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# **Kansas Licensure Standards**

## **SPEECH/THEATRE**

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

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

#### **Knowledge**

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

#### **Performance**

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

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

#### **Knowledge**

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

#### **Performance**

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

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

#### **Knowledge**

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

#### **Performance**

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

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

**Knowledge**

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

**Performance**

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

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

**Knowledge**

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

**Performance**

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

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

**Knowledge**

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

**Performance**

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

# Assessments

NAME \_\_\_\_\_

DATE \_\_\_\_\_

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

## ELEMENTARY CLASSROOM DRAMA BEHAVIOR

Always Usually Generally Rarely

### CONCENTRATION

- follows directions
- sustains involvement in activity

### IMAGINATION

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

### COOPERATIVE INTERACTION

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

### NONVERBAL EXPRESSION

- uses appropriate gestures
- uses appropriate movement

### VERBAL EXPRESSION

- speaks clearly
- speaks expressively
- improvises dialogue

### EVALUATION AND CRITICAL ANALYSIS

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

### ATTITUDE

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

Adapted from Ruth Hemig's Creative Drama for Classroom Teachers

## STUDENT SELF EVALUATION (GRADE 6)

Name \_\_\_\_\_

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

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

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

## Student Evaluation of a Children's Performance

Name \_\_\_\_\_

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

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

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

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

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

# QUESTIONS TO ASK ELEMENTARY STUDENTS AFTER ATTENDING A THEATRE PRODUCTION

(Adapt for each grade level)

## **Plot**

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

## **Characters**

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

## **Theme**

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

## **Actors**

Who did you think was the best actor and why?

## **Spectacle**

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

## ***Mood and Dynamics***

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

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

By Jeanne Kline

## SECONDARY STUDENT AND TEACHER IMPROVISATION CHECKLIST

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

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

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

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

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

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

QUESTIONS TO CONSIDER IN DECIDING STRENGTHS AND WEAKNESSES:

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

LIST STRENGTHS: (Try to give three)

LIST WEAKNESSES: (Try to give three)

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

OVERALL REACTION:

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

# STUDENT AND TEACHER MONOLOGUE ACTING CRITIQUE SHEET

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

SELECTION \_\_\_\_\_

AUTHOR \_\_\_\_\_

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

## I. INTRODUCTION (10 pts.)

What information other than title and author were given?

## II. MEMORIZATION

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

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

(+25) Actor needed to be cued.

(+20) Actor needed to be cued frequently.

(+ 0) Actor used the script.

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

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

Pronunciation.

Volume.

Rate of delivery.

## IV. CHARACTERIZATION (40 pts.)

Describe the character the actor played?

What emotions were played?

Strength of the monologue was:

Weakness of the monologue was:

5                      4                      3                      2                      1  
excellent    very good            good                    fair                    poor

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

## STUDENT SELF EVALUATION OF ACTING

Name \_\_\_\_\_

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

## TEACHER CRITERIA AND EVALUATION OF ADVANCED ACTING

NAME \_\_\_\_\_

CHARACTER \_\_\_\_\_

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

## STUDENT PLAY OUTLINE FOR PLAYWRITING PROJECT

NAME \_\_\_\_\_

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

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

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

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

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

### I. ORGANIZATION

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

### II. CONDUCTING THE REHEARSAL

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

### III. RESULTS

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

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

## SECONDARY STUDENT EVALUATION OF A DRAMA COURSE

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

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

### Improvisation

Acting

Semantics

Directing

Pantomime

Theatre criticism

Playwriting

### Tech theatre

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

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

# Kansas Theatre Standards Progress Report

NAME \_\_\_\_\_

## Basic Standard #1

## Developing Scripts

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

## Basic Standard #2

## Directing Theatrical Activities

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

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

**Indicators:** The student...

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

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

### Basic Standard #3

### Developing Acting Skills

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

### Basic Standard #4

### Designing and Producing Theater

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

**Indicators:** The student...

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

**Basic Standard #6**

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

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

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

**Indicators:** The student...

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

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

## Progress Report

NAME \_\_\_\_\_

### Proficient Standard #1

### Developing Scripts

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

### Proficient Standard #2

### Directing Theatrical Activities

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

### Proficient Standard #3

### Developing Acting Skills

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

### Proficient Standard #4

### Designing and Producing Theater

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

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

**Indicators:** The student...

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

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

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

## Proficient Standard #6

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

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

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

**Indicators:** The student...

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

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

## Progress Report

NAME \_\_\_\_\_

### Advanced Standard #1

### Developing Scripts

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

### Advanced Standard #2

### Directing Theatrical Activities

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

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

**Indicators:** The student...

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

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

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

**Indicators:** The student...

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

### Advanced Standard #3

### Developing Acting Skills

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

1. employs various psychological acting approaches to character development.

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

**Indicators:** The student...

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

### Advanced Standard #4

### Designing and Producing Theatre

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

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

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

**Indicators:** The student...

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

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

## Progress Report

NAME \_\_\_\_\_

### Exemplary Standard #1

### Developing Scripts

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

### Exemplary Standard #2

### Directing Theatrical Activities

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

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

**Indicators:** The student...

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

### Exemplary Standard #3

### Developing Acting Skills

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

### Exemplary Standard #4

### Designing and Producing Theater

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

**Indicators:** The student...

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

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

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

**Indicators:** The student...

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

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

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

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

**Indicators:** The student...

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

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

# Theatre Safety: Ensuring a Safe Work Environment

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

## **SAFETY CHECKLIST**

### **Accident preventing conditions:**

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

### **Teacher precautions:**

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



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

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

### **Respect the actors**

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

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

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

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

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

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

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

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

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

### **Dress appropriately**

Please remove all hats and caps while in the theatre

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

## **Backstage Etiquette**

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

### **Be prompt and prepared**

Be on time and know your cues.

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

Everyone is important to our production.

### **Pay attention**

Be aware of what is going on backstage and onstage.

### **Be quiet**

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

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

### **Be supportive and conscientious**

Give support to others as the need arises.

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

### **Pitch in and help**

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

# Theatre for Special Needs Students

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

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

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

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

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

The theatre teacher should ask the following questions:

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

# Glossary

**Acting Area**

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

**Ad lib**

To make up lines as you go along.

**Aesthetics**

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

**Analyze/Analysis**

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

**Articulation**

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

**Aside**

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

**Audience**

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

**Audition**

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

**Backdrop**

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

**Batten**

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

**Blocking**

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

**Business**

Action used to fill time or motivate a movement.

**Cast**

The actors in a play.

**Center stage**

The area directly in the middle of the stage.

**Characterization**

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

**Climax**

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

#### Communication

Verbal or nonverbal interaction between persons to share meaning.

#### Company

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

#### Concentration

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

#### Concept, directorial

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

#### Concept, design

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

#### Conflict/Resolution

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

#### Costume

An actor's stage clothing.

#### Crew Chief

Supervisor of production running crew.

#### Critique

Evaluations and suggestions.

#### Cross

To move onstage from one location to another.

#### Cue

The line or action that triggers another line or action.

#### Design

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

#### Dialogue

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

#### Diction

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

#### Director

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

#### Director's Notebook

A complete collection of all information to direct a production.

### Downstage

The area on the stage closest to the audience.

### Drama

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

### Dramatic activities

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

### Dramatic elements

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

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

### Dramatic literature/text Playscripts

The written script.

### Dramatic play

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

### Dramatize

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

### Eight basic elements

See Dramatic elements.

### Elements of Visual Arts

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

### Elements of a story

Beginning, middle, end, conflict, resolution.

### Ensemble

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

Environments

See setting

Evaluation

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

Fantasy

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

Fine Arts

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

Flat

A wooden frame covered with canvas.

Floor plan

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

Focus

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

Front of house

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

Front of House Skills

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

Genre

A type or form of dramatic literature.

Gesture

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

Historical periods

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

House

The area of a theatre where the audience sits.

Improvisation

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

Integration

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

Monologue

A dramatic work in the voice of one person.

#### Mood

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

#### Motivation

An actor's justification for doing or saying something.

#### Movement

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

#### Non-realistic

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

#### Objective

The desired goal of a character that motivates action.

#### Organizational Flowchart

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

#### Pantomime

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

#### Performance

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

#### Performance Diary

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

#### Playwriting

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

#### Production

The finished play, in performance.

#### Production management skills

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

#### Production Staff

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

#### Projection

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

#### Promptbook

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

#### Props

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

#### Read through

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

#### Realistic

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

#### Rehearsal

Practicing in and preparing for a performance.

#### Role

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

#### Role playing

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

#### Royalty

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

#### Scenario

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

#### Scene

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

#### Scenery/set

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

#### Script

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

#### Scriptwriting

See playwriting.

#### Set

The physical and visual properties of a setting.

#### Setting

The time and place in which the dramatic action occurs.

#### Skit

A short scene, not part of a play.

#### Spontaneity

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

#### Stagecraft

The variety of practical skills involved in mounting a production.

#### Stage Crew

Consists of the director, designers, and managers.

### Stage Manager

Person responsible for technical operation of the play.

### Stage Left

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

### Stage Right

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

### Strike

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

### Structural Parts of a Script

#### Exposition

- Time and Place
- Mood and Atmosphere
- Preliminary Situation

#### Plot

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

### Style

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

### Sythesize

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

### Technical Elements

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

### Text

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

### Theatre games

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

### Upstage

The acting area furthest away from the audience.

### Voice

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

#### Vocal characteristics

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

#### Warm up

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

## Resources

### SUGGESTED PLAY READING LIST

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

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

## SUGGESTED PLAY READING LIST cont.

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

## Tony Award Winners

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

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

### **Pulitzer Prize Winners**

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

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

# Dramatic Elements

## PLOT

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

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

### Types of Plots

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

#### ***Beginning***

Exposition  
Point of attack  
Inciting incident  
Problem  
Foreshadowing

#### ***Middle***

Complications  
Obstacles  
Discoveries  
Reversal  
Crisis

#### ***End***

Climax  
Resolution  
Denouement

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

## CONFLICT

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

## CONFLICT Cont.

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

## CHARACTER

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

Dimensions of characterization include:

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

Characters in plays/stories are revealed by:

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

## THEME/THOUGHT

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

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

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

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

## LANGUAGE

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

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

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

### Develop Character

intellectual responses  
emotional responses  
motivations  
actions and objectives  
vocabulary in context

### Further Plot

direct focus  
intensify conflict  
foreshadow

### Reveal Theme

ideas expressed  
significant meaning  
literal and figurative

### Convey Information

exposition  
background information  
essential facts  
Ideas

## LANGUAGE (cont.)

### Establish Tone

serious or comic  
degree of realism  
tempo and rhythm

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

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

### Recall

sequence  
character names  
places

### Discuss

main ideas  
actions  
motivations

### Negotiate

casting of roles  
setting of scene  
use of space

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

### Evaluate

effectiveness of work  
clarity of expression  
achievement of objectives

### Reflect on

feelings experienced  
meaning  
universal implications

## SOUND (VOICE AND AUDITORY EFFECTS)

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

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

### Sound Concepts

Volume

Pitch

Rate

Tone Quality

### Some Variations

(loud/soft)

(high/low)

(fast/slow)

(resonant/flat)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## **SPECTACLE**

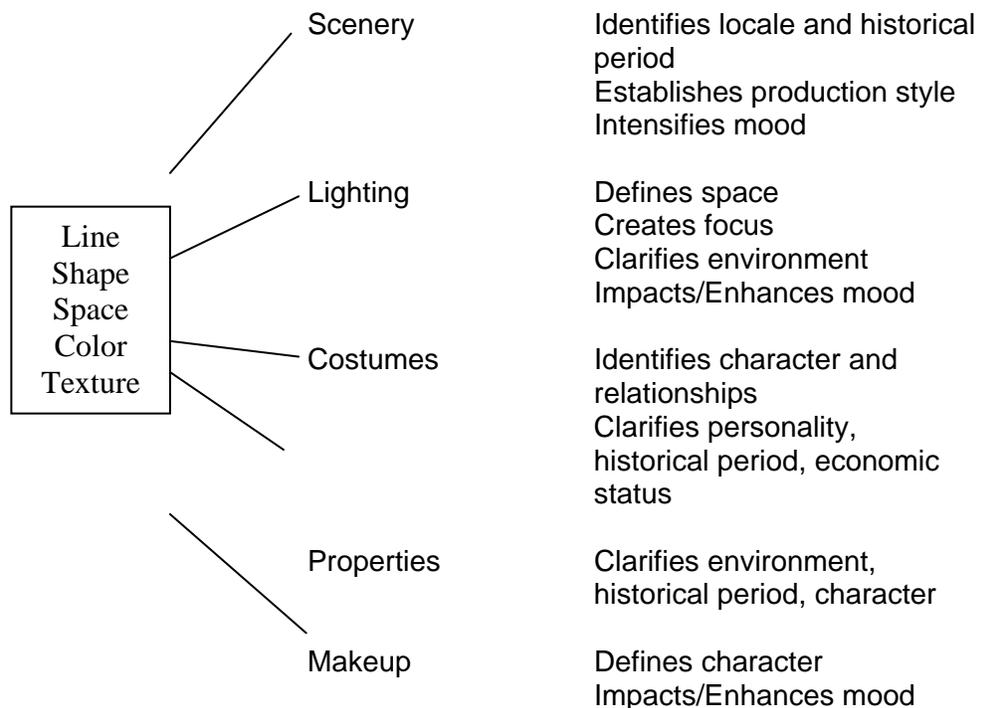
Spectacle in the drama/theatre event is perceived through the sense of sight. The basic design concepts of spectacle are line, shape, space, color, and texture.

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

### Design Concepts

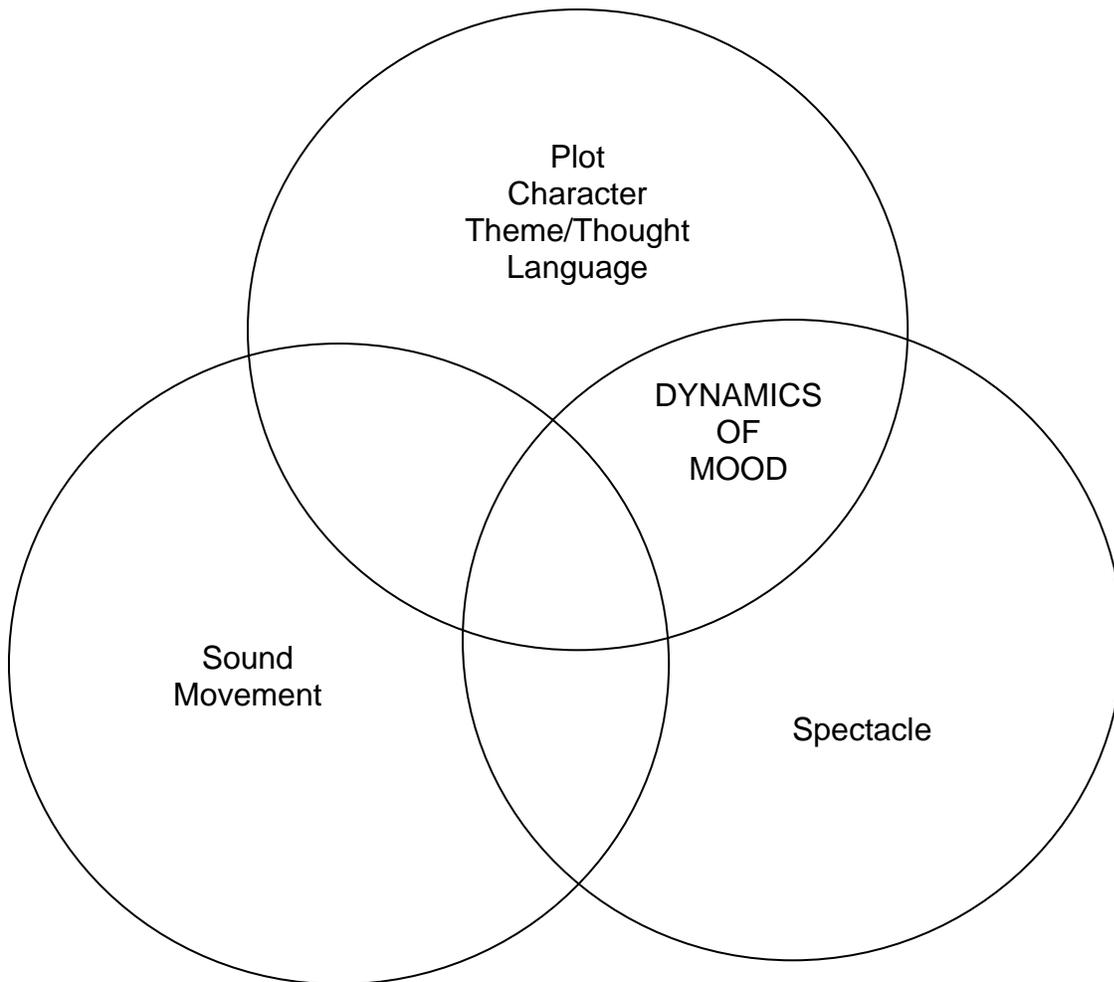
### Expressed Via

### Purposes of Spectacle



## MOOD AND DYNAMICS

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



## **Textbooks**

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

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

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

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

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

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

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

The Theatre and You. Cassady, Marsh. Meriwether Publishing

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

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

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

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

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

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

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

Theatre, Art in Action. McGraw Hill Publishing Co.

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

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

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

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

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

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

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

An Actor at Work. Benedetti, Robert.

Acting One. Cohen, Robert.

Respect for Acting. Hagen, Uta.

Playing: An Introduction to Acting. Kuritz, Paul.

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

Audition!. Shurtleff, Michael.

Acting Power. Cohen, Robert.

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

Stage Makeup. Corson, Richard, Allyn & Bacon.

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

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

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

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

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

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

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

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

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

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

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

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

### **Director's Guides**

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

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

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

### **Lists of Scripts**

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

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

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

### **Periodicals & Magazines**

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

### **Professional Organizations**

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

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

### **Theatre Unions**

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

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

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

### **Websites**

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