for satisfactory, U-for unsatisfactory (needs immediate attention), NA for not applicable.

## **SAFETY CHECKLIST**

### **Accident preventing conditions:**

- Protective guards on all machines
- Appropriate table surfaces for tasks: painting, heat resistant, etc.
- Approved safety storage cabinet for flammable materials
- Appropriate ventilation for specific activities
- Adequate lighting for all activities
- Immediate access to running water
- Food and drink prohibited from working areas
- Access to emergency equipment: first aid kit, fire extinguisher, eyewash stations, etc.
- Access to protective equipment: goggles, masks, gloves, etc.
- Posted list of emergency numbers
- Emergency procedures posted at the nearest phone
- Functional EXIT signs
- Regular inspection of maintenance of stage, rigging, and lighting systems
- Labeled circuit breakers

### **Teacher precautions:**

- Provide written report of defective machinery or hazardous conditions (submit to the school principal and keep a copy).
- Keep hazardous tools and equipment covered or locked when not in use.
- Post rules above or near tools and machines.
- Establish safety zones.
- Plan and maintain a safe and orderly arrangement of tools and machines.
- Keep aisles and exits clear.
- Keep fire extinguisher on the wall.
- Label all hazardous materials.



## **Theatre Etiquette** **Audience Etiquette**

**Guidelines to help you have a productive part in the audience.**

### **Respect the actors**

If you want to send a card or flowers to an actor, arrange for it to be sent backstage, do not present them onstage.

### **Applaud at the appropriate times**

Applaud at the end of a song, scene or the play/curtain call.

### **Turn off all cell phones, pagers and watches**

### **Stay seated during the performance**

Unless it is an emergency, do not leave during the play.  
Do not put your feet on the seat in front of you.

### **Don't talk during a performance**

### **Arrive to the theatre on time**

Do not enter the theatre while a scene is taking place.  
Take a seat at the end of a row.

### **Dress appropriately**

Please remove all hats and caps while in the theatre

### **No food or drink or gum in the theatre**

## **Backstage Etiquette**

**Guidelines to help you have a productive part in the play as an actor or crew member**

### **Be prompt and prepared**

Be on time and know your cues.

### **Respect all backstage crews and actors**

Everyone is important to our production.

### **Pay attention**

Be aware of what is going on backstage and onstage.

### **Be quiet**

Don't be a distraction to the actors, crew and audience.

**Don't interact with the audience, unless it is appropriate to the script**

### **Be supportive and conscientious**

Give support to others as the need arises.

### **No food or drink or gum backstage**

### **Pitch in and help**

Be available to help strike the set, help others when you finish your work.

# Theatre for Special Needs Students

In conducting theatre activities for students with special needs, it is important to consider their individual special needs in order to help them participate as fully as possible. Focusing on their abilities, rather than their inabilities, will help encourage learning and participation.

There are several laws affecting teachers who work with all students. These laws include: The Individuals With Disabilities Education Act of 1997, Section 504 of the Federal Rehabilitation Act, and the Elementary and Secondary Schools Act of 2002. Idea '97 guarantees an "education in the least restrictive environment" to all students with disabilities. Section 504 states that no student shall be excluded from participation in school activities on the basis of his or her disability. The purpose of this act was to assure that all students with disabilities have a free, appropriate public education and receive related services designed to meet his or her unique needs as determined by the IEP team. This means that students with disabilities must be educated to the fullest extent possible in the same manner as their peers.

While there is a need to be informed about the students learning needs, we should not limit the student's participation on that basis. The more a teacher understands about the learning of all students, the more the teacher will be able to meet the student's individual needs. Most theatre teachers are not expected to have an extensive background in special education. However, the students, special education teachers, parents, para-educators, and peers are an excellent resource. Conferences with these persons or groups are highly recommended to insure maximum benefits for students.

The environment in which the student deals with theatre must also be examined. The removal of barriers in making theatre activities more physically accessible is an important concern for teachers.

Special education teachers and theatre teachers must work together and use the knowledge of both to meet the needs of all students. Cooperation between both of these educators would lead to the best possible program for each student. The teacher should be aware of the potential that theatrical expression may have in the over all education of students with disabilities.

The theatre teacher should ask the following questions:

1. Have you attended the student's IEP team meeting?
2. Have you had the opportunity to collaborate with the special education teacher?
3. Does the student have a behavior intervention plan?
4. What accommodations does the student receive for instruction in other classes?
5. Will there be special education support when the student is in the theatre class? Para-educator? Special education teacher? Peer support?
6. Does the student have a medical plan? (asthma, allergies, taking medication)

# Glossary

**Acting Area**

The area on the stage that can be seen by the audience where the action of the play takes place.

**Ad lib**

To make up lines as you go along.

**Aesthetics**

The branch of philosophy that deals with theories of art and beauty.

**Analyze/Analysis**

To examine in detail the parts in relationship to the whole.

**Articulation**

The shaping of sounds by a speaker's lips, teeth, tongue, and hard and soft palates.

**Aside**

Actor's words heard by the audience but supposedly not heard by the other actors.

**Audience**

One or more persons who observe actors in a scene or play.

**Audition**

Occurs before rehearsals begin; a time when actors, who would like to be in the play, "try out".

**Backdrop**

Material often painted to resemble a location; hangs on the batten or pipe in the back part of the stage.

**Batten**

A pipe or grid from which scenery, lighting, and curtains are hung.

**Blocking**

The placement and movement of actors on a stage with respect to each other and the playing space.

**Business**

Action used to fill time or motivate a movement.

**Cast**

The actors in a play.

**Center stage**

The area directly in the middle of the stage.

**Characterization**

The process of exploring the physical, social, and psychological aspects of a role.

**Climax**

The point from which the major conflict can go no further without bringing about a resolution; the highest point of dramatic tension.

#### Communication

Verbal or nonverbal interaction between persons to share meaning.

#### Company

The cast, director, and others working on the play.

#### Concentration

The ability to focus and maintain attention upon an object, image, idea, action, or experience while excluding distracting factors.

#### Concept, directorial

A vision that the director develops about the meaning and significance of a play. The test of the validity of the director's concept is that degree to which it clarifies the meaning and enhances the power of the text.

#### Concept, design

The designer's interpretation of the director's vision in scenery, properties, lighting, sound, costumes, and makeup. Scenographic design concepts should take into account the limitations of a given stage, the workability of a given solution, and the suggestions of the playwright.

#### Conflict/Resolution

A problem encountered by a character and the means used by that character to resolve the problem.

#### Costume

An actor's stage clothing.

#### Crew Chief

Supervisor of production running crew.

#### Critique

Evaluations and suggestions.

#### Cross

To move onstage from one location to another.

#### Cue

The line or action that triggers another line or action.

#### Design

The artistic plan which gives shape and substance to the play in visual and auditory terms.

#### Dialogue

Words spoken by the characters in a play to communicate their thoughts, feelings, and actions.

#### Diction

The choice that an actor makes in word forms and sounds regarding inflections, rhythms, tempos, intonations, and especially pronunciations; those elements that give character to his or her words as distinct from audibility.

#### Director

The person who unifies an entire production, from the basic interpretation of the text through all the acting and technical phases, up to the time of performance.

#### Director's Notebook

A complete collection of all information to direct a production.

### Downstage

The area on the stage closest to the audience.

### Drama

A piece of writing intended for stage presentation (see Dramatic Literature.) 2) conflict, tension, emotional intensity. 3) A representation of life improvised in dramatic activities or portrayed on a stage by actors before an audience.

### Dramatic activities

Includes such activities as pantomime, creative movement, improvisation, creative drama, storytelling, choral speaking, story dramatization, story theatre, reader's theatre, role playing, theatre games, or puppetry.

### Dramatic elements

Aristotle's dramatic elements have been adapted to include plot, character, theme/thought, language, sound, movement, spectacle, mood, and dynamics.

- Plot - the structure of the action and the arrangement of incidents of a story or play.
- Character - a person, animal, or entity in a story, scene, or play with specific distinguishing attributes.
- Theme/thought - the central thought or main idea of a play.
- Language - the dialogue that the characters speak.
- Sound - anything perceived through the sense of hearing.
- Movement - perceived through the sense of sight; the basic characteristics of movement such as energy, time, space, and relationships.
- Spectacle - includes all visual elements of a production.
- Mood and dynamics - is the pervasive and compelling emotions aroused in the audience and creators alike by the manipulation and integration of all dramatic elements. See also Resources.

### Dramatic literature/text Playscripts

The written script.

### Dramatic play

Spontaneous free play in which children explore their universe, imitating the action and character traits of others for the purpose of finding meaning. Make-believe and fantasy may be part of the experience. Considered educationally valuable for the child as a natural way of exploring and expressing thoughts and feelings; often instructive to observing adults; for the child, it is play for the purpose of enjoyment; not intended for performance.

### Dramatize

To turn a non-scripted piece into a theatrical event.

### Eight basic elements

See Dramatic elements.

### Elements of Visual Arts

Line, shape, color, space, form, value, and texture.

### Elements of a story

Beginning, middle, end, conflict, resolution.

### Ensemble

Acting that stresses the artistic unity of the performance rather than the individual routine of specific actors. The harmonious blending of the efforts of the many artists involved in a dramatic activity or theatrical production.

Environments

See setting

Evaluation

Analysis and appraisal of personal efforts, those of classmates and of theatrical performances.

Fantasy

The use of imagination to create strange, unusual, or non-realistic characters or settings.

Fine Arts

Aesthetic arts such as dance, theatre, visual art, music, photography, and architecture.

Flat

A wooden frame covered with canvas.

Floor plan

A working design indicating an exact outline of the setting on the floor.

Focus

The concept of guiding the attention of the players and audience to a particular place or person at a given moment.

Front of house

Includes the auditorium or seating space where the audience sits; the box office and lobby.

Front of House Skills

Activities that take place in the front of house such as: ushering, ticket taking, ticket selling, house management, box office management.

Genre

A type or form of dramatic literature.

Gesture

Movements of the hand to communicate ideas, express emotions, or indicate direction; includes a variety of signs and signals.

Historical periods

Generally refers to those major eras in which significant theatrical contributions have been made (e.g., fifth century Greece, the Elizabethan era, the French neo-classic period, etc.)

House

The area of a theatre where the audience sits.

Improvisation

The spontaneous use of movement and speech to create a character or object in a particular situation.

Integration

The combination of interdisciplinary content under a common theme or concept. The use of learning in one discipline to enhance learning in the others.

Monologue

A dramatic work in the voice of one person.

#### Mood

The dominant atmosphere created by the integration of all dramatic elements of the activity or production.

#### Motivation

An actor's justification for doing or saying something.

#### Movement

1) As a dramatic element, the movement of actors across the stage or any visual change in the stage picture. 2) In reference to actor training, use of the body for expression/characterization.

#### Non-realistic

Any physical or verbal action, scenery, costume, prop, makeup, lighting, or sound effect which departs from reality.

#### Objective

The desired goal of a character that motivates action.

#### Organizational Flowchart

A graphic organizer of the chain of responsibility for a typical production staff.

#### Pantomime

Action without words; non-verbal communication through body movement, gesture, and facial expression.

#### Performance

The imitation of life in front of at least one other person. In a broad sense, performance refers to the presentation of any kind of entertainment from play to rock concert, from solo presentation to ensemble collaboration.

#### Performance Diary

An actor's collection of thoughts, reflections, and discoveries during the production process.

#### Playwriting

The act of creating plot, theme, characters, and dialogue and organizing them in script form.

#### Production

The finished play, in performance.

#### Production management skills

The abilities involved with planning and carrying out the responsibilities of the production staff.

#### Production Staff

A team consisting of stage managers, assistant directors, business manager, costume managers, technical directors, makeup artists, and crew chiefs.

#### Projection

Increase of voice or actions so that they will carry to an audience.

#### Promptbook

A script in which all of the blocking and technical information is written.

#### Props

Properties; objects used by actors on stage (fan, wallet) or necessary to complete the set (furniture, plants, books)

#### Read through

Usually the first rehearsal; the company reading through the script out loud before blocking the play.

#### Realistic

Dramatic elements that combine to create the illusion of reality or life.

#### Rehearsal

Practicing in and preparing for a performance.

#### Role

The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is more likely to be predictable, one-dimensional, and stereotypical than character portrayal.

#### Role playing

Enacting a person other than oneself in an improvisation based on a given dramatic situation.

#### Royalty

Payment to the author or his agent for permission to use his work.

#### Scenario

A detailed description or outline of the dramatic action in a scene or play.

#### Scene

The structural units into which the play or acts are divided.

#### Scenery/set

The arrangement of scenic elements (e.g. Curtains, flats, drops and platforms), properties, and lights to represent the locale in a dramatic production.

#### Script

The written dialogue, description, and stage directions provided by the playwright.

#### Scriptwriting

See playwriting.

#### Set

The physical and visual properties of a setting.

#### Setting

The time and place in which the dramatic action occurs.

#### Skit

A short scene, not part of a play.

#### Spontaneity

A free, direct, and immediate response to an experience.

#### Stagecraft

The variety of practical skills involved in mounting a production.

#### Stage Crew

Consists of the director, designers, and managers.

### Stage Manager

Person responsible for technical operation of the play.

### Stage Left

Area on the stage to the actor's left as he faces the audience.

### Stage Right

Area on the stage to the actor's right as he faces the audience.

### Strike

To take down and store the set after the final performance.

### Structural Parts of a Script

#### Exposition

- o Time and Place
- o Mood and Atmosphere
- o Preliminary Situation

#### Plot

- o Initial Incident
- o Rising Action = obstacle(s) and complication(s)
- o Climax
- o Falling Action
- o Denouement

### Style

The characteristic manner of speaking, writing, designing, performing, or directing. Style is a relative term that encompasses literary movements (e.g. Romanticism, realism, naturalism); the method of individual playwrights or anything that displays unique, definable properties in construction or execution. Stylized usually means anything that deviates from whatever is considered realistic at a given time. It is possible to have both a dramatic style (provided by the playwright) and a theatrical style (provided by the director and collaborators).

### Sythesize

Using old ideas to create new ones; to generalize from given facts; to relate knowledge from several areas; to predict, draw conclusions.

### Technical Elements

The physical and/or sensory aspects of a production such as: scenery, lights, props, sound, costumes, special effects, makeup, etc.

### Text

The basis of dramatic activity and performance. Text can be a written script or agreed-upon structure and content (as in improvisational work or a theatrical piece that uses planned set or disparate components.)

### Theatre games

Acting exercises that involve group agreement to the rules of the game and group interaction in pursuit of solving the dramatic problem; frequently used for warmup, motivation, and exploration of character and subtext.

### Upstage

The acting area furthest away from the audience.

### Voice

The physical creation of sound by a human. See vocal characteristics.

#### Vocal characteristics

Those traits that determine one's voice, pitch, volume, rate, and quality. Those characteristics of tones that distinguish them from all others; in voice qualities are most closely associated with mood and feeling.

#### Warm up

An activity in which the student focuses attention on limbering up the body, voice, imagination, or intellect.

## Resources

### SUGGESTED PLAY READING LIST

(This list is especially useful for students planning to major in theatre in college.)

|                                 |   |                                       |
|---------------------------------|---|---------------------------------------|
| Oedipus Rex                     | The Dark at the Top of the Stairs                                       | Come Back, Little Sheba               |
| Antigone                        | Charlie's Aunt  | The Piano Lesson                      |
| Lysistrata                      | Mother Courage and Her Children   | Roosters                              |
| Everyman                        | The Caucasian Chalk Circle  | The Colored Museum                    |
| Second Shepard's Play           | The Good Woman of Setzuan   | Look Homeward, Angel                  |
| Abraham & Isaac                 | The Visit   | The Time of Your Life                 |
| York Cycle                      | Six Characters in Search of an Author                                   | A Member of the Wedding               |
| Twelfth Night                   | Waiting for Godot   | Biloxi Blues                          |
| Hamlet                          | The Bald Soprano  | Broadway Bound                        |
| Romeo & Juliet                  | The Chairs  | Lost in Yonkers                       |
| Macbeth                         | A Delicate Balance  | Rosencrantz and Guildenstern are Dead |
| Julius Caesar                   | Who's Afraid of Virginia Woolf?   | Arcadia                               |
| As You Like It                  | The Zoo Story   | Speed The Plow                        |
| A Midsummer Night's Dream       | Tally's Folly   | An American Daughter                  |
| Volpone                         | The 5 <sup>th</sup> of July   | The Heidi Chronicles                  |
| Faustus                         | The Moundbuilders   | Art                                   |
| Tartuffe                        | The House of Blue Leaves  | The Glass Menagerie                   |
| The Imaginary Invalid           | Six Degrees of Separation   | Cat on a Hot Tin Roof                 |
| The School For Scandal          | The Shadowbox   | A Streetcar Named Desire              |
| The Rivals                      | Amazing Grace   | The Crucible                          |
| She Stoops to Conquer           | The Little Foxes  | All My Sons                           |
| The Beggar's Opera              | Another Part of the Forest  | Death of a Salesman                   |
| A Doll's House                  | The Children's Hour   | Picnic                                |
| Ghosts                          | Watch on the Rhine  | Bus Stop                              |
| An Enemy of the People          | The Chalk Garden  | You Can't Take It With You            |
| The Three Sisters               | The Prime of Miss Jean Brody  | Cheaper by the Dozen                  |
| The Cherry Orchard              | The Effect of Gamma Rays on Man-in-the-moon Marigolds                   | Our Town                              |
| Uncle Vanya                     | Indians   | Barefoot in the Park                  |
| Miss Julie                      | Oh, Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad | Brighton Beach Memoirs                |
| A Ghost Sonata                  | Equus   | Ah, Wilderness!                       |
| A Dream Play                    | Fool for Love   | Summer and Smoke                      |
| The Hairy Ape                   | Becket  | Rumors                                |
| The Adding Machine              | A Raisin in The Sun   | Desire Under the Elms                 |
| Pygmalion                       | Largo Desolato  | The Creation of the World             |
| Candide                         |   | The Boys Next Door                    |
| The Importance of Being Earnest |   | Cyrano de Bergerac                    |
| Long Day's Journey into Night   |   | Marvin's Room                         |
| Wit                             |   | The Last Night of Ballyhoo            |
| A Man for all Seasons           |   | Dancing at Lughnasa                   |

## SUGGESTED PLAY READING LIST cont.

|  |                                    |                         |                                      |
|--|------------------------------------|-------------------------|--------------------------------------|
| <b>Y. York</b>                             | <i>Afternoon of the Elves</i>      | <b>Celeste Raspanti</b> | <i>I Never Saw Another Butterfly</i> |
| <b>James Still</b>                         | <i>And then They Came for Me</i>   | <b>Joanna Kraus</b>     | <i>Ice Wolf</i>                      |
| <b>Aurand Harris</b>                       | <i>Androcles &amp; the Lion</i>    | <b>Suzan Zeder</b>      | <i>Mother Hicks</i>                  |
| <b>Aurand Harris</b>                       | <i>The Arkansaw Bear</i>           | <b>Paul Maar</b>        | <i>Noodle Doodle Box</i>             |
| <b>Stuart Walker</b>                       | <i>Birthday of the Infanta</i>     | <b>Brian Kral</b>       | <i>Paper Laterns, Paper Cranes</i>   |
| <b>Laurie Brooks</b>                       | <i>Devon's Hurt</i>                | <b>Arthur Fauquez</b>   | <i>Reynard the Fox</i>               |
| <b>Suzan Zeder</b>                         | <i>Doors</i>                       | <b>Steven Dietz</b>     | <i>Still Life with Iris</i>          |
| <b>Lawrence Yep</b>                        | <i>Dragonwings</i>                 | <b>Suzan Zeder</b>      | <i>The Taste of Sunrise</i>          |
| <b>Ossie Davis</b>                         | <i>Escape to Freedom</i>           | <b>Suzan Zeder</b>      | <i>Wiley and the Hairy Man</i>       |
| <b>Max Bush</b>                            | <i>Ezigbo The Spirit Child</i>     | <b>Sandra Asher</b>     | <i>A Woman Called Truth</i>          |
| <b>Coleman Jennings</b>                    | <i>The Honorable Urashimo Taro</i> | <b>David Saar</b>       | <i>The Yellow Boat</i>               |
| <b>Frances Goodrich and Albert Hackett</b> | <i>The Diary of Anne Frank</i>     | <b>Shakespeare</b>      | <i>Romeo and Juliet</i>              |

## Tony Award Winners

|         |  |  |
|---------|--|--|
| 1947    | Arthur Miller                                    | <u>All My Sons</u>                     |
| 1948    | Thomas Heggen and Joshua Logan                   | <u>Mister Roberts</u>                  |
| 1949    | Arthur Miller                                    | <u>Death of a Salesman</u>             |
| 1950    | T.S. Eliot                                       | <u>The Cocktail Party</u>              |
| 1951    | Tennessee Williams                               | <u>The Rose Tattoo</u>                 |
| 1952    | Jan de Hartog                                    | <u>The Fourposter</u>                  |
| 1953    | Arthur Miller                                    | <u>The Crucible</u>                    |
| 1954    | John Patrick                                     | <u>The Teahouse of the August Moon</u> |
| 1955    | Joseph Hayes                                     | <u>The Desperate Hours</u>             |
| 1956    | Frances Goodrich and Albert Hackett              | <u>The Diary of Anne Frank</u>         |
| 1957    | Eugene O'Neill                                   | <u>Long Day's Journey Into Night</u>   |
| 1958    | Dore Schary                                      | <u>Sunrise At Campobello</u>           |
| 1959    | Archibald MacLeish                               | <u>J.B.</u>                            |
| 1960--  | William Gibson                                   | <u>The Miracle Worker</u>              |
| 1961--- | Jean Anouilh , translated by Lucienne            | <u>Hill Beckett</u>                    |
| 1962--  | Robert Bolt                                      | <u>A Man for All Seasons</u>           |
| 1963--  | Edward Albee                                     | <u>Who's Afraid of Virginia Woolf?</u> |
| 1964--  | John Osborne                                     | <u>Luther</u>                          |
| 1965--  | (The Odd Couple )                                | <u>Neil Simon</u>                      |
| 1966--  | Peter Weiss. English version by Geoffrey Skelton | <u>Marat/Sade</u>                      |
| 1967--  | Harold Pinter                                    | <u>The Homecoming</u>                  |

|        |                   |   |
|--------|-------------------|---|
| 1968-- | Tom Stoppard      | <u>Rosencrantz and Guildenstern<br/>Are Dead</u>        |
| 1969-- | Howard Sackle     | <u>The Great White Hope</u>                             |
| 1970-- | Frank McMahon     | <u>Borstal Boy</u>                                      |
| 1971   | Anthony Shaffer   | <u>Sleuth</u>   |
| 1972   | David Rabe        | <u>Sticks and Bones</u>                                 |
| 1973   | Jason Miller      | <u>That Championship Season</u>                         |
| 1974   | Joseph A. Walker  | <u>The River Niger</u>                                  |
| 1975   | Peter Shaffer     | <u>Equus</u>  |
| 1976   | Tom Stoppard      | <u>Travesties</u>                                       |
| 1977   | Michael Cristofer | <u>Shadow Box</u>                                       |
| 1978   | Hugh Leonard      | <u>Da</u>   |
| 1979   | Bernard Pomerance | <u>The Elephant Man</u>                                 |
| 1980   | Mark Medoff       | <u>Children of a Lesser God</u>                         |
| 1981   | Peter Shaffer     | <u>Amadeus</u>  |
| 1982   | David Edgar       | <u>The Life and Adventures of<br/>Nicholas Nickleby</u> |
| 1983   | Harvey Fierstein  | <u>Torch Song Trilogy</u>                               |
| 1984   | Tom Stoppard      | <u>The Real Thing</u>                                   |
| 1985   | Neil Simon        | <u>Biloxi Blues</u>                                     |
| 1986   | Herb Gardner      | <u>I'm Not Rappaport</u>                                |
| 1987   | August Wilson     | <u>Fences</u>   |
| 1988   | David Henry Hwang | <u>M. Butterfly</u>                                     |
| 1989   | Wendy Wasserstein | <u>The Heidi Chronicles</u>                             |
| 1990   | Frank Galati      | <u>The Grapes of Wrath</u>                              |
| 1991   | Neil Simon        | <u>Lost in Yonkers</u>                                  |
| 1992   | Brian Friel       | <u>Dancing at Lughnasa</u>                              |
| 1993   | Tony Kushner      | <u>Angels in America: Millennium<br/>Approaches</u>     |
| 1994   | Tony Kushner      | <u>Angels in America: Perestroika</u>                   |
| 1995   | Terrence McNally  | <u>Love! Valour! Compassion!</u>                        |
| 1996   | Terrence McNally  | <u>Master Class</u>                                     |
| 1997   | Alfred Uhry       | <u>The Last Night of Ballyhoo</u>                       |
| 1998   | Yasmina Reza      | <u>Art</u>  |
| 1999   | Warren Leight.    | <u>Side Man</u>   |
| 2000   | Michael Frayn     | <u>Copenhagen</u>                                       |
| 2001   | David Auburn      | <u>Proof</u>  |
| 2002   | Edward Albee      | <u>The Goat or Who Is Sylvia?</u>                       |
| 2003   | Richard Greenberg | <u>Take Me Out</u>                                      |
| 2004   | Doug Wright       | <u>I Am My Own Wife</u>                                 |

### **Pulitzer Prize Winners**

|      |   |  |
|------|---|--|
| 1947 | Russel Crouse and Howard Lindsay                            | <u>State of the Union</u>                  |
| 1949 | Tennessee Williams  | <u>A Streetcar Named Desire</u>            |
| 1950 | Arthur Miller   | <u>Death of a Salesman</u>                 |
| 1951 | Richard Rodgers, Oscar<br>Hammerstein, 2nd and Joshua Logan | <u>South Pacific</u>                       |
| 1953 | Joseph Kramm  | <u>The Shrike</u>                          |
| 1954 | William Inge  | <u>Picnic</u>                              |
| 1955 | John Patrick  | <u>The Teahouse of the August<br/>Moon</u> |
| 1956 | Tennessee Williams  | <u>Cat on A Hot Tin Roof</u>               |
| 1957 | Albert Hackett and Frances Goodrich                         | <u>Diary of Anne Frank</u>                 |

|      |                                  |  |
|------|----------------------------------|--|
| 1958 | Eugene O'Neill                   | <u>Long Day's Journey Into Night</u>                         |
| 1959 | Ketti Frings                     | <u>Look Homeward, Angel</u>                                  |
| 1960 | Archibald Macleish               | <u>J. B.</u>   |
| 1961 | Jerome Weidman and George Abbott | <u>Fiorello!</u>   |
| 1962 | Tad Mosel                        | <u>All The Way Home</u>                                      |
| 1963 | Frank Loesser and Abe Burrows    | <u>How To Succeed In Business Without Really Trying</u>      |
| 1966 | Frank D. Gilroy                  | <u>The Subject Was Roses</u>                                 |
| 1968 | Edward Albee                     | <u>A Delicate Balance</u>                                    |
| 1970 | Howard Sackler                   | <u>The Great White Hope</u>                                  |
| 1971 | Charles Gordone                  | <u>No Place To Be Somebody</u>                               |
| 1972 | Paul Zindel                      | <u>The Effect of Gamma Rays on Man-In-The-Moon Marigolds</u> |
| 1974 | Jason Miller                     | <u>That Championship Season</u>                              |
| 1976 | Edward Albee                     | <u>Seascape</u>  |
| 1977 | Michael Bennett                  | <u>A Chorus Line</u>   |
| 1978 | Michael Cristofer                | <u>The Shadow Box</u>  |
| 1979 | Donald L. Coburn                 | <u>The Gin Game</u>  |
| 1980 | Sam Shepard                      | <u>Buried Child</u>  |
| 1981 | Lanford Wilson                   | <u>Talley's Folly</u>  |
| 1982 | Beth Henley                      | <u>Crimes of the Heart</u>                                   |
| 1983 | Charles Fuller                   | <u>A Soldier's Play</u>                                      |
| 1984 | Marsha Norman                    | <u>'Night, Mother</u>  |
| 1985 | David Mamet                      | <u>Glengarry Glen Ross</u>                                   |
| 1986 | James Lapine                     | <u>Sunday in the Park With George</u>                        |
| 1988 | August Wilson                    | <u>Fences</u>  |
| 1989 | Alfred Uhry                      | <u>Driving Miss Daisy</u>                                    |
| 1990 | Wendy Wasserstein                | <u>The Heidi Chronicles</u>                                  |
| 1991 | August Wilson                    | <u>The Piano Lesson</u>                                      |
| 1992 | Neil Simon                       | <u>Lost in Yonkers</u>                                       |
| 1993 | Robert Schenkkan                 | <u>The Kentucky Cycle</u>                                    |
| 1994 | Tony Kushner                     | <u>Angels in America: Millennium Approaches</u>              |
| 1995 | Edward Albee                     | <u>Three Tall Women</u>                                      |
| 1996 | Horton Foote                     | <u>The Young Man From Atlanta</u>                            |
| 1997 | Jonathan Larson                  | <u>Rent</u>  |
| 1999 | Paula Vogel                      | <u>How I Learned to Drive</u>                                |
| 2000 | Margaret Edson                   | <u>Wit</u>   |
| 2001 | Donald Margulies                 | <u>Dinner With Friends</u>                                   |
| 2002 | David Auburn                     | <u>Proof</u>   |
| 2003 | Suzan-Lori Parks                 | <u>Topdog/Underdog</u>                                       |
| 2004 | Nilo Cruz                        | <u>Anna in the Tropics</u>                                   |
| 2004 | Doug Wright                      | <u>I Am My Own Wife</u>                                      |

# Dramatic Elements

## PLOT

Plot is the form and structure of the action and the arrangement of incidents of a story or play. Plot is only that aspect of the story which takes place on stage and which is revealed to the audience through the dramatic actions and dialogue of the characters.

While plot and story are related, they are not synonymous. Story is a casual sequence of events, while plot involves the artistic selection and arrangement of events into a play. Unlike events in real life, which are often random and diffused, events in a play are organized by a playwright to give them form.

### Types of Plots

There are as many different ways to structure plots, as there are stories to tell and plays to write. There is no one set of rules or formula governing the construction of all plots. The “best kind of plot” simply does not exist. However, of the many different types of plots, two of the most common and most significant are **linear** and **episodic/thematic**. **Linear** plots sequence dramatic actions in a cause and effect manner. Most plays and stories are constructed in linear ways with a beginning, middle and end. The incidents arranged in the beginning introduce us to the central characters in their particular time and place. A problem is presented, and the incidents of the middle build tension as the characters struggle against obstacles to achieve their objectives. The end involves the outcome of the characters’ struggles, and presents the resolution of the conflict. Some useful terms elaborating on the concepts of the beginning, middle and end include:

#### ***Beginning***

Exposition  
Point of attack  
Inciting incident  
Problem  
Foreshadowing

#### ***Middle***

Complications  
Obstacles  
Discoveries  
Reversal  
Crisis

#### ***End***

Climax  
Resolution  
Denouement

**Episodic or thematic** plots consist of events or scenes, which occur for their own sake and do not rely on previous or subsequent scenes in a cause and effect manner. Story is seldom of major importance in these plays. Episodic plots involve a cluster of seemingly unrelated incidents, which revolve around a central theme or character. Such plot structures have a start, a center, and a stop in a random, non-linear sequence.

## CONFLICT

Most plays contain dramatic actions, which involve characters in conflict. Conflict is the collision of opposing forces within the drama, which drives the plot forward. Tension arises when the characters struggle to reach their objectives and are confronted with obstacles and challenges. It is the mental excitement, surprise, suspense, and emotional momentum that grows as the audience is compelled to learn what will happen next and how it will happen. The five common types of conflict are:

## CONFLICT Cont.

1. Character vs. forces within self
2. Character vs. other character (s)
3. Character vs. society/ideology
4. Character vs. environment/nature/technology
5. Character vs. the supernatural

## CHARACTER

A character is a person, animal or entity in a story, scene or play with specific, distinguishing attributes. The hopes and struggles of characters provide the principle material from which plots are made. Drama/theatre concerns itself with characters in action, and characters carry out the action of the plot. The protagonist is the main character in the plot who propels the action forward. The antagonist is the chief opponent to the protagonist. Related characters assist in the development of the plot and central characters.

Dimensions of characterization include:

| <u>Physical</u>    | <u>Social</u> | <u>Psych./Emotional</u> |
|--------------------|---------------|-------------------------|
|                    | sex           | family background       |
| need/objectives    | age           | occupation              |
| motivations        | appearance    | education               |
| desires            | race          | economic status         |
| values/morals      | size          | ethnicity               |
| attitudes          | dress         | religion                |
| temperament/traits |               | politics                |
| feelings/moods     |               |                         |

Characters in plays/stories are revealed by:

1. What the character does;
2. What the character says;
3. What the author says about them (in prefaces, notes, stage directions, and narrative);
4. What other characters say about this character; and
5. How other characters react to this character.

## THEME/THOUGHT

The theme is the central thought or main idea of a play. It includes all of the ideas and arguments that are expressed in a play. Within the more encompassing element of thought, theme is the overall meaning of the dramatic actions when viewed as a whole. Because drama/theatre is concerned with the human condition, a play's theme usually goes beyond the particulars of time and place and reflects a universal idea. The theme is developed as the playwright presents characters in action. Theme is built through the elements of plot and character.

Theme may be revealed directly (explicitly) or discovered indirectly (implicitly):

Explicit: themes are revealed through a direct statement by the playwright or a sympathetic character and through allegory or the stated moral of a fable.

Implicit: themes may be discovered through character relationships, ideas associated with characters, conflicts and resolutions, spectacle, symbol, and song. Implicit themes contain more multiple layers of meaning and are open to thoughtful interpretations.

## LANGUAGE

Language is the dialogue that the characters speak. Within a drama/theatre event, language also includes the title, the names of people and places, and the stage directions of a written text. Language is also used by students to talk about the drama/theatre event as they plan, create, and evaluate dramatic activities and rehearsal processes.

Language occurs within the drama/theatre event when students create the dialogue of characters in action and when they interpret the dialogue written by a playwright.

Language is used by the playwright and student playmakers to develop dialogue, further plot, reveal themes, convey information, and to establish mood and tone.

### Develop Character

intellectual responses  
emotional responses  
motivations  
actions and objectives  
vocabulary in context

### Further Plot

direct focus  
intensify conflict  
foreshadow

### Reveal Theme

ideas expressed  
significant meaning  
literal and figurative

### Convey Information

exposition  
background information  
essential facts  
Ideas

## LANGUAGE (cont.)

### Establish Tone

serious or comic  
degree of realism  
tempo and rhythm

Language about the drama/theatre event is also used by students as they plan, create, and evaluate improvisations and rehearse plays. Involvement in feelings of their characters. Unlike some activities which isolate words for spelling and meaning, drama makes language active. Vocabulary and oral language skills are developed in context as words are associated with actions and feelings.

In the planning of a scene, students work with each other and the teacher has students using language in a give-and-take process. Language is used to clarify, question, predict, and persuade.

### Recall

sequence  
character names  
places

### Discuss

main ideas  
actions  
motivations

### Negotiate

casting of roles  
setting of scene  
use of space

In the evaluation of scenes or performances, students use language as they assess their work, reflect upon the consequences of their decisions, and consider the broader implications of their shared experience.

### Evaluate

effectiveness of work  
clarity of expression  
achievement of objectives

### Reflect on

feelings experienced  
meaning  
universal implications

## SOUND (VOICE AND AUDITORY EFFECTS)

Sound in the drama/theatre event is perceived through the sense of hearing. The concepts of sound are volume, pitch, rate, clarity, tone quality, duration, and intensity.

The audience perceives the drama/theatre event on a continuum from silence to sound. Those sounds, vocal and non-vocal, may be described in terms of the following:

### Sound Concepts

Volume

Pitch

Rate

Tone Quality

### Some Variations

(loud/soft)

(high/low)

(fast/slow)

(resonant/flat)

## **SOUND (VOICE AND AUDITORY EFFECTS cont.)**

|           |                                     |
|-----------|-------------------------------------|
| Duration  | (long/short)                        |
| Intensity | (strong/weak)                       |
| Clarity   | (pure/distorted/articulate/slurred) |

Vocal sounds include screams, sighs, shouts, cries, humming, coughing.

Non-vocal sounds include pistol shots, doorbells, footsteps, animal sounds, wind, thunder, live and recorded music.

The most important sound in drama/theatre is the human voice. Language (the words of the play) may convey the main thoughts and ideas. However, it is the vocal sounds of the human voice that reinforce those ideas and convey the emotions, attitudes and moods of the play. Non-vocal sounds establish locale and atmosphere, enhance action, and contribute to the rhythm and tempo of the play.

The drama/theatre event achieves its effectiveness in part through the selection and variation of sounds. Performers may vary the pitch or volume of their voices to convey meaning or express emotion. Theatre artists may select music or sound effects to heighten the tension and underscore action of the play.

## **MOVEMENT (BODY AND VISUAL EFFECTS)**

Movement in the drama/theatre event is perceived through the sense of sight. The basic concepts of movement are energy, time, space, and relationships.

In drama/theatre, performers use energy as they move through space in relationship with others at various tempos. The director uses these concepts of movement to create the visual images of the event.

| <u>Movement Concepts</u> | <u>Sub-concepts</u>                 | <u>Some Variations</u>  |
|--------------------------|-------------------------------------|---|
| Energy                   | Intensity<br>Weight<br>Continuity   | (strong/weak)<br>(heavy/light)<br>(sustained/<br>intermittent)              |
| Time                     | Tempo<br>Rhythm<br>Duration         | (fast/slow)<br>(even/uneven)<br>(short/long)                                |
| Space                    | Size<br>Shape<br>Level<br>Direction | (large/small)<br>(round/angular)<br>(high/middle/low)<br>(forward/backward) |
|                          | Relationship                        | Alone<br>Pairs<br>Groups  |

## **MOVEMENT (BODY AND VISUAL EFFECTS cont.)**

Non-Interpretative Movement is the use of motion to prepare the body for expression.

Body Awareness – exercises for relaxation, include relation of body to space, objects, and other bodies.

Movement Skills – relation of concepts such as energy/time/space; utilization of focus, coordination, flexibility, control, and others.

Interpretive Movement – is the use of movement, gesture, facial expression, and pantomime in dramatic activities.

Character – use of movement to delineate age, physical condition, occupation, attitude, feelings, or mood of character.

Environment – use of movement to establish time, weather, locale of the environment, and other environment aspects..

Dramatic Action – use of movement to establish a problem, struggle against an obstacle, propel dramatic action, and resolve conflict.

## **SPECTACLE**

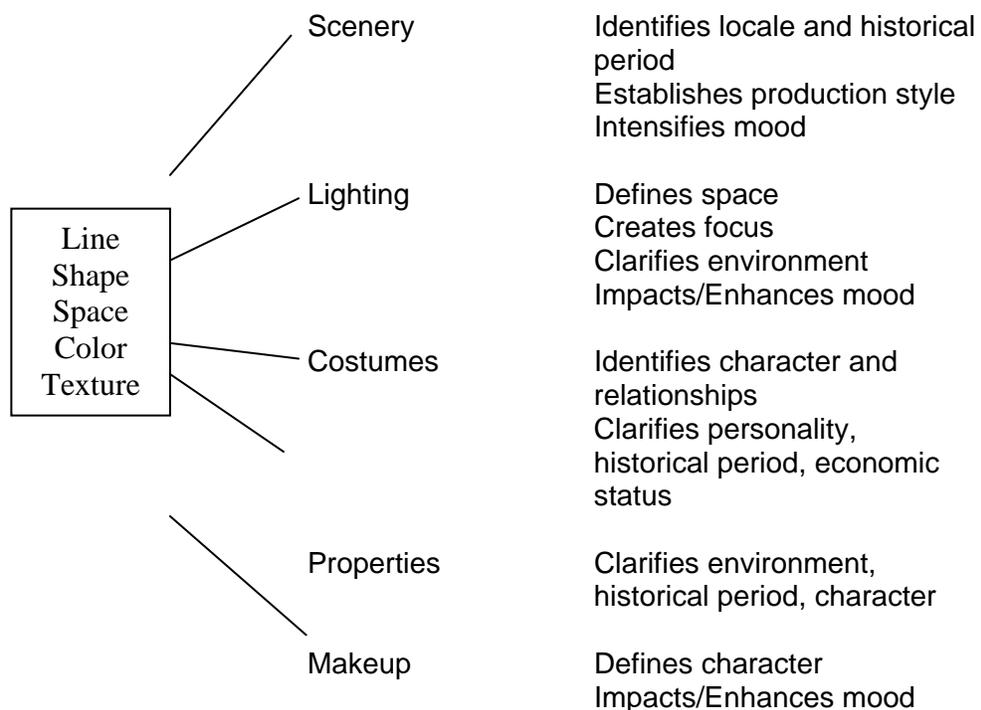
Spectacle in the drama/theatre event is perceived through the sense of sight. The basic design concepts of spectacle are line, shape, space, color, and texture.

These design concepts are visually expressed by the theatre artists through scenery, lighting, costume, properties, and makeup to create the spectacle.

### Design Concepts

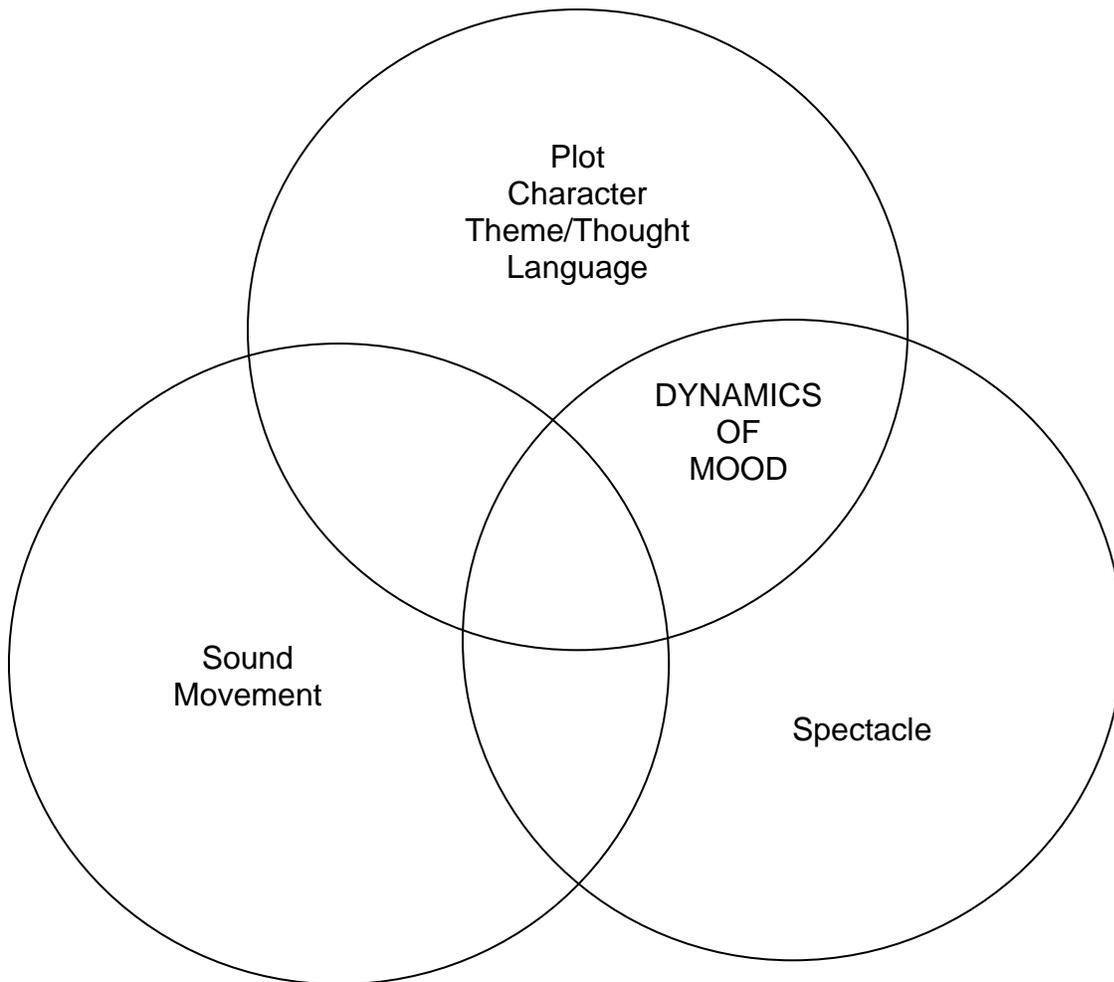
### Expressed Via

### Purposes of Spectacle



## MOOD AND DYNAMICS

Mood is the pervasive and compelling emotions aroused in the audience and creators alike by the manipulation and integration of all dramatic elements. Dynamics refers to the change and development that takes place during the drama/theatre event: characters grow, plots progress, and themes evolve. Human values and meanings are embodied in the development of plot, character, and theme through language, auditory, and visual dramatic elements.



## **Textbooks**

Creative Drama for the Classroom Teacher, 3<sup>rd</sup> Edition. Heining, Ruthe Beall. Prentice Hall

Theatre Arts in the Elementary Classroom, Grade 1-3. Salisbury, Barbara T. Anchorage Press, Inc.

Theatre Arts in the Elementary Classroom, Grade 4-6. Salisbury, Barbara T. Anchorage Press, Inc.

Teaching a Young Actor. Harmon, Renee. Walker Publishing Co.

200+ Ideas for Drama. Scher, Anne & Verrall, Charles. Heinemann

The Playing Is The Thing. Jesse, Anita. Wolf Creek Press

Breaking Through, Drama Strategies for 10's to 15's. Goodwillie, Barbara. New Plays Books

The Theatre and You. Cassady, Marsh. Meriwether Publishing

The Stage and the School. Schanker, Harry H. & Ommanney, Katharine Anne. McGraw-Hill, Inc.

Drama Structures, A Practical Handbook for Teachers. O'Neill, Cecily & Lambert, Alan. Hutchinson & Co.

Basic Drama Projects. Tanner, Fran Averett. Perfection Form Publishing Co.

The Lively Art. Wilson Edwin & Goldbarb, Alvin. McGraw-Hill Publishing Co.

Presenting: Acting and Directing. Peluso, Joseph L. & Vosburgh, David. Houghton Mifflin Co.

Theatre Through the Ages, Primitive Man to Present Day. Kramme, Michael. Mark Twain Media/Carson-Dellosa Publishing Company, Inc.

Experiencing Drama. Bina, Janine, et al. Wm. C. Brown Company Publishers.

Theatre, Art in Action. McGraw Hill Publishing Co.

The Drama Sourcebook of Principles and Activities. Johnson, Neil K.. Stage Door Press

Social Studies Readers Theatre for Children, Scripts and Script Development. Laughlin, Mildred, et al. Teachers Ideas Press

The Wonderful Art of Storytelling. Litherland, Janet. Contemporary Drama Service

The Teaching of Shakespeare. Harrison, G.B. Cliffs Notes

The Read-Aloud Handbook. Trelease, Jim. Penquin Books

Hey! Listen To This, Stories to Read Aloud. Trelease, Jim. Penquin Books

The Theatre Machine, A Resouce Manual for Teaching Acting. Viola, Albert T. & Goone Mona Lynn. Pioneer Drama Service, Inc.

An Actor at Work. Benedetti, Robert.

Acting One. Cohen, Robert.

Respect for Acting. Hagen, Uta.

Playing: An Introduction to Acting. Kuritz, Paul.

Acting Is Believing: A Basic Method for Beginners. McGaw, Charles J.

Audition!. Shurtleff, Michael.

Acting Power. Cohen, Robert.

Improvisation for the Theater. Spolin, Viola. Northwestern University Press

Stage Makeup. Corson, Richard, Allyn & Bacon.

## **Publishing Companies (Rights & Royalties)**

Plays Magazine [www.playsandmusicals.com](http://www.playsandmusicals.com)

Popular Play Service [www.popplays.com](http://www.popplays.com)

Quiet Scream Publishing [www.quietscream.com](http://www.quietscream.com)

Baker's Plays [www.BakersPlays.com](http://www.BakersPlays.com)

Contemporary Drama Service [www.contemporarydrama.com](http://www.contemporarydrama.com)

Reader's Theatre Script Service [www.readerstheatreinstitute.com](http://www.readerstheatreinstitute.com)

Samuel French [www.samuel french.com](http://www.samuel french.com)

Tams-Witmark Music Library, Inc [www.tams-witmark.com](http://www.tams-witmark.com)

Dramatists Play Service, Inc [www.dramatists.com](http://www.dramatists.com)

Dramatic Publishing [www.dramaticpublishing.com](http://www.dramaticpublishing.com)

Music Theatre International [www.mtishows.com](http://www.mtishows.com)  
Clark [www.ieclark.com](http://www.ieclark.com)  
Eldridge Publishing Co. [www.histage.com](http://www.histage.com)  
Pioneer Drama Service, Inc. [www.pioneerdrama.com](http://www.pioneerdrama.com)  
Anchorage Press Plays [www.applays.com](http://www.applays.com)  
The Drama Book Shop, Inc [www.dramabookshop.com](http://www.dramabookshop.com)  
Rodgers & Hammerstein Library [www.rnh.com](http://www.rnh.com)  
New Plays, Inc., [www.newplaysforchildren.com](http://www.newplaysforchildren.com) (younger children)

### **Director's Guides**

How To Eat an Elephant, Seay, James L., Performance Publishing Co.

### **Stage Equipment and Supplies Companies**

SECOA [www.secoa.com](http://www.secoa.com)  
Norcostco [www.norcostco.com](http://www.norcostco.com)  
Theatrical Services, Inc. [www.theatricalservices.com](http://www.theatricalservices.com)  
BMI [www.bmisupply.com](http://www.bmisupply.com)  
Rose Brand [www.rosebrand.com](http://www.rosebrand.com)  
Kansas City Costume 2020 Grand, KC, MO. 816-221-8600  
Oriental Trading Co. [www.orientaltrading.com](http://www.orientaltrading.com)  
U.S. Toy Company 103<sup>rd</sup> and State Line, Leawood, Kansas 913-642-8247  
Theatre House [www.theatrehouse.com](http://www.theatrehouse.com)  
The Costumer [www.thecostumer.com](http://www.thecostumer.com)

### **Lists of Scripts**

Take A Quick Bow, Marx Pamela, Good Year Books, Scott Foresman (Grades K-3)  
Practical Plays, Marx Pamela, Good Year Books, Scott Foresman (Grades K-3)  
Short Scenes and Monologues for Middle School Actors, Surface, Mary Hall, Pioneer  
Reader's Theatre Starter Packet #1, Melvin R. White, Contemporary Drama Service  
Indian Storyteller's Kit, Contemporary Drama Service  
Puppetechners I, Thomas, Linda, Contemporary Drama Service  
My Daughter, My Son, Reuter, Anna Helen, Contemporary Drama Service  
The Boy with the Blue Nose, Brock, James, Contemporary Drama Service  
Tv Commercials Hall of Fame, Majeski, Bill, Contemporary Drama Service  
At the Dinner Table, Vivante, Arturo, Contemporary Drama Service

### **Top 10 Produced Plays in High School**

Thespian survey web site [www.edta.org/publications/playsurvey.asp](http://www.edta.org/publications/playsurvey.asp)

### **Periodicals & Magazines**

Plays Inc.  
Stage Directions (Resource Directory: props, rigging, safety equipment, sets, scenery, special effects, costumes, make-up, lighting ) [www.stage-directions.com](http://www.stage-directions.com)  
Entertainment Design [www.entertainmentdesign.com](http://www.entertainmentdesign.com)  
Theatre for Young Audiences Today [www.ASSITEJ-USA.org](http://www.ASSITEJ-USA.org)  
American Theatre from Theatre Communication Group <http://www.tcg.org/>  
Teaching Theatre [www.edta.org](http://www.edta.org)  
Dramatics [www.edta.org](http://www.edta.org)

### **Professional Organizations**

Educational Theatre Association (ETA) <http://etassoc.org>  
Association for Theatre in Higher Education <http://www.athe.org>  
Kansas Thespians <http://kansasthespians.com>  
American Alliance for Theatre in Education [www.aate.com](http://www.aate.com)  
Association of Kansas Theatre (AKT) <http://www.kansastheatre.com>  
Kansas Citizens for the Arts <http://205.214.78.128/~kansasar>

Accessible Arts Inc <http://www.accessiblearts.org>  
Community Arts Network <http://www.communityarts.net/index.php>  
Kansas Arts Commission <http://arts.state.ks.us/>

### **Theatre Unions**

Actor's Equity Association [www.actorsequity.org](http://www.actorsequity.org)  
Screen Actor's Guild <http://www.sag.org/sagWebApp/index.jsp>  
International Association of Theatrical Stage Employees <http://www.iatse.com/>  
Director's Guild of America (USA 1986) <http://us.imdb.com/Sections/Awards>  
Writer's Guild of America <http://www.wga.org/>  
American Federation of Radio and Television Artists <http://www.aftra.com/>  
Stage Society for Directors and Choreographers <http://www.ssd.org/>  
United States Institute for Theatre Technology [www.usitt.org](http://www.usitt.org)

### **Videos, CD-ROMS & DVDS**

505 Digital Sound Effects by Laserlight Digital (Pioneer Drama Service)  
Melodrama VHS (Pioneer Drama Service)  
Conducting Light VHS (Pioneer Drama Service)  
Blocking a Scene VHS (Pioneer Drama Service)

### **Websites**

Drama Teacher's Resource Room [www3.sk.sympatico.ca/erachi/](http://www3.sk.sympatico.ca/erachi/)