

# Theatre

**Standard 1.** Students will create and perform theatre pieces as well as improvisational drama. They will understand and use the basic elements of theatre in their characterizations, improvisations, and play writing. Students will engage in individual and group theatrical and theatre-related tasks, and will describe the various roles and means of creating, performing, and producing theatre.

**Standard 2.** Students will know the basic tools, media, and techniques involved in theatrical production. Students will locate and use school, community, and professional resources for theatre experiences. Students will understand the job opportunities available in all aspects of theatre.

**Standard 3.** Students will reflect on, interpret, and evaluate plays and theatrical performances, both live and recorded, using the language of dramatic criticism. Students will analyze the meaning and role of theatre in society. Students will identify ways in which drama/theatre connects to film and video, other arts, and other disciplines.

**Standard 4.** Students will gain knowledge about past and present cultures as expressed through theatre. They will interpret how theatre reflects the beliefs, issues, and events of societies past and present.

## **Selected Response Items**

These are sample items of the 20 included on the proposed test. A key to correct responses appears on page 74.

1 Which of the following is an inner conflict?

- 1 man versus himself
- 2 man versus man
- 3 man versus society
- 4 man versus environment

**Theatre**  
Standard **3**  
Performance  
Indicator 3(a)

2 One of your duties in presenting a play is to move scenery on and off the stage. You are the

- 1 set designer
- 2 assistant producer
- 3 running crew member
- 4 assistant director

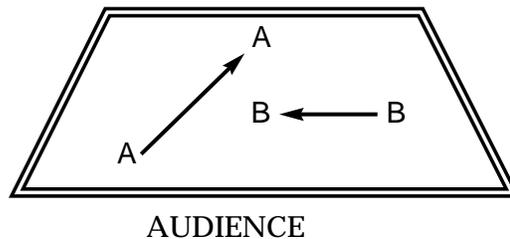
**Theatre**  
Standard **2**  
Performance  
Indicator 2(d)

3 Which of the following terms describes a play that tries to mirror everyday life and people exactly as they are?

- 1 romanticism
- 2 absurdism
- 3 realism
- 4 naturalism

**Theatre**  
Standard **3**  
Performance  
Indicator 3(a)

Use the diagram below to answer question 4.



**Theatre**  
Standards **1 & 3**  
Performance  
Indicators 1(c), (e); 3(a)

4 Which of the stage directions above best describes the blocking shown on the diagram?

- 1 A moves from down left to up center while B moves from center right to center.
- 2 A moves from down right to up center while B moves from center left to center.
- 3 A moves from up left to down center while B moves from center to center right.
- 4 A moves from up right to down center while B moves from center to center left.

5 A stage designed for the audience to be seated around three sides of the acting area is called the

- 1 thrust
- 2 proscenium
- 3 black box
- 4 arena

**Theatre**  
Standard **2**  
Performance  
Indicator 2(a)

6 If you get a "call back," it means you were

- 1 selected to be the lead performer
- 2 chosen to become a cast member
- 3 selected to return for another audition
- 4 not chosen to be in the cast

**Theatre**  
Standard **1**  
Performance  
Indicators 1(c), (e)

7 A woman goes to a foreign country. She does not speak the language. She is lost and uses facial expression and gesture to explain her problem. She is using which theatrical means of communication?

- 1 projection
- 2 costume
- 3 enunciation
- 4 mime

**Theatre**  
Standard **3**  
Performance  
Indicator 3(a)

8 In analyzing a character, an actor needs to look for the hidden meanings implied through the thoughts and actions of the character called the

- 1 tactics
- 2 symbols
- 3 subtext
- 4 objectives

**Theatre**  
Standards **1 & 3**  
Performance  
Indicators 1(b), (c); 3(a)

### ***Short Constructed Response Items***

**Description:** Students will complete two short constructed response items. Students write and/or draw a brief response to a photograph, an excerpt, or a stage diagram from which they analyze and interpret characters, text, and stage movements.

**Note:** A photograph that depicts character(s) from a production is printed for the student. The teacher may select a photograph of characters with strong physical presence and use the material that follows for practice with students.

**Theatre**  
Standards **1, 3, & 2**  
Performance  
Indicators 1(c) (e); 3(a); 2(a)



**Directions:** Make THREE observations about EACH character, describing their body positions, gestures, and facial expressions. Write in complete sentences.

1. Body Position Observations:

Male

---

---

Female

---

---

2. Gesture Observations:

Male

---

---

Female

---

---

3. Facial Expression Observations:

Male

---

---

Female

---

---

From these physical observations, what can you infer about the relationship between the characters in the scene? Write in complete sentences.

Inferences:

---

---

---

---

---

---

---

---

---

---

## **Extended Constructed Response Items**

Theatre

Standards **1, 3, & 4**

Performance

Indicators 1(a), (d), (e); 3(a), (b); 4(c)

**Discription:** Students will complete two types of extended constructed response items. Students write a script based on a given scenario (A) and design sets based on a fable (B).

**Directions:** Imagine that a director has given you the job of designing the set for a play that he or she is adapting from the Aesop fable *The Grasshopper and the Ant* as retold by Anne Terry. Read the fable below and follow the directions given at the conclusion of the fable. Record your answers in the space provided in your test booklet. You have approximately 20 minutes to complete this exercise.

### The Grasshopper and the Ant

All summer long the Grasshopper could be heard in the fields. He hopped and he leaped and he sang away at the top of his voice. "The sun is warm!" he sang. "The leaves taste good! It is so nice to be alive!"

The summer days passed quickly. It seemed to the Hopper he had barely turned around when already it was fall. The cold wind was blowing. All the flowers and grasses in the field were dead. The bushes and the trees had stripped themselves for their winter sleep. And there was nothing to eat—simply nothing.

The Grasshopper no longer sang about how nice it was to be alive. Indeed, how could he live at all if somebody didn't help him?

"Please," he said, stumbling over to an Ant, "will you give me something to eat?"

The Ant was busy. She was dragging a dead fly into the nest. It was one of a hundred insects she had lugged home. For she had worked, worked, worked all summer, storing up food for the winter.

She stopped a moment to stare at the beggar.

"Something to eat?" she asked sternly. "And what, if you please, were you doing all summer? That is the time when sensible folk provide for winter."

"I had no time to work," the Grasshopper said. "Please don't be cross with me. All summer long I hopped and leaped and sang."

"What? All you did was sing and prance?" cried the Ant, turning her back on him. "Well, my good fellow, now you can dance!"

*Moral: Prepare today for the needs of tomorrow.*

**Directions:** This play is going to have two sets: one of the Grasshopper's home and one of the Ant's home. The director wishes you, the scenic designer, to create two very different sets that illustrate the amount of food found in each of the homes in late fall. For each set, you will draw a floor plan, elevation, or rendering labeling two details. Write a paragraph explaining the details that clearly show the amount of food in the homes.

***Theatre Scoring Rubric—Extended Constructed Response***  
**Fable/Story Interpretation**

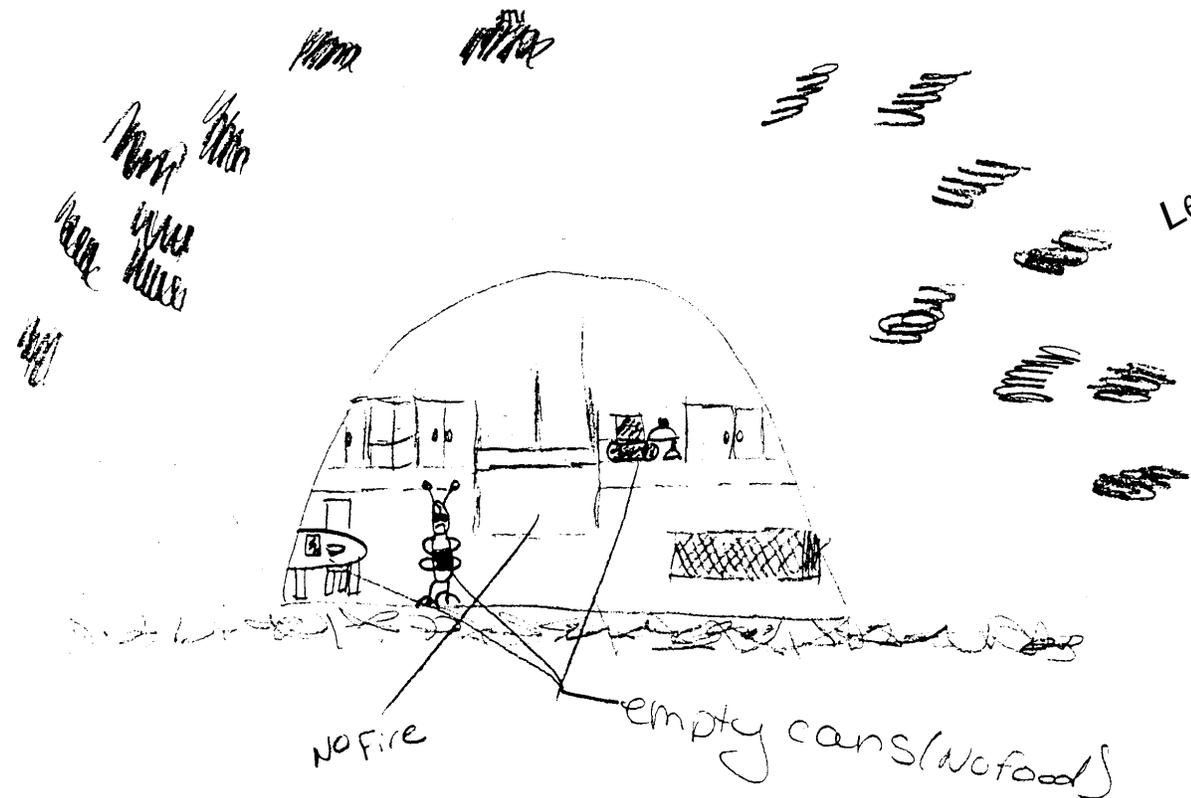
<b>Level</b>	<b>Description</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• Demonstrates perceptive and insightful comprehension of the text and set demands.</li> <li>• Describes and illustrates vividly an understanding of the two different "worlds" or sets as indicated by the text.</li> <li>• Describes and illustrates an exceptional understanding of the mood and atmosphere of the two sets.</li> <li>• Uses thoughtful, precise examples to determine two significant details to illustrate the amount of food found in each house.</li> <li>• Demonstrates exceptional creative thinking about the two separate sets and the amount of food in each house.</li> </ul>
<b>3</b>	<ul style="list-style-type: none"> <li>• Demonstrates effective comprehension of the text and the set demands.</li> <li>• Describes and illustrates effectively an understanding of the two different "worlds" or sets as indicated by the text.</li> <li>• Describes and illustrates effectively an understanding of the mood and atmosphere of the two sets.</li> <li>• Uses thoughtful examples to determine two significant details to illustrate the amount of food found in each house.</li> <li>• Demonstrates creative thinking about the two separate sets and the amount of food in each house.</li> </ul>
<b>2</b>	<ul style="list-style-type: none"> <li>• Demonstrates comprehension of the text and the set demands.</li> <li>• Describes and illustrates an understanding of the two different "worlds" or sets as indicated by the text.</li> <li>• Describes and illustrates an understanding of the mood and atmosphere of the two sets.</li> <li>• Uses only one detail or two poorly developed details to illustrate the amount of food in each house.</li> <li>• Demonstrates some creative thinking about the two separate sets and the amount of food in each house.</li> </ul>
<b>1</b>	<ul style="list-style-type: none"> <li>• Demonstrates limited comprehension of the text and the set demands.</li> <li>• Describes and illustrates a limited understanding of the two different "worlds" or sets as indicated by the text.</li> <li>• Describes and illustrates a limited understanding of the mood and atmosphere of the two sets.</li> <li>• Uses vague or no details to illustrate the amount of food in each house.</li> <li>• Demonstrates very little, if any, creative thinking about the two separate sets and the amount of food in each house.</li> </ul>
<b>NOT SCORABLE</b>	

## Student Examples—Extended Constructed Response

Note: These are excerpts of student responses to the item.

The grasshopper lives under a sprouting weed-flower found in a forest. The grasshopper has only one wing of a fly left over from last winter to eat for this winter. The helpless hopper is surrounded by branches, grass and stems from nearby fertilization. Hardly any light is in the home because of the big deciduous leaves wafting above her smelling of pine and maple.

Level 4

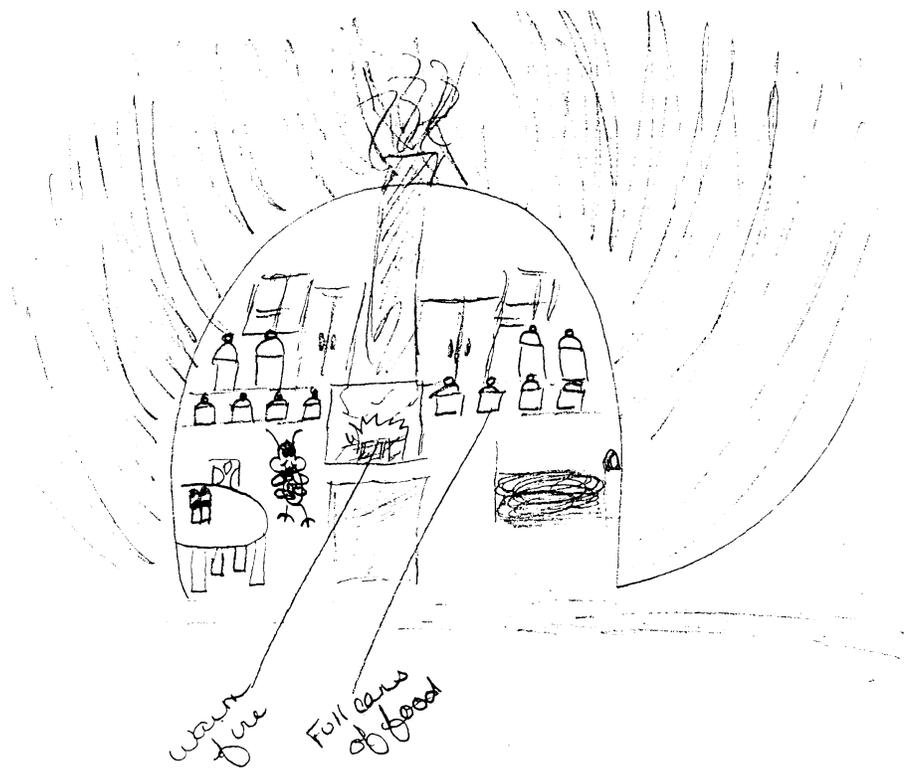


Exactly 45 corpses of insects lie in a heap into the shadow of the ants' underground home sweet home.

Level 4

She knows precisely the amount of food she has contained. She also has approximately 23 leaves that are fresh and still greenish. It's very hard work for her to crawl up the 'stairs' of her house. Stairs really being the main tunnel in which the transportation takes place. The ants' home is very dirt-ful and she enjoys the moist, cold, dark environment where she keeps her food for the brish winter.

Level 4



## Performance Event Item

### *“Open Script”*

Theatre Standards <b>1, 2, &amp; 3</b> Performance Indicators 1(a), (b), (c), (e); 2(a); 3(a)
---

**Directions:** Today, you will work in pairs to create and perform an original scene from what is called an "open script." An open script is written in such a manner that it can be interpreted in many different ways. From this script, you and your partner will develop and perform a one- to two-minute scene in which you both make acting and directing decisions. This means your scene should be at least one minute in length, but no longer than two minutes. Your scene will be videotaped for reflection and evaluation purposes.

Use the open script on page 46 and the Rehearsal Process Worksheet to create a scene with believable characters, blocking, and a cohesive plot. You and your partner should work together as each of you fills out your own worksheets.

YOU SHOULD USE GESTURES, FACIAL EXPRESSIONS, AND BODY MOVEMENTS TO FULLY REALIZE YOUR CHARACTER. YOU ALSO SHOULD CHOOSE BLOCKING THAT WILL REVEAL YOUR CHARACTER AND THE CONFLICT IN YOUR SCENE. YOU MUST USE ALL OF THE WORDS IN THE SCRIPT IN THE EXACT ORDER GIVEN AND YOU MAY NOT ADD ANY WORDS.

You may mark your script with notations on blocking, stage business, and emotional context. Work together to make sure that the scene has a clear beginning, middle, and end. The only set pieces you may use are the two chairs; all other props must be mimed. USING THESE CHAIRS IS OPTIONAL.

You will have 25 minutes to fill out the Rehearsal Process Worksheet and rehearse your scene before it will be videotaped.

It is recommended that you read the script several times, trade roles as character A and B, and improvise scene ideas. When ideas for conflict or situations arise, choose the one you feel has the most dramatic potential. **You will be evaluated individually on your voice, movement, character, ensemble, and the Rehearsal Process Worksheet.** After you perform, you will complete a self-evaluation on the Student Reflection Sheet.

If you wish, you may use the script during your performance, but try to use it in an unobtrusive manner. You will not be assessed on your memorization of the script.

# Rehearsal Process Worksheet

## *“Open Script”*

Work together with your partner to develop your scene. During the process each of you must fill out a separate worksheet. You should spend no longer than ten minutes on this worksheet.

**CIRCLE YOUR CHARACTER**      A      B

**TITLE** of your performance: \_\_\_\_\_

### SETTING—WHERE and WHEN

- 1 Where and when does your scene take place?

---

---

- 2 List two details you will include in your performance that will establish setting.

---

---

### CHARACTER—WHO

- 1 What is your character’s name? \_\_\_\_\_

- 2 Briefly describe your character’s emotional state and your relationship to the other characters at the start of the scene.

---

---

---

- 3 What is your character’s objective?

---

---

---

4 What obstacle(s) does your character have to overcome and how does that create tension in the scene between you and the other character?

---

---

---

5 How will you use gestures, facial expressions, body positions, and movements to develop your character?

---

---

---

---

---

**INCITING INCIDENT—WHAT**

1 What is the conflict situation?

---

2 How will the conflict begin?

---

**RESOLUTION—HOW**

1 How has your character changed as a result of the climax?

---

---

---

---

## ***“Open Script”***

**A:** Excuse me

**B:** Excuse me

**A:** Not at all

**B:** Do you mind

**A:** So

**B:** Here

**A:** No problem

**B:** How is it

**A:** It's obvious

**B:** To who

**A:** Me too

**B:** Really

## ***Scoring Rubric—Performance Event*** **"Open Script"**

	<b>Level</b>	<b>Description</b>
<b>VOICE</b>	4	<ul style="list-style-type: none"> <li>• Student communicates expressively, enunciating words; and varies the rate, pitch, tone, and volume of delivery to effectively illuminate character.</li> </ul>
	3	<ul style="list-style-type: none"> <li>• Student enunciates clearly, using rate, pitch, and volume to express character.</li> </ul>
	2	<ul style="list-style-type: none"> <li>• Student attempts to enunciate, use vocal variety, and volume.</li> </ul>
	1	<ul style="list-style-type: none"> <li>• Student uses limited or [cut] inappropriate enunciation, vocal variety, and volume.</li> </ul>
<b>MOVEMENT</b>	4	<ul style="list-style-type: none"> <li>• Student moves expressively, using a variety of gestures, body movements, and facial expressions to effectively illuminate character.</li> </ul>
	3	<ul style="list-style-type: none"> <li>• Student moves economically, using gesture, body movement, and facial expression to express character.</li> </ul>
	2	<ul style="list-style-type: none"> <li>• Student attempts to use gesture, body movement, and facial expression. Use of script in hand inhibits movement.</li> </ul>
	1	<ul style="list-style-type: none"> <li>• Student uses limited or inappropriate movement. Use of script in hand detracts from performance.</li> </ul>
<b>CHARACTER</b>	4	<ul style="list-style-type: none"> <li>• Student communicates expressively, illuminating the life and world of the character.</li> </ul>
	3	<ul style="list-style-type: none"> <li>• Student communicates clearly, expressing the life and world of the character.</li> </ul>
	2	<ul style="list-style-type: none"> <li>• Student attempts to express the life and world of the character.</li> </ul>
	1	<ul style="list-style-type: none"> <li>• Student uses limited or inappropriate acting technique to create character.</li> </ul>
<b>ENSEMBLE</b>	4	<ul style="list-style-type: none"> <li>• Student uses concentration and focus to collaborate seamlessly with partner during performance.</li> </ul>
	3	<ul style="list-style-type: none"> <li>• Student uses concentration and focus to collaborate effectively with partner during performance.</li> </ul>
	2	<ul style="list-style-type: none"> <li>• Student attempts to collaborate with partner but concentration and focus are weak during performance.</li> </ul>
	1	<ul style="list-style-type: none"> <li>• Student lacks concentration and focus, and this results in limited collaboration during performance.</li> </ul>
<b>WORKSHEET</b>	4	<ul style="list-style-type: none"> <li>• Student worksheet and performance demonstrate dynamic dramatic choices.</li> </ul>
	3	<ul style="list-style-type: none"> <li>• Student worksheet and performance demonstrate effective dramatic choices.</li> </ul>
	2	<ul style="list-style-type: none"> <li>• Student worksheet and performance demonstrate limited dramatic choices.</li> </ul>
	1	<ul style="list-style-type: none"> <li>• Student worksheet and performance demonstrate inappropriate or unclear dramatic choices.</li> </ul>

## **Performance/Portfolio Items**

### **TASK A—THEATRE LOG AND PERFORMANCE CRITIQUE**

—Required

**Theatre Log:** Students complete a chart listing their theatre experiences for the school year. The chart asks for the title, playwright, theatre/venue, and historical context of each play they either read, viewed, or performed. A viewed performance is identified as a live performance, a videotaped live performance, a filmed live performance, or a filmed play.

**Theatre**  
Standards **1, 3 & 4**  
Performance  
Indicators 1(c); 3(a); 4(a)

**Performance Critique:** Students and their teachers are required to view at least one live or videotaped live performance of a play or musical. After viewing, students write a performance critique with an introduction, body paragraphs, and conclusion. The introductory paragraph includes: title and playwright, date and place of performance, identification of performance as live or taped live, one- or two-sentence plot summary, and the main idea or theme of the play or musical.

In the body of the critique students discuss three different production elements from a selected list. In three separate paragraphs, one for each element, students explain why they liked or disliked the way each element was presented and whether or not the theme was supported. Students are expected to include specific details from the production to support their response. In the conclusion students reflect on what the play or musical meant to them.

### **TASK B—ENGAGING IN THE ARTISTIC PROCESS**

—Required with choice

Students must select one performance task from several options:

- acting (monologue or duo scene),
- technical design (makeup and hair, costume, scenery, lighting, sound, stage properties),
- directing, or others.

**Theatre**  
Standards **1 - 4**  
Performance  
Indicators 1(b), (c), (d), (e);  
2(a), (b); 3(a), (b); 4(b), (c)

Students will engage in the selected artistic process over a five-week period, completing work in each of the following areas: script analysis, character and/or scene analysis, research, presentation, and reflection. Students will be assessed not only on their final presentation or product, but also on their reflection of the entire process.

The teacher and other consultants (parents, librarian, peer, or other teachers) may:

- suggest and provide a range of research resources and time,
- act as a general sounding board and advisor under certain limitations, or
- supervise the time on task to verify the work done is original.

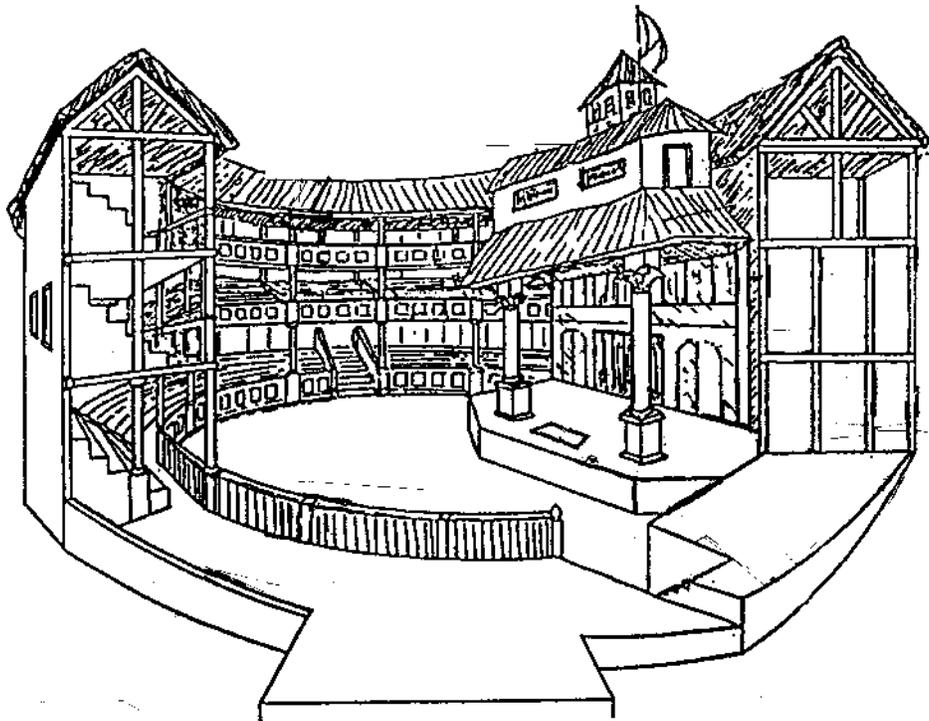
The teacher and other consultants may NOT:

- provide or do any research for students,
- decide upon or provide ideas for a student's task,
- complete any writing or give any ideas for writing, or
- write in student work journal or test booklets (\*unless a student has an IEP that requires a reading and/or writing aide).

Checkpoints at intervals help keep students moving forward in the process to ensure completion. Although students can collect information and work on the project outside of class, materials are to be brought to class and used to complete student test booklets which are worked on in class under the teacher's supervision. Test booklets never leave the classroom.

### **TASK C—OVERALL PORTFOLIO REFLECTIVE SUMMARY**

Students complete an overall reflective summary of their accomplishments in theatre including evidence from their classroom work for the year and/or the State assessment tasks in this booklet. A checklist of the theatre learning standards and performance indicators is included to assist students in reflecting upon their work.



The Globe Theatre

## Theatre Portfolio Check-Off Chart

**Note:** The following chart is included in the portfolio for the student's use.

**Directions:** Under each task, check off the performance indicators you have achieved. Use this chart to write your year-end assessment of your work related to the NYS theatre standards (Task C).

<p style="text-align: center;"><b>Theatre Standards and Performance Indicators</b>  (abbreviated) <i>Check-Off Chart</i></p>	<p style="text-align: center;"><b>TASK A</b>  Theatre Log &amp; Performance Critique</p>	<p style="text-align: center;"><b>TASK B</b> Circle one  Engaging in the Artistic Process</p>	<p style="text-align: center;"><b>TASK C</b>  Overall Reflective Summary</p>
<b>Standard 1: Creating, Performing, and Participating</b>			
a. Write monologues and scenes to communicate ideas and feelings			
b. Enact experiences through pantomime, improvisation, play writing, and script analysis			
c. Use language, movement, posture, stance, gesture, and facial expression to personify characters			
d. Design and build props, sets, and costumes to communicate the intent of the production			
e. Make acting, directing, and design choices that enhance productions			
<b>Standard 2: Materials and Resources</b>			
a. Use technology skills and facilities in creating a theatrical experience			
b. Use libraries, museums, and theatre professionals as part of the artistic process leading to production			
c. Visit local theatrical institutions and attend performances			
d. Understand a broad range of vocations/avocations in performing, producing, and promoting theatre			
<b>Standard 3: Responding and Analyzing</b>			
a. Articulate an understanding, interpretation, and evaluation of a theatrical production, using appropriate critical vocabulary			
b. Evaluate the use of other art forms in a production			
c. Explain how a production exemplifies major themes and ideas from other disciplines			
<b>Standard 4: Cultural Dimensions</b>			
a. Read and view a variety of plays from different cultures			
b. Use basic elements of theatre to explain how different productions represent cultures from which they come			
c. Articulate societal beliefs, issues, and events of specific productions			