

How to Use This Guide

Theatre: A Resource Guide for Standards-Based Instruction is intended for use in prekindergarten through grade 12 and is organized by grade-level groupings as follows:

Elementary

- PreK–2
- 3–4

Intermediate

- 5–6
- 7–8

Commencement

- General Education (9–12)
- Major Sequence (9–12)

Each level includes all four theatre key ideas and performance indicators, followed by a list of related student knowledge/skills. Key concepts and terminology are presented within the knowledge/skills listings. Selected items printed in bold are defined in the glossary.

Each knowledge/skill area is identified by grade level as appropriate for Introduction, Development, or Proficiency (I, D, P).

Introduction – Students are exposed to a new skill or knowledge area.

Development – Students continue to explore and apply the skill or knowledge area.

Proficiency – Students demonstrate acquired competency in the specific skill or knowledge area; students are able to respond appropriately to a knowledge and/or skill within a given grade level.

Next, instructional ideas and assessments for selected performance indicators are provided. The instructional ideas are presented in an order related to their corresponding indicators. The order of presentation is not meant to suggest an order of classroom implementation; rather, teachers need to carefully consider the sequencing of instructional ideas and other classroom lessons based upon their students developmental levels and the achievement expectations in the arts standards. Each idea is accompanied by suggestions for implementation and resources.

The main body of the document is followed by supplementary materials to further assist teachers in developing their instructional program. Items included in this portion of the guide are: assessment tools, tasks, and rubrics; a peer-reviewed learning experience; special learner considerations; suggestions for theatre instruction; a selective glossary; and a resource list.

There is great diversity among students, schedules, teachers, resources, administrators, and the capacity of districts throughout New York State to deliver theatre instruction. Therefore, teachers who use this theatre resource guide must be willing to adapt the suggestions to fit their classroom's unique environment or rehearsal venues. Many of the suggestions, while offered by some of the State's finest teachers, may need personalized input and customizing to become suitable for each theatre education experience.

New York State Learning Standards for the Arts

Excerpted from:
Learning Standards for the Arts
New York State Education Department, April 1996

Available online: www.emsc.nysed.gov/ciai/arts.html

STANDARD 1: Creating, Performing, and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

STANDARD 2: Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

STANDARD 3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

STANDARD 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Theatre **Key Ideas**

1: Creating, Performing, and Participating in the Arts

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.

2: Knowing and Using Arts Materials and Resources

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.

3: Responding to and Analyzing Works of Art

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.

4: Understanding the Cultural Dimensions and Contributions of the Arts

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.



Elementary

Grades PreK–2

Grades 3–4

Standard 1: Creating, Performing, and Participating

PreK–2

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.

Performance Indicators

Students:

- use creative drama to communicate ideas and feelings (a)
- imitate experiences through pantomime, play making, dramatic play, story dramatization, story telling, and role playing (b)
- use language, voice, gesture, movement, and observation to express their experiences and communicate ideas and feelings (c)
- use basic props, simple set pieces, and costume pieces to establish place, time, and character for the participants (d)
- identify and use in individual and group experiences some of the roles, processes, and actions for performing and creating theatre pieces and improvisational drama (e).

Student Knowledge/Skills	PreK	K	1	2*
- Recognize the difference between pretend and real.	I,D,P			
- Define a play space.	I,D,P			
- Recognize and use appropriate dialogue in dramatic play situations.	I	D	D	D
- Recognize and assume the roles of leader and follower.	I	D	P	
- Use movement and voice to represent a feeling, animal, or action.	I	D	P	
- Choose costume, prop , or small set pieces to represent an occupation or location.	I	D	P	
- Choose costume, props, or small set pieces to portray a character in a specific time and space.	I	D	D	D
- Recite rhymes and poems in groups or individually.	I	D	D	D
- Dramatize a story in groups or individually.	I	D	D	D
- Follow simple stage directions (e.g., stand, sit, enter, exit, be still).	I	D	P	
- Recognize where to focus both as an actor and as a technician .	I	D	P	
- Recognize differences among actor, audience, and technician.	I	D	P	
- Demonstrate techniques and functions of a bow .	I	D	P	
- Perform for different types of audiences (e.g., classroom, school, community).	I	D	D	D
- Identify and use different performance modes to communicate ideas (e.g., storytelling , puppetry, reader’s theatre , choral speaking).	I	D	D	D
- Interact and have rapport with others in a performance (ensemble).		I	I	D
- Recognize stage areas (e.g., stage left , stage right , center stage).				I
- Use appropriate stage behavior during rehearsals and performances (e.g., enter/exit, quiet in assigned areas, listen for cues , follow directions).				I
- Respond creatively and inventively to drama exercises.	I	D	D	D
- Express feelings and ideas both verbally and nonverbally .	I	D	D	D
- Work cooperatively in a group, sharing ideas and respecting the ideas of others.	I	D	D	D

*Key: I Introduction D Development P Proficiency

Instructional Ideas

- After familiarizing students with the nursery rhyme, “Little Boy Blue,” the teacher guides students in using a variety of art materials (buttons, straw, ribbons, etc.) to build paper bag puppets based on a character in the rhyme. The teacher then conducts a discussion on how puppets can be appropriately used in a performance. Students recite, as a class, the nursery rhyme using their puppets. Next, the teacher divides the students into small groups to practice reciting the rhyme with their puppets. In small groups, students present the rhyme to the class using their puppets.

Suggested Assessment:

- ◊ Students discuss with their teacher and then write at least two sentences in their response journal what they did well when they performed their rhyme. The teacher should encourage them to think about the choices they made when moving the puppet.

Performance Indicators: a, b, c, d, e

- Teacher leads students in a simple game of Simon Says, using the simple stage directions outlined in the knowledge/skill areas (e.g., stand, sit, enter, exit, and be still, as well as stage left, stage right, center stage, and bowing).

Suggested Assessment:

- ◊ Given the above basic stage directions, students will be able to identify and execute five of the eight correctly. Teacher observes students during the activity and identifies areas that need to be improved.

Performance Indicators: b, c, e

- Teacher reads aloud *The Very Hungry Caterpillar*. The teacher asks the students to describe how a caterpillar moves. The teacher can then show the students a live caterpillar and ask them to observe how the caterpillar moves. Next, the students are asked to move around the room like a caterpillar. The teacher crumples newspapers into balls and places them at designated corners of the room. Using plastic garbage bags as a potato sack, students pretend to be the caterpillar moving around the room. At each corner of the room, the students must stop to take a newspaper ball (food) and place it in their sack.

Suggested Assessment:

- ◊ Students describe how they felt as they “ate their way around the room.”

Performance Indicator: b

- During circle time, teacher shows students a picture of an animal (cat) or names an animal character from a familiar story. Teacher asks students to help list common characteristics/behaviors of that animal. Using the list as a guide, students begin to act out these behaviors.

Suggested Assessment:

- ◊ Utilizing the brainstormed characters, students choose an animal to portray incorporating at least two characteristics from the list. Teacher must side-coach students in completing this task and observe each student’s performance, encouraging more animal-like actions and determining achievement appropriate to the grade level.

Performance Indicator: c

Suggestions/Resources

The puppets could take on a theme that supports other material being covered in class (e.g., puppets could represent various styles or cultures related to holidays or festivals).

Teacher could conduct a follow-up discussion on how the puppets could be used in a puppet show.

You may be able to adapt this to other games such as Mother May I

The Very Hungry Caterpillar, Eric Carle

Each child should experience the feeling of becoming larger just like the hungry caterpillar.

Give each student a pair of precut cardboard wings. Using paint/crayons or glue and fabric, students decorate their wings to complete the transformation.

Standard 2: Knowing and Using Arts Materials and Resources

PreK–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.

Performance Indicators

Students:

- visit theaters, theatre-related facilities, and/or touring companies to observe aspects of theatrical production (a)
- use the library/media center of their school or community to find story dramatization material or other theatre-related materials and to view videotapes of performances (b)
- attend theatrical performances in their school and demonstrate appropriate audience behavior (c)
- speak with theatre professionals about how they prepare for and perform their jobs (d).

Student Knowledge/Skills	PreK	K	1	2*
- Demonstrate where to focus attention as an audience member.	I	D	D	D
- Realize the need to listen.	I	D	P	
- Be quiet when appropriate.	I	D	P	
- Demonstrate appropriate verbal and nonverbal feedback (e.g., laugh, applaud).	I	D	D	D
- Be attentive throughout a performance.	I	D	P	
- Select stories for dramatization with teacher assistance.	I	D	P	
- Select and view video performances related to theatre.	I	D	D	D
- Name the basic elements of a theatrical production (e.g., performance area, performers, audience).	I	D	P	
- Identify occupations related to theatre (e.g., actor, director , stage crew).	I	D	P	
- Utilize theatre professional and community resources to gain information for theatrical endeavors.	I	D	D	D

*Key: I Introduction D Development P Proficiency

Instructional Ideas

- Teacher reviews the basic elements of a theatrical production— performance area (stage), performers, and audience—and the jobs of the director and stage crew. Teacher then arranges for the class to visit a local theatre to see a production and take a tour of the theatre space. Teacher will arrange for the students to meet with one actor and one stage crew member from the company. The actor and crew member describe their jobs when working on a play.

Suggested Assessment:

- ◊ Given a simple diagram of the stage, students identify and label the stage and audience.
- ◊ With teacher assistance, each student writes three sentences in their journal about what job (actor or stage crew) they found most interesting while visiting the theatre and why.

Performance Indicator: a, d

- Teacher demonstrates appropriate audience behavior: focus, listening, applauding, and responding appropriately. Teacher then teaches the class a simple nursery rhyme. After students are able to recite the nursery rhyme without assistance, teacher divides the class into three performance groups. Each group takes turns reciting the nursery rhyme in front of the class, while the other students demonstrate appropriate audience behavior.

Suggested Assessment:

- ◊ Given the above examples of appropriate audience behavior, students demonstrate appropriate audience behavior while watching a performance of their classmates' nursery rhyme.

Performance Indicator: c

- Teacher leads a discussion about different people who help to put on a play. Teacher defines *stage crew* and brings in a high school or professional stage crew member to talk about their job. Students then explore the job of the stage crew further. Ask students to bring in big and small cardboard boxes. Let them paint the boxes to represent a set for a fairy tale.

Suggested Assessment:

- ◊ Given a scenario, students set up the boxes to represent a setting.

Performance Indicators: d

Suggestions/Resources

The Bunny Play, Loreen Leedy

Create a performance space with a curtain and a coat rack!

Students could present a fairy tale in tableaux with someone beating the time to change. The teacher could underscore the tableaux with music or the students could add sounds generated by their classmates.

Add these jobs to your of job list for use in teaching about occupations.

Standard 3: Responding to and Analyzing Works of Art

PreK–2

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.

Performance Indicators

Students:

- discuss their understanding, interpretation, and evaluation of a theatrical performance using basic theatre terminology (a)
- identify the use of other art forms in theatre productions (b)
- explain the relationship of theatre to film and video (c)

Student Knowledge/Skills	PreK	K	1	2*
- Recognize that plays, movies, and TV are not real but a representation of life.	I	D	D	D
- Identify what works and what does not work in a performance.	I	D	D	D
- Describe the similarities and differences between a specific character and someone they know.	I	D	D	D
- Retell the story of a theatrical performance (e.g., sequence events, main idea, details).	I	D	D	D
- Identify characters and setting in a theatrical performance.	I	D	D	D
- Distinguish between a play and a musical .	I	D	D	D
- Recognize the use of dance, visual art, and music in a theatrical performance.	I	D	D	D
- Identify a performance as live or recorded.	I	D	D	D

*Key: I Introduction D Development P Proficiency

Instructional Ideas

Suggestions/Resources

- Students view the video of Walt Disney’s *Beauty and the Beast*. As a group, students discuss what they find interesting and what they would change about the movie. Teacher then asks them, “If you could be one character from *Beauty and the Beast*, which would you be? Who are you most like and why?”

Suggested Assessment:

 - Given a large piece of drawing paper, each student draws a picture of the character she/he most resembles. With teacher assistance, students write a sentence describing one way they resemble the character they have chosen.

Performance Indicator: a
- Students view a live or videotaped performance of *Charlotte’s Web* and then view the film version of the story. Students can discuss the similarities and differences between the play and the film. Teacher draws two big intersecting circles on the chalkboard. One circle represents the play, and the other represents the movie. Students brainstorm how each is different (written on the outside of the circles) and how the two are similar (written where the two circles intersect).

Suggested Assessment:

 - Students draw a picture of their favorite scene and write one or two sentences describing what they would change and why.

Performance Indicators: a, c
- Teacher chooses a story and reviews its sequence of major events with the class. The story is read to the class and students are invited to take roles and act them out. Students brainstorm the important elements of the beginning, middle, and end of the story. Students then retell the story through acting.

Suggested Assessment:

 - Teacher observes whether or not students act out the important elements (including the beginning, middle, and end) of the story. If an important aspect of the story is missed, the teacher then coaches the students to reenact that part of the story, incorporating the missing element.

Performance Indicator: b
- Students view short musical numbers from *Annie*, *The Musical*. During the performance, the teacher instructs students to:

 - Raise their hands when the characters are dancing.
 - Stand up when the characters sing.

Teacher then leads a discussion about the use of music and dance in plays and musicals. Students brainstorm how using these elements may strengthen a production.

Suggested Assessment:

 - Given a set of short musical scenes from another musical such as *The Wizard of Oz* or *Cats*, students are able to identify when the actors are dancing and singing with 100% accuracy.

Performance Indicator: b

Students with the most descriptive paragraphs could dress up and become their character for a day!

Using only their bodies, students could create a statue of the character.

Make a bulletin board in the hallway with pictures.

A brief group overview of the sequence of the story would be beneficial.

A series of tableaux could be used to re-tell the story.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

PreK–2

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.

Performance Indicators

Students:

- dramatize stories and folktales from various cultures (a)
- engage in drama/theatre activities including music, dance and games which reflect other cultures and ethnic groups (b)
- discuss how classroom theatre activities relate to their lives (c).

Student Knowledge/Skills	PreK	K	1	2 [*]
- Recognize the existence of different cultures .	I	D	P	
- Recognize theatre as one element of a culture.	I	D	P	
- Read and role-play stories and folktales from various cultures.	I	D	D	D
- Compare and contrast characters from different stories and plays set in various cultures.	I	D	D	P
- Recognize the similarities and differences between different cultures and their own through stories and plays.	I	D	D	D
- Dramatize events and situations that occur in their lives.	I	D	D	P

*Key: I Introduction D Development P Proficiency

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

PreK–2

Instructional Ideas

- Students view Walt Disney’s *Cinderella*. Afterward, teacher asks them if they have read other “Cinderella” stories from different cultures, and shows them the cover of *The Rough-Faced Girl* by Rafe Martin and *The Egyptian Cinderella* by Shirley Climo. Teacher asks students what they think about the girl on each cover, and then tells them that these books are two different versions of Cinderella, each from a different culture. Teacher then reads the books and reviews the sequence of events in each.
Suggested Assessment:
 - ◇ Teacher divides the class into three groups. Each group is assigned one version of Cinderella: Walt Disney’s *Cinderella*, *The Rough-Faced Girl*, or *The Egyptian Cinderella*. Each performance should include a clear beginning, middle, and end (each unique to the story).
 - ◇ After the performances, students identify at least three similarities and three differences between the stories.**Performance Indicator: a, b**
- Teacher collects a variety of hats from different cultures: sombreros, berets, Native American headdresses, veils, mantillas, etc. Teacher guides students in developing characters they think may wear those hats. Students can wear the hats and move as those characters would move.
Suggested Assessment:
 - ◇ Teacher observes that 100% of the class is using a hat and physical movement to create a character different from themselves.
 - ◇ Teacher encourages students to pair with a classmate and introduce each other as their individual character.
 - ◇ Students compare and contrast how their character’s hat is similar to or different from hats they or their family members wear.**Performance Indicators: b, c**
- Teacher collects different musical instruments from various cultures (e.g., maracas, horns, drums). Next, the teacher shows the class a picture of someone from the culture. The teacher asks the students to choose an instrument that the character would like to play. The students are then paired with a partner to write a dialogue of how the character feels when playing the instrument.
Suggested Assessment:
 - ◇ Students complete a written dialogue and perform it in front of the class.**Performance Indicators: b, c**

Suggestions/Resources

The Egyptian Cinderella, Shirley Climo.

The Rough-Faced Girl, Rafe Martin

Use travel posters from different countries to enhance this unit.

Bring in guest artists and have a “cultural arts” day in the classroom. Those artists could share music, dance, and drama from their culture.

Favorite Folktales from Around the World, Jane Yolen, ed.

Standard 1: Creating, Performing, and Participating

Grades 3–4

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.

Performance Indicators

Students:

- use creative drama to communicate ideas and feelings (a)
- imitate experiences through pantomime, play making, dramatic play, story dramatization, story telling, and role playing (b)
- use language, voice, gesture, movement, and observation to express their experiences and communicate ideas and feelings (c)
- use basic props, simple set pieces, and costume pieces to establish place, time, and character for the participants (d)
- identify and use in individual and group experiences some of the roles, processes, and actions for performing and creating theatre pieces and improvisational drama (e).

Student Knowledge/Skills	3	4 *
- Use dialogue appropriately in dramatic play situation.	D	P
- Participate in the process of teacher-directed group decision making.	D	D
- Assume the role of leader/follower.	D	D
- Use movement, voice, and imagination to develop a character.	D	D
- Choose or create costumes, props, or small set pieces to portray a character in a specific time or place.	D	D
- Recite poems expressively in groups or individually.	D	D
- Dramatize a story or script in groups or individually.	D	D
- Recognize stage areas (e.g., stage left, stage right, center stage).	D	P
- Use appropriate stage behavior during rehearsals and performances (e.g., enter/exit, be quiet in assigned area, listen for cues, follow directions).	D	P
- Maintain concentration and focus as a performer and/or as a technician.	D	D
- Interact as part of an ensemble in performance.	D	D
- Perform in various venues (e.g., classroom, school, community).	D	P
- Use different performance modes to communicate ideas (e.g., pantomime, improvisation, choral speaking, reader’s theatre, storytelling, puppetry).	D	D
- Participate in performance and technical roles (e.g., actor, director, stage crews, advertising).	I	D
- Understand the parts of a script.	D	D
- Recognize the differences between a story, a poem, a script, and a play.	D	P
- Write a short scene in dialogue format.	D	P
- Respond creatively and inventively to drama exercises.	D	D
- Express feelings and ideas both verbally and nonverbally.	D	D
- Work cooperatively in a group, sharing ideas and respecting the ideas of others.	D	D

*Key: I Introduction D Development P Proficiency

Instructional Ideas

- Teacher shows the class a ball of yarn. Students form circles of six players each and to close their eyes, extend their arms forward, and move slowly and silently toward the center of the circle. Teacher makes sure that players understand that each of their hands must gently grasp and hold onto another hand of someone in the group. Teacher asks players to open their eyes, and challenges them to untangle their bodies to form a straight line while continuing to hold hands. Once even one hand is loose, the “thread” has been broken. If this happens, it’s fun to start over again and try to solve the problem. Teacher encourage students to discuss how patience, concentration, and teamwork are needed to make the exercise work. If players cannot untangle themselves from the twisted ball of yarn, teacher acts as a human pair of scissors and “cuts through”! The players can consider this a mission accomplished.

Suggested Assessment:

- ◊ Students are able to accomplish this goal successfully after only three tries.
- ◊ Students define *team work* and provide five reasons teamwork is important when putting on a play or building a set.

Performance Indicators: a, b, c, e

- In pairs consisting of A and B, A is guided to say a simple sentence. B repeats the sentence exactly and adds a sentence. A repeats B’s last sentence and adds a sentence. The activity continues in this manner. This works well with players standing, facing each other. *Example: A - How are you? B - How are you? I’m fine. A - I’m fine. Where are you going? B - Where are you going? I’m going to a movie.* Teacher suggests thematic conversation and encourages students to keep the conversation flowing, even if it doesn’t make sense.

Suggested Assessment:

- ◊ Teacher observes students’ fluid conversations and notes how carefully students are listening to each other.
- ◊ Teacher holds discussion on why listening and responding are important, especially when working together cooperatively.

Performance Indicators: a, b, c, e

- Teacher reads *The True Story of the Three Pigs* by Jon Scieszka. Students discuss why Wolf is the hero of the story and why it is important for both sides (Wolf and Pig) to be heard. As a class, students brainstorm what questions a reporter might ask Wolf and Pig. Teacher will develop a grading checklist that utilizes those questions.

Suggested Assessment:

- ◊ Teacher divides the students into groups of three and then assigns the following roles in each group: Reporter, Wolf, and Pig. Students then practice an interview session, using the grading checklist developed from their questions. After a practice session, each group will present their interview performance. Teacher will use the checklist to grade them.

Performance Indicators: b, d

- Teacher gives each student a large man’s handkerchief, and then divides the class into groups. Teacher asks each group to use the hanky as a costume item in telling the story of the three bears. Each group’s version of the story should depict a culture (e.g., western, inner-city, preppy). The students then tell the story in a series of tableaux that come to life.

Suggested Assessment:

- ◊ Students discuss how characters spoke and moved in response to the style of costume.

Performance Indicator: d

Suggestions/Resources

This exercise develops patience, concentration, and problem-solving skills, as students work together to accomplish a common goal.

As an extension and enrichment, students can compose a poem about “untangling the yarn” that reflects on the experience.

The Improv Workshop Handbook: Creative Movement and Verbal Interaction for Students K-8—The Object is Teamwork, Dr. Milton Polsky

This exercise is a good listening game. Concentration and cooperation are the keys.

The Improv Workshop Handbook: Creative Movement and Verbal Interaction for Students K-8—The Object is Teamwork, Dr. Milton Polsky

The True Story of the Three Little Pigs, Jon Scieszka

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3–4

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.

Performance Indicators

Students:

- visit theaters, theatre-related facilities, and/or touring companies to observe aspects of theatrical production (a)
- use the library/media center of their school or community to find story dramatization material or other theatre-related materials and to view videotapes of performances (b)
- attend theatrical performances in their school and demonstrate appropriate audience behavior (c)
- speak with theatre professionals about how they prepare for and perform their jobs (d).

Student Knowledge/Skills	3	4 *
- Demonstrate where to focus attention as an audience member.	P	
- Demonstrate effective listening skills.	I	D
- Demonstrate appropriate verbal and nonverbal feedback (e.g., laughing, applauding).	D	P
- Select stories / simple plays for dramatization with teacher guidance.	D	P
- Select and view video performance and computer software related to theatre.	D	D
- Compare and contrast the features of facilities designed for live theatrical production and those designed for film presentation (e.g., tech control centers, orchestra pit, rigging).	I,D	P
- Identify occupations related to technical theatre design (e.g., set, lighting, costume, makeup, props , stage crew).	I,D	P
- Utilize theatre professional and community resources to gain information for theatrical endeavors.	D	D
- Gather information and report on theatre-related topics.	I,D	D

*Key: I Introduction D Development P Proficiency

Instructional Ideas

Suggestions/Resources

- Teacher or high school students give(s) a backstage tour describing:
 - How set pieces are constructed;
 - How set pieces are moved on and off the stage in the course of the show.
 Students then see the high school production and write a report on how the set pieces and lights are used to establish setting and mood.

Suggested Assessment:

 - ◇ Students write a brief report about what they learned on the backstage tour about set pieces and lights.
 - ◇ Students write a brief report on how set pieces and lights are used in the production to establish setting and mood.

Performance Indicators: a, c

- After visiting a local theatre performance space, students build (from shoe boxes) a diorama of that theatre facility. They label the tech centers, the house, and the stage. The teacher should share a completed model as an example.

Suggested Assessment:

 - ◇ Students complete a correctly labeled diorama.

Performance Indicator: a

- After asking a theatre professional or local theatre person to discuss different jobs in the theatre, teacher divides the class into teams of four. Students recite a poem, using simple lighting and a microphone. The team also provides a simple setting. There are four jobs in each group: actor, light technician, sound operator, and props/setting designer. However, the group should work together to create the overall effect.

Suggested Assessment:

 - ◇ Performance of the piece is graded on a rubric that measures all four areas.

Performance Indicators: b, d

- The class is divided into groups of three. Each group is assigned a job in the theatre. Using the library media center and/or local theatre professionals, each group researches its job and designs a poster to be used in a bulletin board design.

Suggested Assessment:

 - ◇ Student submits completed poster.
 - ◇ Student creates a bulletin board.

Performance Indicators: b, d

Extension: Once students learn how to make a diorama, teacher can use this idea in other curriculum areas. For example, students can build dioramas of adobe huts or wigwams during a Native American unit.

Celebrations, Myra Cohn Livingston

To the extent possible, real lighting instruments and microphones should be used. In addition, many found items may be used to simulate technical areas (e.g., flashlights, household lamps, musical instruments, vocal sound effects, tables and chairs to communicate place, as well as painted card-board boxes to create a set).

Standard 3: Responding to and Analyzing Works of Art

Grades 3–4

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.

Performance Indicators

Students:

- discuss their understanding, interpretation, and evaluation of a theatrical performance using basic theatre terminology (a)
- identify the use of other art forms in theatre productions (b)
- explain the relationship of theatre to film and video (c)

Student Knowledge/Skills	3	4*
- Justify what works and does not work in a theatrical performance.	D	P
- Summarize the plot of a theatrical production.	D	P
- Identify character, plot, and setting.	D	P
- Describe how the use of dance, visual arts, and music enhance a theatrical performance.	D	P
- Explain how plays and stories can imitate real-life situations.	D	P
- Describe visual, sound, and movement elements in a performance (live or recorded).	D	P

*Key: I Introduction D Development P Proficiency

Instructional Ideas

- Teacher shows a video of *Sarah Plain and Tall*, or *Charlie and the Chocolate Factory* and helps students create a **storyboard** that describes the story plot, the characters, and the setting.
Suggested Assessment:
 ◇ If possible, teacher finds a script version of a scene from one of these stories and asks students to identify the elements in the script.
Performance Indicator: a
- The class views either a movie (e.g., *Harry Potter*) or a live or taped version of a play (e.g., *Beauty and the Beast*). After viewing the movie, teacher leads a discussion on what worked in the movie/play. Teacher then reads some reviews written about that particular movie/play. Students discuss whether or not they agree with the reviews. Teacher lists what should be in a review.
Suggested Assessment:
 ◇ Students write their own review of a movie/play selecting one important element (lighting, acting, costume or set design, etc.) they thought was effective and why.
Performance Indicators: a, c
- Teacher leads the students in reenacting a birthday party without costumes, props, and music. Then students do the same reenactment with costumes, props, and music,. Teacher holds discussion on whether or not the additions enhanced the scenes.
Suggested Assessment:
 ◇ Teacher chooses a scene from a piece of literature from the curriculum. Students repeat the above activity with teacher guidance. Students identify and discuss three ways that using props and costumes enhances a performance.
Performance Indicator: b

Suggestions/Resources

Use comic strips as a catalyst for discussion. Check with local newspapers for storyboards. Students could also freeze-frame the storyboard script; each group could do a different element from the story and label the element with a chalk title board or poster board.

This may be a good link to technical elements introduced earlier.

Create a costume and props box for the classroom team.

As an extension, choose a scene from literature/play and repeat this activity.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 3–4

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.

Performance Indicators

Students:

- dramatize stories and folktales from various cultures (a)
- engage in drama/theatre activities including music, dance and games which reflect other cultures and ethnic groups (b)
- discuss how classroom theatre activities relate to their lives (c).

Student Knowledge/Skills	3	4 *
- Recognize the similarities and differences between different cultures and their own through stories and plays.	D	P
- Compare/contrast characters from different stories and plays in various cultures.	D	D
- Choose or create costumes and props to enhance dramatization of stories and plays from various cultures.	D	D
- Connect a specific work with a time period or historical event.	D	D
- Identify how theatre reflects a culture's beliefs.	I	D
- Recognize that theatre, music, dance, and visual arts are interrelated within a culture.	D	D
- Dramatize events, situations, and individuals from various periods and cultures.	D	D

*Key: I Introduction D Development P Proficiency

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 3–4

Instructional Ideas	Suggestions/Resources
<ul style="list-style-type: none">Teacher reads several different versions of the “Creation of the Universe” (Native American, Chinese, Gaelic, Biblical). Suggested Assessment:<ul style="list-style-type: none">Students act out the different versions in small groups and compare the similarities and differences.Performance Indicator: a	<p><i>Native American Animal Stories</i>, Joseph Bruchac</p>
<ul style="list-style-type: none">Teacher invites a Native American storyteller to the classroom. During the visit the storyteller shares authentic costumes and artifacts from their culture. Students are encouraged to role-play the stories and interact with the authentic materials. Suggested Assessment:<ul style="list-style-type: none">Students write a thank-you note to the presenter, describing the most interesting element of the presentation and noting how it compares or contrasts to something familiar to them.Performance Indicators: a, b	<p>As an extension, teacher rehearses the different stories with students and arranges a presentation for parents and invited guests.</p>
<ul style="list-style-type: none">With the class, teacher creates a festival celebrating winter holidays. Students in small groups select and research, or teacher assigns, a particular culture. The class should explore the foods, games, traditions, music, characters, and stories from different holidays (e.g., Christmas, Kwanza, Hanukkah, Ramadan) or cultures (e.g., French, Spanish, German, or Irish festivals). As a culminating experience, students present their culture/holiday experiences. Suggested Assessment:<ul style="list-style-type: none">Students create a compare/contrast chart of their own family traditions and explain how these traditions are similar to and different from the cultures studied.Performance Indicators: a, b, c	<p><i>The Seven Days of Kwanza</i>, Angela Shelf Medearis</p> <p><i>What is Hanukkah?</i> Harriet Ziefert</p>
<ul style="list-style-type: none">Using the Internet and/or resource books, students find a costume from a specific time period. Then they sketch that costume or bring in a piece from the costume. Suggested Assessment:<ul style="list-style-type: none">Students present their costume sketch or piece to the class; other students identify the culture related to the costume.Performance Indicator: b	<p>Students can create short stories/monologues based on their costume pieces.</p>



Intermediate

Grades 5–6

Grades 7–8

Standard 1: Creating, Performing, and Participating

Grades 5–6

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.

Performance Indicators

Students:

- use improvisation and guided play writing to communicate ideas and feelings (a)
- imitate various experiences through pantomime, play making, dramatic play, story dramatization, storytelling, role playing, improvisation and guided play writing (b)
- use language, voice, gesture, movement and observation to create character and interact with others in improvisation, rehearsal, and performance (c)
- create props, scenery, and costumes through individual and group effort (d)
- identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and creating theatre pieces and improvisational drama within the school/community, and discuss ways to improve them (e).

Student Knowledge/Skills	5	6 *
- Play the role of both leader and follower/participant in group planning.	D	D
- Accept the ideas of others and negotiate differences when working in groups.	I	D
- Respond to a given stimulus through movement, voice, and gesture.	I	D
- Use movement, gesture , voice, imagination, and observation to portray a character.	D	D
- Dramatize scenes through improvisation or play writing.	D	D
- Draw on personal experience and observation in improvisation and play writing.	I	D
- Maintain concentration and focus when performing.	I	D
- Create simple costumes, props, or set pieces to depict a character in a specific time or place.	D	D
- Recite poems expressively in groups.	I	D
- Participate in both performance and technical roles (e.g., actor, stage crew, advertising).	D	D
- Behave respectfully during rehearsal and performance.	D	D
- Maintain concentration and focus as an actor or technician.	D	D
- Recognize and adapt to the limitations of performance facilities and venues as a performer or crew member.	I	D
- Evaluate the extent to which performance goals have been achieved.	I	D
- Respond creatively and inventively to drama exercises.	D	D
- Express feelings and ideas both verbally and non verbally.	D	D
- Work cooperatively in a group, sharing ideas and respecting the ideas of others.	D	D

*Key: I Introduction D Development P Proficiency

Instructional Ideas

- Teacher and students read Grimm’s *Rumpelstiltskin*, Paul Zelinski’s *Rumpelstiltskin*, and Vivian Vande Velde’s *The Rumpelstiltskin Problem*. Students, working in small groups or pairs, use a graphic organizer to compare and contrast the characters in these different versions. Students then write their own versions of *Rumpelstiltskin*. The stories must include: four characters; a clear beginning, middle, and ending; and a conflict and resolution. Students rehearse and perform their versions in class.
Suggested Assessment:
 - ◊ Students write their own versions of *Rumpelstiltskin*.
 - ◊ Teacher scores the stories and performances on the basis of the required elements.**Performance Indicators: a, b, c**

- Teacher helps students choose an instrument to play and then has them practice play it in pantomime. Students are told to SOFTLY make the sounds the instruments would actually make. Students with the same instruments are directed to stand or sit together and to practice making harmonious soft sounds. A class orchestra is formed and different students act as the conductor. Teacher explains how the conductor points to different instrumental sections, or to solo instrumentalists, to indicate that they are to play. Teacher also explains how conductors hold fingers to their lips to indicate a softer sound, or indicate louder, softer, shorter, or stretched-out sounds with their hands and arms. Students, when playing their mimed instruments, should carefully observe the conductor. Teacher encourages students to play a full song with their mimed instruments.
Suggested Assessment:
 - ◊ Teacher assesses students, using a rubric based on characteristics of a successful pantomime:
 - Large gesture
 - Facial expression
 - Keeping objects the same size
 - Teamwork**Performance Indicators: a, b, c, d, e**

- Teacher leads a discussion about how costumes enhance a theatrical production. Students choose a character from a piece of literature they have studied during the year and to design a costume for that character. Students create a colored sketch of the costume. From the sketch, they build the costume out of different colored garbage bags and colored tape.
Suggested Assessment:
 - ◊ Teacher assesses the completed costumes and the students’ written description of the process they used to create the design.**Performance Indicator: c**

Suggestions/Resources

Authors can be directors and “cast” their own plays. Assign designers to the performance.

Use pictures of different instruments as motivators. Have students listen together to orchestra music.

Let’s Improvise: Becoming Creative, Expressive, and Spontaneous Through Drama, Dr. Milton Polsky

Side coach with character background questions. Have students choose a “center” and voice to use in improvisations.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 5–6

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.

Performance Indicators

Students:

- visit theatre technology facilities, including the local high school facility, and interact with professionals and theatre students to learn about theatre technology (e.g., lighting, staging, sound, etc.) (a)
- use the school or community library/media centers and other resources to develop information on various theatre-related topics (b)
- know about local theatrical institutions, attend performances in school and in the community, and demonstrate appropriate audience behavior (c)
- discuss vocations/avocations with theatre professionals and identify the skills and preparation necessary for theatre vocations/avocations (d)

Student Knowledge/Skills	5	6 *
- Select and view video performance to acquire information on theatre-related topics.	D	D
- Recognize and adapt to various performance spaces as an audience member.	I	D
- Utilize theatre professional and community resources to gain information for theatrical endeavors.	D	D
- Gather information independently and report on theatre-related topics.	I	D
- Attend live theatrical productions and then relate them to classroom activities.	I	D
- Identify and practice audience etiquette specific to theatre performance (e.g., late arrival / early departure, grooming and attire, protocol, listening skills).	I	D

*Key: I Introduction D Development P Proficiency

Instructional Ideas

- Students visit two different theatre facilities and then compare and contrast them. Students then use small cardboard boxes to create a model of a theatre facility. They should label all areas.
Suggested Assessment:
◊ Completed model theatres are submitted.
Performance Indicators: a, b, c
- Teacher sets up a Tech Olympics for which students have to perform small technical tasks on stage in teams (e.g., hang a light, load a gobo, build a flat, set up a microphone).
Suggested Assessment:
◊ Each event is timed and graded for accuracy. The team with the lowest time and highest quality wins.
Performance Indicators: a, d
- Students take a virtual tour of a theatre in the area, using a smart board. They draw or write comments on the smart board related to each theatre’s website.
Suggested Assessment:
◊ Students make up a commercial for each of the theatres they “toured.”
Performance Indicator: b, c
- After brainstorming theatre-related jobs, students pick an area of interest to research. In their research paper they should: describe the job; list education and skills necessary to do the job; and different duties. They must pick a professional designer and include his/her biography. Included in the biography should be some qualities that they believe contribute to the success of the designer.
Suggested Assessment:
◊ Students hand in completed research paper.
Performance Indicators: b, d
- Teacher arranges for a panel of theatre professionals to speak to the class. Prior to their arrival, students research theatre jobs and make an oral presentation to the class on their findings. In groups of two to five, students brainstorm questions they would like the guests to answer.
Suggested Assessment:
◊ Students use a digital camera to take pictures and research different jobs discussed to create a bulletin board.
◊ Students participate in panel presentation.
Performance Indicators: b, d

Suggestions/Resources

Provide students with a checklist of what to label. Display all boxes in a public space.

Provide students with prizes or certificates and a list of tasks in advance.

This is a great activity for high school students as well.

You can print information from any of these websites for students to use as a study guide.

Provide students a limited list of jobs to research.

Standard 3: Responding to and Analyzing Works of Art

Grades 5–6

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.

Performance Indicators

Students:

- use the techniques and vocabulary of theatre criticism, both written and oral, to discuss theatre experiences and improve individual and group performances (a)
- examine and discuss the use of other art forms in theatre productions (b)
- explain how drama/theatre experiences relate to other literary and artistic events (c).

Student Knowledge/Skills	5	6 *
- Describe how dance, visual arts, and music can enhance a performance.	I	D
- Identify and explain the theme of a dramatic performance.	I	D
- Identify how character is communicated in performance.	I	D
- Evaluate the effectiveness of characterization in a production.	I	D
- Consider how the technical and design elements of a production communicate mood, theme .	I	D
- Recognize the use of technical design elements (e.g., scenery, lighting, costume, makeup, place, props, sound) within dance, music, and visual arts presentations.	I	D
- Evaluate the role theatre plays today and has played in the past as entertainment and social commentary, and as a vehicle for instilling values.	I	D
- Identify what theatre has in common with, and how it differs from, film.	I	D
- Compare and contrast storytelling techniques in theatre with those in film, TV media, dance, music, and the visual arts.	I	D
- Consider ways in which the performance can be improved.	I	D

*Key: I Introduction D Development P Proficiency

Instructional Ideas

Suggestions/Resources

- After viewing a taped or live version of a play, students identify/describe plot, theme, character, and setting. Then students write two paragraphs describing how two technical elements enhance the theme, mood, and place.

Suggested Assessment:

 - ◊ Completed paragraphs are scored using a teacher-designed rubric.

Performance Indicators: a, b

- After watching a live performance:
 - Students work in groups of three to create a **tableau** that communicates a central conflict in the play. On a signal (finger snap, bell, etc.), students bring the tableau to life with a few lines of dialogue.
 - Students act out a scene showing what might happen to the central character after the play is over.

Suggested Assessment:

 - ◊ Students present completed performances; all students participate.
 - ◊ Students describe the effectiveness of each ending and determine the most dramatic ending.

Performance Indicators: a, b

- Students listen to a radio play and then draw a picture of the main setting of the story, including props. Teacher posts the pictures around the room and discusses with students the importance of imagery in radio broadcasting. Students listen to the play a second time and then discuss any perceptual changes they might have had.

Suggested Assessment:

 - ◊ Students complete a colored rendering of their final set design, including three set pieces and three props.

Performance Indicator: b

- Students watch *The Wizard of Oz*. They discuss the director’s use of black-and-white versus color film and describe how this technique could be transferred to the stage.

Suggested Assessment:

 - ◊ Students outline three ways the concept of black-and-white could be transferred to the stage.

Performance Indicator: b

Write a letter to an actor/actress in the play telling him/her what was significant about the performance. Consider such things as: believability, speech, body language, gesture, characterization, movement, and humor.

Create a TV commercial for the performance in which audience members are interviewed for their response.

Write a letter to a designer telling them how you think their set/costumes were used to establish setting, time period, and mood.

The Audio File has a free catalogue of all the old radio shows. Call 1-800-555-3179.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 5–6

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.

Performance Indicators

Students:

- improvise scenes based on information about various cultures (a)
- create intercultural celebrations using props, settings and costumes (b)
- explain how drama/theatre experiences relate to themselves and others (c).

Student Knowledge/Skills	5	6 *
- Recognize cultural similarities and differences communicated through theatre experiences.	I	D
- Compare and contrast characters from folklore, myth, and plays of diverse cultures.	D	D
- Describe how theatre reflects a culture's beliefs.	D	D
- Describe how theatre, music, dance, and visual arts are interrelated within culture.	I	D
- Dramatize and/or improvise events, situations, and individuals from various time periods and cultures.	I	D
- Identify ways in which theatre in different cultures (past and present) uses universal themes and styles.	I	D
- Identify how theatre influences culture.	I	D

*Key: I Introduction D Development P Proficiency

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 5–6

Instructional Ideas

Suggestions/Resources

- Students read *You Wouldn't Want to Be a Roman Gladiator*. Teacher reviews a fight techniques video and, if available, invites a guest actor experienced in fight choreography to assist. Fight techniques are introduced to the class. Students are given extra time to make props and costumes, and then they reenact a Roman battle. Teacher records it on videotape. Teacher reviews the differences of staging violence (gore) in Greek and Roman theatres before students view the video of their classroom battle.

Suggested Assessment:

- ◇ Students view their performance video and identify in writing three areas where they could improve.
- ◇ Students discuss one way their battle could be depicted in Greek theatre.

Performance Indicator: a

- Students team with the classroom teacher to create a play based on a book that focuses on a particular culture or country. Students must research the country; create appropriate props and set pieces; make appropriate costumes and masks; choose music from the culture to set the mood and support the action of the play; and develop a play or scene through improvisation.

Suggested Assessment:

- ◇ Students present their final projects and are scored on the basis of above criteria.
- ◇ Students present final scenes to an audience—perhaps younger students.

Performance Indicator: a

- In small groups, students research the climate and clothing of several cultures from a short list (e.g., Inuit, African, Amazon, and British royalty). Given a common scenario, each group improvises and performs the scene with the environment and costume restrictions in mind.

Suggested Assessment:

- ◇ Students describe their individual contributions to the improvisation and performance, including what they did effectively and how they could improve.

Performance Indicator: a

- Students extract scenes from plays of different cultures and present them in an evening program celebrating different cultures.

Suggested Assessment:

- ◇ Students view their performance video and identify in writing three areas that effectively represent various cultures.
- ◇ As a culminating activity, the class creates a summary of the ways that theatre reflects the dimensions and beliefs of different cultures.

Performance Indicator: b, c

- Students view a live performance of *West Side Story*. Teacher guides discussion of how music and dance are used to demonstrate the conflict between the different groups of people as well as to define specific cultures.

Suggested Assessment:

- ◇ Students participate in discussion.

Performance Indicator: c

- Students read the short story “The Gift of the Magi.” Teacher asks students to tell about a time in their lives when they had to give up something they valued. Students perform a planned, improvised scene or monologue that communicates the conflicting emotions they felt when they had to give something up (e.g., object, animal, dream).

Suggested Assessment:

- ◇ Students use a graphic organizer to describe how conflicting emotions are communicated in their scene or monologue.
- ◇ Evaluation is based on a student-designed rubric.

Performance Indicator: c

You Wouldn't Want to Be a Roman Gladiator: Gory Things You'd Rather Not Know, John Malam

Teacher resource only – *Theatre Video Series: Combat for the Stage*. Design Video Communication, Inc., 1989

Give students a list of simple scenarios such as celebrating a hunt, installing a ruler, or a wedding ceremony.

Asian-Pacific Folktales and Legends, Jeannette Faurot
Japanese Children's Favorite Stories, Florence Sakade, ed.
Irish Fairy and Folk Tales, W. B. Yeats, ed.
Italian Folktales, Italo Calvino, ed.

“The Gift of the Magi,” O. Henry

Standard 1: Creating, Performing, and Participating

Grades 7–8

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.

Performance Indicators

Students:

- use improvisation and guided play writing to communicate ideas and feelings (a)
- imitate various experiences through pantomime, play making, dramatic play, story dramatization, story telling, role playing, improvisation and guided play writing (b)
- use language, voice, gesture, movement and observation to create character and interact with others in improvisation, rehearsal, and performance (c)
- create props, scenery, and costumes through individual and group effort (d)
- identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and creating theatre pieces and improvisational drama within the school/community, and discuss ways to improve them (e).

Student Knowledge/Skills	7	8 *
- Play the role of both leader and follower/participant in group planning.	D	D
- Accept the ideas of others and negotiate differences when working in groups.	D	D
- Respond to a given stimulus through movement, voice, and gesture.	D	D
- Use movement, gesture, voice, imagination, observation, and script analysis to portray a character.	I	D
- Dramatize scenes and stories through improvisation or play writing.	D	D
- Work collaboratively and respectfully with classmates in performing.	D	D
- Draw on personal experience and observation in improvisation and playwriting.	D	D
- Maintain concentration and focus when performing.	D	D
- Create simple costumes, props, or set pieces to depict a character in a specific time or place.	D	D
- Recite poems expressively in groups or individually.	I	D
- Participate in both performance and technical roles (e.g., actor, stage crew member, advertising salesperson).	D	D
- Interact as part of an ensemble in performance.	D	D
- Behave respectfully during rehearsal and performance.	D	D
- Maintain concentration and focus as an actor or crew member.	D	D
- Recognize and adapt to the limitations of performance facilities and venues as a performer or crew member.	D	D
- Evaluate the extent to which performance goals have been achieved.	D	D
- Consider ways in which the performance can be improved.	D	D
- Respond creatively and inventively to drama exercises.	D	D
- Express feelings and ideas both verbally and nonverbally.	D	D
- Work cooperatively in a group, sharing ideas and respecting the ideas of others.	D	D

*Key: I Introduction D Development P Proficiency

Instructional Ideas

- Students work together in groups of three, using only their bodies, to create a series of three frozen pictures that together tell a story. For example, a series of pictures may show: a basketball player getting ready to shoot a basket; a ball going through the hoop; and a referee indicating a score. When the teacher signals, by snapping his/her fingers or ringing a bell, students bring their frozen pictures to life with dialogue and/or movement. All groups should present their series of pictures to the class with their scenes ending in a frozen picture.

Suggested Assessment:

- ◇ The teacher evaluates each group using the following criteria:
 - the three frozen pictures are related and tell a connected story
 - the pantomime and dialogue enhance the storytelling
 - the students worked well together as an ensemble
- ◇ The students write a self-reflection using the same criteria as above.

Performance Indicators: a, b, c, e

- Students communicate a simple relationship through dialogue while playing cards and board games in pantomime. In pairs, students play a card game of their choice. Half of the class circulates and watches the others play cards. The process is then reversed. Watchers should try to identify card game played. The above process is repeated with board games. Students are asked to choose a simple relationship and communicate it through dialogue while playing a board or card game in pantomime (e.g., grandma-grandchild, babysitter, bratty kid). Students perform scenes for class.

Suggested Assessment:

- ◇ Teacher conducts a discussion encouraging students to identify successful pantomime techniques observed and specific words, movement and gesture which communicated relationship

Performance Indicator: a, b, e

- Teacher defines stage properties (props). Students brainstorm how using historically accurate props enhances a performance. Teacher then divides the class into pairs. Each pair is assigned a time period from a specific play (e.g., 1945 – *The Diary of Anne Frank*). Students are instructed to use the Internet to find five examples of historically accurate props to be used in a performance of that play and create a poster of those props.

Suggested Assessment:

- ◇ The students present the completed posters to the class and explain how the props represent their chosen historical period.

Performance Indicators: d, e

Note: Also addresses Standard 4, Performance Indicator c.

Suggestions/Resources

This exercise develops good group cooperation and creativity. Scenes could come alive with brief dialogues.

Let's Improvise: Becoming Creative, Expressive, and Spontaneous through Drama, Dr. Milton Polsky

This is a whole group beginning activity. Dialogue should be kept short. Activity should be played at students' desks, not on stage.

As an extension, students could tour a props closet (either within their building or in the community) and choose two historically accurate props for the assigned play.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 7–8

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.

Performance Indicators

Students:

- visit theatre technology facilities, including the local high school facility, and interact with professionals and theatre students to learn about theatre technology (e.g., lighting, staging, sound, etc.) (a)
- use the school or community library/media centers and other resources to develop information on various theatre-related topics (b)
- know about local theatrical institutions, attend performances in school and in the community, and demonstrate appropriate audience behavior (c)
- discuss vocations/avocations with theatre professionals and identify the skills and preparation necessary for theatre vocations/avocations (d)

Student Knowledge/Skills	7	8*
- Select and view video performance to acquire information on theatre-related topics.	D	D
- Recognize and adapt to various performance spaces as an audience member.	D	P
- Research the skills, education, apprenticeships, and demand of careers related to the theatre.	I	D
- Utilize theatre professional and community resources to gain information for theatrical endeavors.	D	D
- Gather information independently and report on theatre-related topics.	D	D
- Identify theatrical technology and design skills for creating a production.	I	D
- Attend live theatrical productions and then relate them to classroom activities.	D	D
- Identify and practice audience etiquette specific to theatre performance (e.g., late arrival / early departure, grooming and attire, protocol and listening skills).	D	D

*Key: I Introduction D Development P Proficiency

Instructional Ideas

- Students take a guided tour of the theatre shortly before seeing a high school or community theatre play. The director, designer, or actor explains how the lights, set pieces, movable platforms, and backdrops are used in the production. Students attend the production following the tour.

Suggested Assessment:

- ◇ After viewing the high school performance, students are asked to relate it, either in discussion or writing, to what they learned on their backstage tour.
- ◇ Students complete an assignment (e.g., write a scene that occurs before or after the play, or draw a floor plan from a scene).

Performance Indicators: a, c

- Teacher identifies theatrical technology and design skills used to create a production, and introduces and discusses the terms *floor plan*, *ground plan*, and *bird's-eye view*. Teacher instructs students to imagine their living rooms from the point of view of a bird or bug on the ceiling, and to draw a floor plan that includes as many details as they can. Then students imagine their living room to be a set for a play. They reorganize the floor plan on a separate piece of paper to allow for **sight lines** while keeping the mood of their living room.

Suggested Assessment:

- ◇ Using a checklist, teacher notes two drawings in detail, entrances/exits, sight lines, and space for movement.
- ◇ Students, or groups of students, participate in discussion and provide feedback.

Performance Indicators: b, d

Suggestions/Resources

Students really learn about technical theatre by working behind the scenes doing set building, scenic painting, lighting, sound, and costumes.

The Stage and the School, Harry H. Schanker and Katherine Anne Ommanney

Discussion of the **fourth wall** convention and exposure to the terms **proscenium**, sight lines, and **blocking** is very helpful. This activity can be done with older students using a “thrust” or “arena” stage.

Technical Design and Production, J. M. Gillette

Scenery for the Theatre, Burris Meyer

Scene Technology, Richard Arnold

Standard 3: Responding to and Analyzing Works of Art

Grades 7–8

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.

Performance Indicators

Students:

- use the techniques and vocabulary of theatre criticism, both written and oral, to discuss theatre experiences and improve individual and group performances (a)
- examine and discuss the use of other art forms in theatre productions (b)
- explain how drama/theatre experiences relate to other literary and artistic events (c)

Student Knowledge/Skills	7	8*
- Describe how dance, visual arts, and music can enhance a performance.	D	P
- Identify and explain the theme of a dramatic performance.	D	P
- Identify how character is communicated in performance.	D	D
- Evaluate the effectiveness of characterization in a production.	D	P
- Consider how the technical and design elements of a production communicate mood and theme.	D	P
- Recognize the use of technical design elements (e.g., scenery, lighting, costume, makeup, place, props, sound) within dance, music, and visual arts presentations.	D	P
- Evaluate the role theatre plays today and has played in the past as entertainment, and social commentary, and as a vehicle for instilling values.	D	P
- Identify what theatre has in common with, and how it differs from, film, TV, and other art forms.		
- Compare and contrast storytelling techniques in theatre with those in film, TV media, dance, music, and the visual arts.	D	P

*Key: I Introduction D Development P Proficiency

Instructional Ideas

- Each student has a card from a deck taped to his/her back. The card represents their status in society (ace is the lowest, king is the highest). They do not know what that card is. Students mill around the room, engaging people in conversation based upon the status of the person they are talking to. After all participants have had the opportunity to speak to one another, they arrange themselves in a line according to what they believe to be their status level. After the line is formed, students take the card off their back to see if they were right.

Suggested Assessment:

 - ◇ Discuss how students responded to the way they were treated. Were they angry, accepting, or uncomfortable? Did they feel superior?
 - ◇ Discuss what adaptations they made in body language, manner of speaking, and choice of vocabulary as they came to understand their status.

Performance Indicator: a

- Teacher arranges a field trip to view a live performance of a local high school or community theatre production. Prior to the performance, teacher reminds students they will write a critique of the performance. Teacher identifies what elements must be included in a theatre critique:
 - Opening: Includes title; author, plot, and theme
 - Body: Describes three theatrical elements (e.g., acting, costumes, set, lighting, sound)
 - Conclusion: Restates the theme and describes how the theatrical elements enhanced the production.

Suggested Assessment:

 - ◇ Students' completed performance critiques are scored by teacher with criteria related to the above elements.

Performance Indicators: a, b

- Teacher leads the class in a discussion about their favorite movie. Students discuss what theatrical elements (scenery, costume, makeup, props, lighting, and sound) enhanced the movie and how. Students then discuss which elements they would like to improve.

Suggested Assessment:

 - ◇ Students create a collage of at least ten pictures that symbolize the changes they would make in the film. Then they provide a written description of their new production vision and how they would incorporate theatrical elements into their version of the movie.

Performance Indicators: b, c

Suggestions/Resources

This could be used in a lesson about Shakespeare, with students playing different classes in society about to enter the theatre. Then they would arrange themselves into three groups, according to where they sit in the theatre: pit, general seating, or galleries.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 7–8

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.

Performance Indicators

Students:

- improvise scenes based on information about various cultures (a)
- create intercultural celebrations using props, settings and costumes (b)
- explain how drama/theatre experiences relate to themselves and others (c).

Student Knowledge/Skills	7	8 *
- Recognize cultural similarities and differences communicated through theatre experiences.	D	P
- Compare and contrast characters from folklore, myths, and plays of diverse cultures.	D	P
- Describe how theatre reflects a culture's beliefs.	D	D
- Describe how theatre, music, dance, and visual arts are interrelated within culture.	D	P
- Dramatize and/or improvise events, situations, and individuals from various time periods and cultures.	D	D
- Identify ways in which theatre in different cultures (past and present) uses universal themes and styles.	D	D
- Identify how theatre influences culture.	D	D

*Key: I Introduction D Development P Proficiency

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 7–8

Instructional Ideas

- Teacher announces that three famous actors from different time periods will be visiting the classroom (e.g., Thespis, William Shakespeare, Tom Cruise). Teacher assigns a team of “television reporters” to interview the visitors. To make sure that no one is left out of the presentation, teacher devises other roles such as TV director, station manager, and set designer. Students focus the interview on the acting and technical conventions of that actor’s time period. To make characters alive and real, students are allowed one or two days to research the life and times of the actors. Students are encouraged to think of one vocal and one physical trait that reveals how the character moves and talks. Students playing the famous actors can also re-create a traditional costume worn during the time period. Other students become the “studio audience” and prepare questions to ask the celebrities.

Suggested Assessment:

- ◇ Students write a scene incorporating the different theatrical conventions utilized during the three different time periods. They must include which time period they would have liked to perform in and why.

Performance Indicators: a, b, c

- Teacher leads a discussion about putting improvisational acting into a historical context, and asks students if actors’ lines and actions are always memorized. Students brainstorm shows in which the actors were improvising (*Whose Line Is It Anyway?*, reality shows, Chicago City Limits, etc.). Teacher introduces Commedia ‘del Arte, discussing definition, time period/place, and stock characters/movement. Teacher or guest artist improvises the walks of the different characters. Students relate the stock characters to those characters seen in today’s sitcoms, movies, etc. Teacher emphasizes power relationships (high/low status) and trickster themes. Teacher organizes students into groups of two or three, and instructs them to improvise in mime (in the style of a silent movie) a situation in which the low-status character gets the better of the high-status character. Remind them to brainstorm a strong conflict as well as have the low status character get the better of the high status character. Music and costume pieces can be used to create mood and character.

Suggested Assessment:

- ◇ Teacher evaluates how well students use gesture, body, language, facial expression, and character walks to define their character.
- ◇ Teacher develops a rubric to assess levels of achievement in each of these areas.

Performance Indicators: a, c

- Using the Internet and other resources, students explore wedding celebrations of different cultures (e.g., Japanese, Greek, Hispanic, Turkish). Students design, role-play, and share the different traditions with other classes.

Suggested Assessment:

- ◇ Students give presentations to the class that include costume designs, settings, and a description of a reenactment of the wedding ceremony.

Performance Indicator: b

Suggestions/Resources

Dramatic enactments make biography and history come alive. When students “become” the subjects they are studying, learning is motivated and long-lasting. Students explore the meaning behind the facts.

Celebrate Your School’s Namesake: Creating Across the Curriculum, Dr. Milton Polsky

Music from *Fawlty Towers* works well for restaurant scene

Playing Commedia: A Training Guide to Commedia Techniques, Varry Grantham



Commencement

General Education

Major Sequence

(Grades 9 – 12)

Standard 1: Creating, Performing, and Participating

Commencement- General Education

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.

Performance Indicators

Students:

- write monologues and scenes to communicate ideas and feelings (a)
- enact experiences through pantomime, improvisation, play-writing and script analysis (b)
- use language, techniques of sound projection (articulation, enunciation, diction and phrasing), techniques of body, movement, posture, stance, gesture and facial expression and analysis of script to personify character(s); interact with others in improvisation, rehearsal and performance; and communicate ideas and feelings (c)
- design and build props, scenery and costumes to communicate the intent of the production (d)
- make acting, directing, and design choices that support and enhance the intent of the class, school, and/or community productions (e).

Student Knowledge/Skills	9 – 12*
- Utilize the process of group decision making without teacher guidance.	D
- Carry out the role(s) of leader and/or follower.	D
- Use movement, voice, imagination, and script analysis to develop a character.	D
- Create and coordinate costumes, props, scenery, makeup, sound, and lighting designs to present a unified production concept.	P
- Dramatize literature and experiences through a variety of performance modes (e.g., pantomime, improvisation, oral interpretation , monologue , storytelling, readers theatre, open script, play).	D,P
- Actively listen to others while performing on stage (be “in the moment”).	D,P
- Maintain concentration and focus to create and sustain a character.	D,P
- Direct a short class/school production by incorporating the responsibilities of director to the script, actors, designers, technicians, and audience.	I,D
- Use appropriate stage behavior during rehearsals and performance.	P
- Interact appropriately with others (as an effective ensemble member) in a variety of rehearsal and performance modes to communicate ideas and feelings.	D,P
- Write monologues and short scenes to express experiences of others.	D
- Recognize and adapt to the limitations of performance facilities and venues as a performer or technician.	D,P
- Apply the principles of appropriate etiquette in rehearsal and performance to enhance ensemble effort (e.g., avoidance of upstaging, walking on lines).	I,D
- Apply knowledge of vocal mechanism/elements to create a performance quality voice.	I,D
- Apply principles of body movement and stage position/blocking to performance.	I,D
- Analyze a script to determine essential physical and emotional characteristics, relationships, and elements of the environment.	I,D
- Respond creatively and inventively to drama exercises.	D
- Express feelings and ideas both verbally and nonverbally.	D
- Work cooperatively in a group, sharing ideas and respecting the ideas of others.	D

***Key: I** Introduction **D** Development **P** Proficiency

Instructional Ideas

- Teacher chooses a humorous topic for a student expert to discuss such as teaching hippopotamuses to fly or cross-breeding silkworms with fountain pens. The expert can only speak in gibberish using sound, facial expression, body language, and gesture to communicate the idea. Teacher chooses another student to be the interpreter. The interpreter does his/her best to get the essence of what is being said and interprets this to the class. Students are told that this is a game commonly played and performed by contemporary improv troupes (Second City, Chicago City Limits) and on TV's shows such as *Who's Line is it Anyway?*, but that its origins are in Commedia 'del Arte.

Suggested Assessment:

 - ◇ Students respond to questions such as:
 - Was there variety in the gibberish?
 - Was there variety in vocal tone?
 - Did the expert use facial expression, gesture, and body language, along with the gibberish, to communicate?

Performance Indicators: a, b, c
- Students are given teacher-selected photographs to use as a basis for a two-to-three minute written monologue in which they clarify the following: character name, identity of person they are speaking to, where they are, why they are there, and what the conflict and outcome are. Students prepare their monologues for performance.

Suggested Assessment:

 - ◇ Completed monologue is scored on the basis of the following criteria: a detailed character analysis and a strong plot that builds to an obvious conflict and resolution.
 - ◇ Monologue provides clear and significant opportunities for performance.
 - ◇ Student's performance of the monologue.

Performance Indicator: a, b, c, e
- Working in pairs, one student leads and the other follows, as if he/she is looking in a mirror. Then roles are switched. Teacher leads discussion about whether it is easier to follow or lead. The exercise is repeated, but this time, teacher observes each group, encouraging students to move fluidly and slowly for success.

Suggested Assessment:

 - ◇ Teacher observes the focusing and mirroring of students.
 - ◇ Student's participation in activity and discussion.

Performance Indicator: b, c
- Students select, research, design, and create a 3-D specialty prop from a script that is on a teacher-provided list of plays and monologues. Students must include a list of three-to-five research resources, a color rendering of the prop and a finished product.

Suggested Assessment:

 - ◇ Students present finished prop. Teacher evaluates the prop and presentation using a scoring rubric.

Performance Indicator: d, e

Suggestions/Resources

This is an advanced game, which should only be used after simpler activities have been tried.

Improvisation for the Theatre,
Viola Spolin

Playing Commedia: A Training Guide to Commedia Techniques,
Varry Grantham

See assessment section for suggested tasks, techniques, and rubrics.

Group mirror is a good lead-in. Working together is the key! This lesson is universal and can be implemented at any level.

Students could use the prop to present a scene or monologue.

Standard 2: Knowing and Using Arts Materials and Resources

Commencement– General Education

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.

Performance Indicators

Students:

- use theatre technology skills and facilities in creating a theatrical experience (a)
- use school and community resources, including library/media centers, museums and theatre professionals, as part of the artistic process leading to production (b)
- visit local theatrical institutions and attend theatrical performances in their school and community as an individual and part of a group (c)
- understand a broad range of vocations/avocations in performing, producing, and promoting theatre (d).

Student Knowledge/Skills	9 – 12*
- Select and view video performance and/or computer software to document and organize information on theatre-related topics.	D
- Utilize theatre resources, both professional and community, to gain information for theatrical endeavors.	I,D
- Use a variety of resources (e.g., live performance, media center, community) to select and research appropriate theatre topics.	D
- Utilize theatre technology (e.g., sound and lighting systems) and design skills (e.g., set, makeup, costumes, and props) to create a production.	D
- Use professional performances as models for attitudes and techniques.	D
- Research the skills, education, apprenticeships, and demand of careers related to the theatre.	D
- Explore a variety of vocations/avocations in theatre (e.g., producer , acting coach, agent, stage manager , house and box office manager , dramaturg).	I,D
- Identify and practice audience etiquette specific to theatre performance (e.g., late arrival / early departure, grooming and attire, protocol and listening skills).	P

*Key: I Introduction D Development P Proficiency

Standard 2: Knowing and Using Arts Materials and Resources

Commencement– General Education

Instructional Ideas

- Teacher organizes a makeup workshop to be taught by advanced college students or community experts. The workshop will focus on the application of **basic makeup** as well as makeup for an aged character.
Suggested Assessment:
 - ◊ Before and after photos are taken for self-evaluation.
 - ◊ Group critique under stage lights and different spaces.**Performance Indicator: a, b, c, d**
- Using the computer program AUTO-CAD or AUTO-CAD LITE, students design a simple floor plan of the classroom including one door, two windows, ten desks, and the teacher’s desk.
Suggested Assessment:
 - ◊ Student submits finished printout of the floor plan, including the furniture and entrances/windows.**Performance Indicator: a, b**
- Each student in class researches one local, semi-professional, professional, or college theatre for information on the following: seating, theatre setup, owner, use of new plays and actors, highlights of season, and awards. Each student shares information with class to make chart of local theatres.
Suggested Assessment:
 - ◊ Student completes research and makes presentation to class.**Performance Indicator: c**
- Students create two 9 x 12 masonite full-scale design samples depicting one interior and one exterior surface from a play selected from a teacher-prepared list.
Suggested Assessment:
 - ◊ Students complete designs.**Performance Indicator: d**
- Students will create a five-day series of school morning announcements publicizing an upcoming student production.
Suggested Assessment:
 - ◊ Students complete announcements.**Performance Indicator: d**

Suggestions/Resources

Use digital camera to highlight work.

Students then apply their knowledge of the computer-aided drafting program to design one-, two-, and three-dimensional floor plans and sectional plans for a variety of plays.

Make a display from the plans.

It might be helpful to contact theatres regarding this project prior to this activity.

Teacher may supply students with contact names at the theatres.

Teacher should develop/design one to use as a model.

Standard 3: Responding to and Analyzing Works of Art

Commencement–
General Education

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.

Performance Indicators

Students:

- articulate an understanding, interpretation, and evaluation of a theatre piece as drama and as a realized production, using appropriate critical vocabulary (a)
- evaluate the use of other art forms in a theatre production (b)
- explain how a theatrical production exemplifies major themes and ideas from other disciplines (c).

Student Knowledge/Skills	9 – 12*
- Describe the use of technical elements and how they support the theme of the theatrical performance.	I,D,P
- Describe the different styles and genres (e.g., naturalism, expressionism, theatre of the absurd).	I,D
- Describe the synthesis of the visual arts, music, and dance in a theatrical performance.	D
- Read and discuss professional dramatic criticism .	I,D
- Create and justify a written personal review of a production that incorporates both performance and technical evaluation using appropriate terminology.	I,D
- Identify and explain the theme of a dramatic performance.	P
- Understand the intrinsic and extrinsic meaning of a play.	I,D

*Key: I Introduction D Development P Proficiency

Standard 3: Responding to and Analyzing Works of Art

Commencement– General Education

Instructional Ideas

- Students view a teacher-approved live or taped theatrical performance. Prior to viewing, teacher provides content guidelines and model critiques for student perusal. Students then write their own critique of the live or taped performance.

Suggested Assessment:

- ◇ Students create a checklist/rubric outlining criteria for critique.
- ◇ Teacher grades student critiques based upon checklist/rubric.

Performance Indicators: a, b

- Students read or view a teacher-approved historical drama and select a major character as a subject for an interview. Students research the character and his/her involvement in major activities in the present time period. Student is then “interviewed” by peer or teacher from suggested questions.

Suggested Assessment:

- ◇ Students complete interview.
- ◇ Students create a research rubric.

Performance Indicator: c

Suggestions/Resources

Suggestions for films would be *Death of a Salesman*, *Cats*, or *Our Town*.

Check out PBS! It presents great taped, live productions from time to time.

The Lincoln Center Performing Arts Library is a great resource in New York City.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement–
General Education

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.

Performance Indicators

Students:

- read and view a variety of plays from different cultures (a)
- using the basic elements of theatre (e.g., speech, gesture, costume, etc.), explain how different theatrical productions represent the cultures from which they come (b)
- articulate the societal beliefs, issues and events of specific theatrical productions (c).

Student Knowledge/Skills	9 – 12*
- Describe the characteristics of significant periods of theatre history in a variety of cultures.	I,D
- Describe and analyze how culturally related themes and/or beliefs are expressed within a specific dramatic work.	D
- Describe how theatre, music, dance, and visual arts are interrelated within a culture.	D
- Dramatize events, situations, and individuals from various periods and cultures.	D
- Describe how theatre reflects a culture's beliefs.	D
- Explore theatre history through the reading and presentation of dramatic literature.	I,D
- Identify major theatre contributors from different cultures and historical periods (e.g., playwrights, actors, designers).	I,D
- Describe how theatre influences culture.	D
- Identify ways in which theatre in different cultures (past and present) uses universal themes and styles.	D

*Key: I Introduction D Development P Proficiency

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement– General Education

Instructional Ideas

Suggestions/Resources

- Teacher has students build Banraku puppets to enact historical, oriental folktale. A discussion is held on character, theme, and conflict, and the setting of the folktale is compared to a contemporary occidental setting. Students then rewrite the enactment to make it contemporary. Teacher evaluates similarities and differences in the two productions.
Suggested Assessment:
 - ◇ Student performance is completed.**Performance Indicators: a, b, c**
- Students form four-person teams. With teacher guidance, each team selects a different era of theatre history to research. The teams research the following:
 - Importance/function of theatre in the era
 - Audience
 - Physical staging
 - Makeup
 - Influential playwrights and performers
 - Contributing factors to the decline of the era.**Suggested Assessment:**
 - ◇ Students complete thorough research (rubric designed on above criteria)
 - ◇ Student research focuses on accuracy of information.
 - ◇ Student completes project.**Performance Indicators: b, c**
- Teacher introduces a trial covering a local, national, or international event. After discussion, students enact the situation that led up to the trial (e.g., Rosa Parks refusing to give up her bus seat in Montgomery, Alabama, in 1955). Students volunteer for roles as judge, district attorney, defense lawyer, witnesses, clerks, and, of course, the jury. They enact the trial. To ensure a spontaneous but controlled flow of energy, the teacher can take one of the court roles (e.g., judge’s assistant or moderator). After the trial, the jury meets to reach a verdict. The class as a whole can eavesdrop on the jury. Teacher provides students with opportunities to defend a position opposite their own, in order to have the challenging experience of identifying with both sides of an issue. “Court stenographer” can record new vocabulary words used in the scene.
Suggested Assessment:
 - ◇ Teacher evaluates student responses to the following questions:
 - How did enacting this event help you to understand the societal beliefs and issues relevant to the people of that time period?
 - Can you cite examples of other time periods or cultures that have experienced the same prejudices?
 - Are there any plays that have this universal theme?**Performance Indicators: b, c**

Basic Drama Projects, Fran Averett Tanner

Present findings using a presentation board.

Dramatic enactments afford students the opportunity to get “inside” the historical characters they are studying, and to explore the feelings behind the historical event. Students should also become familiar with court roles and processes.

Celebrate Your School’s Namesake: Creating Across the Curriculum, Dr. Milton Polsky

Find a copy of another play that explores the same theme and read it aloud in class. Have different students take on roles.

Standard 1: Creating, Performing, and Participating

Commencement– Major Sequence

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.

Performance Indicators

In addition to the General Education performance indicators, students:

- write plays to communicate their ideas and feelings (a)
- collaborate in the development of original works which reflect life experiences (b)
- use vocal, movement, and body techniques to create complex characters in monologues, oral interpretation, and scene study (c)
- create props, scenery, and costumes for different styles of plays (d)
- carry out acting, directing and design choices which support and enhance the intent of the production (e).

Student Knowledge/Skills

9 – 12*

- Utilize the process of group decision-making without teacher guidance.	P
- Carry out the role(s) of leader and follower.	P
- Create a production plan for a short scene or one-act play including analysis, rehearsal planning, and blocking choices.	D,P
- Create and coordinate costumes, props, scenery, makeup, sound, and lighting designs to present a unified production concept for different styles of plays.	P
- Direct a short class/school production which reflects the expectations and dimensions of the script, actors, designers, technicians, and audience.	P
- Write monologues, short scenes, and plays to express personal experiences and emotions of others.	P
- Apply the principles of appropriate etiquette in rehearsal and performance to enhance ensemble effort (e.g., avoidance of upstaging, walking on lines).	P
- Apply knowledge of vocal mechanism/elements to create a performance-quality voice.	P
- Apply principles of body movement and stage position/blocking to performance.	P
- Analyze a script to determine essential physical and emotional characteristics, relationships, and elements of the environment.	P
- Articulate design choices that enhance the intent of the production via drawing, renderings, sketches, ground plans, charts, and graphs.	I,D,P
- Demonstrate and practice effective audition techniques.	I,D,P
- Respond creatively and inventively to drama exercises.	P
- Express feelings and ideas both verbally and nonverbally.	P
- Work cooperatively in a group, sharing ideas and respecting the ideas of others.	P

*Key: I Introduction D Development P Proficiency

Instructional Ideas

- Students are given a sheet of random lines that are open-ended (all students are given the same set of lines). They are instructed to use the lines to create an original script and are allowed to alter the lines only slightly. They must meet individually with the teacher to discuss what they have in mind as a production concept based upon their initial script. After teacher approval, they elaborate the lines to clarify and enhance their script into a complete scene. Their completed script must include setting description, character description, and plot analysis. After all scripts have been written, students read them aloud in class. The class selects two of them for production. Directors, casts, and designers are chosen for each. Students rehearse and then present the final scenes in class. Scenes should be videotaped for student self-reflection and assessment.
Suggested Assessment:
◊ Teacher evaluates students using a rubric such as the “Open Script” found in the assessment section of this guide.
Performance Indicators: a, b, c, d, e
- Students choose their favorite Shakespeare sonnet, read it at least twice, and write an interpretation of it in their journal. They share these interpretations with the class, analyzing them and discussing what methods can be used to convey the sonnet’s meaning. Students then read “Using the Sonnets: Going Over New Ground” (chapter six) from John Barton’s *Playing Shakespeare*. They discuss the different techniques Barton uses to make Shakespeare’s work come alive, and select techniques appropriate to their choice of sonnet. They then rehearse, and present a dramatic interpretation of the sonnet. Teacher and students discuss and critique the presentations.
Suggested Assessment:
◊ Completed performance of sonnet.
◊ Student’s verbally reflect on their peers performances.
Performance Indicators: c, e
- Students read and select a script. Each student must: develop a production concept; make a ground plan; complete a light plot; and design sets, costumes, and makeup. In addition, they write publicity letters, design posters, and create a program. Project must include a budget. Project summaries are presented in class.
Suggested Assessment:
Teacher evaluates student responses to these questions:
◊ Have you created a unified production concept that is supported by technical aspects?
◊ Have you worked within the limitations of our space and your budget?
◊ What is the style and genre of your work?
◊ How do other projects differ—what does the director’s view do to the production?
Performance Indicators: d, e

Suggestions/Resources

See materials in the Assessment Tools, Tasks, and Rubrics section of this document.

Playing Shakespeare, John Barton

See other references included in the Resource section of this document.

Giving students a review of the production process helps them to understand the roles of director and designer and encourages them to analyze a play in depth.

Standard 2: Knowing and Using Arts Materials and Resources

Commencement– Major Sequence

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.

Performance Indicators

In addition to the General Education performance indicators, students:

- identify current technologies, published scripted material, and print and electronic resources available for theatrical productions (a)
- identify college and/or community opportunities in theatre after graduation and the requirements for application or participation (b)
- cooperate in an ensemble as performers, designers, technicians, and managers to create a theatrical production (c)
- design an individualized study program (i.e., internship, mentorship, research project) in a chosen theatre, film, or video vocation/avocation and share the information with the class (d)

Student Knowledge/Skills	9 – 12*
- Independently select and view video performance and/or computer software to document and organize information on theatre-related topics.	P
- Utilize theatre professional and community resources to gain information for theatrical endeavors.	P
- Use a variety of resources (e.g., live performance, media center, community), select, research, and execute appropriate theatre topics.	P
- Utilize theatre technology (e.g., sound and lighting systems) and design skills (e.g., set, makeup, costumes, and props) to create a production.	P
- Use professional performances as models for attitudes and techniques.	P
- Research the skills, education, apprenticeships, internships, and demands of careers related to the theatre.	P
- Understand a variety of vocations/avocations in theatre (e.g., producer, acting coach, agent, stage manager, house and box office manager, dramaturg).	P

*Key: I Introduction D Development P Proficiency

Standard 2: Knowing and Using Arts Materials and Resources

Commencement– Major Sequence

Instructional Ideas

- Students are grouped into production teams; each team selects a teacher-approved script. Students then research and design the following elements:
 - Floor plans
 - Full-color rendering
 - Three makeup designs
 - Poster
 - Press releases
 - Set model
 - Two costume mock-ups
 - Prop plot
 - Program
 - Lighting plot and instrument sheetStudents present their designs to the class, explaining design choices and processes.

Suggested Assessment:

 - ◇ Student completes checklist of all required materials.
 - ◇ Peer evaluation of presentation, with teacher verification, is carried out.

Performance Indicators: a, c
- Students organize a theatre career day by identifying, locating, and inviting graduates working or studying in the field, as well as theatre professionals, to participate in a panel discussion and a question-and-answer session on their experiences.

Suggested Assessment:

 - ◇ Students create a presentation display board outlining the requirements and job expectations of their career interest.

Performance Indicator: b

Suggestions/Resources

Make sure that students have easy access to all supplies needed for this activity.

Prepare/establish a checklist for questions.

As an extension, students research on the Internet a panelist's comment or suggestion relating to a particular career.

The students could expand this idea to include a living museum that dramatizes the contributions of great acting teachers such as Stanislavski, Meisner, Uta Hagan, Viola Spolin, and others.

Standard 3: Responding to and Analyzing Works of Art

Commencement–Major Sequence

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.

Performance Indicators

In addition to the General Education performance indicators, students:

- develop a critical vocabulary through the reading and discussion of professional criticism (a)
- explain the meaning and societal function of different types of productions (b)
- design a plan for improving performances, using past and present critiques (c)
- explore various other art forms and technologies, using them as theatre projects (d)
- explain how a theatre can enhance other subjects in the curriculum (e)
- compare and contrast theatre, film and video (f)

Student Knowledge/Skills

9 – 12*

- Read, discuss, and compare professional dramatic criticism of theatre and/or film.	P
- Describe the different styles and genres (e.g., naturalism, expressionism, theatre of the absurd).	P
- Describe the synthesis of the visual arts, music, and dance in a theatrical performance.	D,P
- Create and justify a written personal review of a production that incorporates both performance and technical evaluation using appropriate terminology; include elements of social significance and/or the function of that play in society.	D,P
- Create a plan or project that incorporates theatre into other areas of curriculum.	I,D,P
- Cite similarities and differences between live and electronically communicated performances.	D,P
- Understand the intrinsic and extrinsic meaning of a play.	D,P

*Key: I Introduction D Development P Proficiency

Standard 3: Responding to and Analyzing Works of Art

Commencement– Major Sequence

Instructional Ideas

Suggestions/Resources

- Teacher reviews principles of dramatic criticism. Students then choose a local stage production to attend and review. (Each student must have enough time to plan on and attend the production, if the class is not going as a group.) Teacher guides the class to collect and share published reviews of the production as well as other productions of the same play. (Bring students to school library to use online databases.) After the class has seen the production, discuss the reviews in terms of their elements of dramatic criticism. Assign an assessment of another production using the elements discussed.

Suggested Assessment:

- ◇ Teacher scores the student review utilizing the performance critique found in the assessment section of this document.

Performance Indicators: a, b

- Teacher arranges for the class to see a production of a classic work of theatre at a local theatre. Before production, students read part or all of the script and select some important scenes. Groups of students prepare and present scenes in class. After viewing the production, students discuss choices made by actors and directors.

Suggested Assessment:

- ◇ Students compare and contrast the class and community productions and address the following:
 - Effective use of theatrical elements
 - Opportunities for improvement when theatrical elements are applied differently in the future

Performance Indicator: c

- Teacher shows CD-ROMS and/or slides of art works that depict one or more people in specific settings. Students analyze the art work for setting, mood, and characterization. Students discuss story scenarios that could be created for each work and make notes in a daily log. Students are divided into pairs. Each student is given a postcard or print that depicts a two-character scene in a work of art. Using a handout guide, students analyze the elements of setting, mood, and characterization as presented in each card/print. Students create a scenario that begins or ends with a tableau of the work of art. Each student in the pair assumes a role in the scenario. Each student, together with the teacher critiques the scenes using a performance rubric.

Suggested Assessment:

- ◇ Peer and self-assessment, using performance rubric found in the assessment section of this document are completed.

Performance Indicators: d, e

Contact local companies to get on their mailing lists.

Theatre: Art in Action, National Textbook Theatre

Work with your art teacher to secure slides.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement–
Major Sequence

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.

Performance Indicators

In addition to the General Education performance indicators, students:

- conduct an in-depth investigation of the works of a given culture or playwright (a)
- create a multicultural theatre festival of excerpts from plays representing various cultures (b)

Student Knowledge/Skills	9 – 12*
- Describe the characteristics of significant periods of theatre history in a variety of cultures.	P
- Describe and analyze how culturally related themes and/or beliefs are expressed within a specific dramatic work.	P
- Describe how theatre, music, dance, and visual arts are interrelated within a culture.	P
- Dramatize events, situations, and individuals from various periods and cultures.	P
- Describe how theatre reflects a culture's beliefs.	P
- Explore theatre history through the reading and presentation of dramatic literature.	P
- Identify major theatre contributors from different cultures and historical periods (e.g., playwrights , actors, designers).	P
- Describe how theatre influences culture.	P
- Identify ways in which theatre in different cultures (past and present) uses universal themes and styles.	P
- Conduct an in-depth investigation of the works of a given culture or playwright.	I,D,P

*Key: I Introduction D Development P Proficiency

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement– Major Sequence

Instructional Ideas

- Students are assigned a Dr. Seuss text to present in a Greek choral format. Students distribute text segments to groups with their ensemble, and create era-appropriate choreographic movements, gestures, and vocal intonations. They may also select or create production-supportive music, props, costumes, and masks. Then they present their work to the class.
Suggested Assessment:
 - ◇ Students present their choral reading and are assessed on a variety of vocal techniques, facial expressions, and choreographic movements and gestures.**Performance Indicators: a, b**
- Teacher and students discuss the concept of culture. The dangers of stereotyping should be included. Students choose to participate in a study group focusing on a musical set in a particular culture. Examples are *The King and I* (Asian culture); *Once on This Island* (West Indies culture); *Fiddler on the Roof* (Russian Jewish culture). Students use the media center and library to research the culture and the play. Students record information in their journal. Teacher leads discussion on acting styles useful for each genre. Students choose a scene to present and develop a computer-generated “study guide” focusing on the cultural elements of the musical.
Suggested Assessment:
 - ◇ Students complete a study guide.**Performance Indicators: a, b**
- After studying Commedia ‘del Arte, students explore the Restoration period using the Internet. In pairs, students research the following topics: acting style, staging, and movement; costuming and makeup; set and lighting design; physical space; music and sound effects; playwrights, producers, directors, and actors; producers and publicity; and historical and play context. Students present their findings. Next, the class reads Moliere’s *The Doctor in Spite of Himself* and Oliver Goldsmith’s *She Stoops to Conquer*. After analyzing the Commedia elements in both plays, students then identify the Restoration elements found in each play. Lastly, students perform scenes from the above listed plays.
Suggested Assessment:
 - ◇ Students self-assess their work in a written response based upon successfully incorporating Commedia ‘del Arte and Restoration drama elements. Students share these responses with the class.**Performance Indicators: a, b**

Suggestions/Resources

Suggested Dr. Seuss stories: *Green Eggs and Ham*, *The Cat in the Hat*, and *To Think That Happened on Mulberry Street*

Text: *Theatre as a Way of Seeing*

The Beaux’ Strategem, George Farquhar

The School for Scandal and Other Plays, Richard Brinsley Sheridan

The Country Wife, William Wycherly

See resource section for other resources on Commedia ‘del Arte and the Restoration period.

