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SOUTH CAROLINA
THEATRE
CURRICULUM GUIDE
Grades PreK–K through 9–12 Advanced

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Elementary Theatre Guide

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Theatre Curriculum Guide Grade Level: Pre K-5

Grade Level: Pre K-K

I. Story making: Students will improvise, write and refine scripts based on imagination, personal experience, heritage, literature, and history for informal and formal theatre

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
<p>A. identify individual elements (who, what, and where) in classroom dramatizations.</p>	<ul style="list-style-type: none"> • Students play improvisation games such as charades, “who, what, and where”, space clay, “box of hats”, and “how old am I” • Teacher uses Viola Spolin text, “Improvisation for the Theatre” (which will be referred to throughout the document as “Spolin Text”) • Teacher resources www.spolin.com 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>
<p>B. Create scenes and scenarios (with a beginning, middle, and end) by improvising and participating in theatre games.</p>	<ul style="list-style-type: none"> • Students participate in teacher-lead storytelling and pantomimes of well-known stories such as “the Three Little Pigs”, Goldilocks and the Three Bears”, which have a clear beginning, middle, and end. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>

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Grade Level: Pre K-K

II. Acting: Students will assume roles and interact in improvisation in early grades

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A/B. demonstrate physical character traits of humans, animals, and objects.	<ul style="list-style-type: none"> • Students will participate in theatre games requiring them to move in a variety of manners and as a variety of characters • Students play “statues”, “how old am I?”, “what do I do for a living?” • Teacher uses “On Stage” by Lisa-Bany Winters- 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Written Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
C. describe and compare how people react to other people and to internal and external environments.	<ul style="list-style-type: none"> • Students play “emotional charades”, emotional orchestra”, and interactive games such as “argument/counting”, touch and be touched”, and “see and be seen”. • Teacher uses “Improvisation for the Theatre Classroom” (Spolin) 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Written Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
D. assume roles in a variety of dramatizations	<ul style="list-style-type: none"> • Students participate in class or grade-level productions and in informal classroom dramatizations. 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Written Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment

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<p>E. perform in group (dramatizations)</p>	<ul style="list-style-type: none">• Students create group improvisations scenes while play the games “group fairy tales” and “where with help”.	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>
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Grade Level: Pre K-K

III. Designing: Students will visualize and describe environments that communicate locale and mood in early grades, and later, develop designs and plans that clearly support the environment described in the script for informal and formal productions.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A. identify sets and costumes appropriate for stories and/or classroom dramatizations.	<ul style="list-style-type: none"> • Students participate in improvisation games such as “box of hats” and “object becoming” which familiarize students with the concept of costumes and props. • Students draw and create pictures of settings, costumes, and objects (props) from grade appropriate stories read aloud in class. 	FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Product Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
C. use scenery, properties, lighting, sound, costumes, and make-up in classroom dramatizations	<ul style="list-style-type: none"> • Students perform in grade-level, or informal classroom performances that incorporate costumes, props, and sets into the productions. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment

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Grade Level: Pre K-K

IV. Directing: Students will respond to direction and side-coaching and demonstrate an understanding of the role of director in early grades and later, interpret dramatic texts and organize and conduct rehearsals for informal and formal theatre.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
<p>A. begin to respond appropriately to instructor’s directions and side-coaching in improvisations theatre games and activities.</p>	<ul style="list-style-type: none"> • Students will react and respond to “side-coaching” in all theatre games as it is defined in Spolin’s <u>Improvisation for the Theatre Classroom</u> 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>
<p>C. begin to individually and collaboratively, plan classroom presentations.</p>	<ul style="list-style-type: none"> • Students will plan and act out a popular story or fairy tale and use skills of self- and peer-direction 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>

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Grade Level: Pre K-K

VI. Connecting: Students will connect, compare, and incorporate ideas and concepts of theatre within the art form and to other disciplines

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
<p>B. use performances skills to act out familiar stories</p>	<ul style="list-style-type: none"> • Students perform in teacher led pantomimes and physical storytelling of stories learned in regular kindergarten or pre-kindergarten classes. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>
<p>C. act out different careers and social roles through improvisations and theatre games</p>	<ul style="list-style-type: none"> • Students participate in theatre games such as “what do I do for a living”, “part of a whole/occupation”. (Spolin) 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>
<p>D. use visual arts, dance, music, or electronic media to enhance a classroom performance.</p>	<ul style="list-style-type: none"> • Students sing in song-based games such as “Princess Thorna Rosa” or “Here We Go Round the Mulberry Bush”, or “Ocean Wave” (Spolin) • Students draw pictures of classroom dramatizations or formal theatre productions viewed or watched on video in classroom. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>

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Grade Level:1-2

I. Storymaking: Students will improvise, write and refine scripts based on imagination, personal experience, heritage, literature, and history for informal and formal theatre

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A. identify individual elements (who, what, and where) in classroom dramatizations.	<ul style="list-style-type: none"> • Students continue with theatre games focused on one dramatic element such as “add-a-where”, “what time is it”, “where game with props”, and “what’s beyond” • Spolin’s “Improvisation for the Theatre Classroom” and www.spolin.com 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
B. create scenes and scenarios (with a beginning, middle, and end) by improvising and participating in theatre games.	<ul style="list-style-type: none"> • Students collaborate on fairy tale, pantomime, and book or movie plots • Students brainstorm for titles of favorite stories, movies, books, and television programs. 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment

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Grade Level: 1-2

II. Acting: Students will assume roles and interact in improvisation.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A/B. demonstrate physical character traits of humans, animals, and objects.	<ul style="list-style-type: none"> • Students perform in improv. games such as “who”, “how old am I”, “family portraits”, “part of a whole/occupation”, “walking game”, “space shaping with a group”, and “statues” • Teacher accesses www.spolin.com 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
C. describe and compare how people react to other people and to internal and external environments.	<ul style="list-style-type: none"> • Students take part in improv. games such as “part of a whole/relationship”, “give and take/group”, and “guess the interaction” • Students attend live theatre production and contribute to teacher-led discussions about character relationships within the play. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
D. assume roles in a variety of dramatizations	<ul style="list-style-type: none"> • Students perform in class or grade level production or in formal or informal classroom productions. 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Written Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
E. perform in group (dramatizations)	<ul style="list-style-type: none"> • Students perform in improvisation games such as “group where”, “stage picture”, and “involvement with three or more” 	FORMATIVE: Observation	SUMMATIVE: Performance Rubrics

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Grade Level: 1-2

III. Designing: Students will visualize and describe environments that communicate locale and mood in early grades, and later, develop designs and plans that clearly support the environment described in the script for informal and formal productions.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
<p>A. identify sets and costumes appropriate for stories and/or classroom dramatizations.</p>	<ul style="list-style-type: none"> • Students participate in improvisation games such as “where with objects”, “box of hats”, “relay where:/building a set”. • Students will select appropriate hand props and costumes for group improvisation stories and individual performances 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>
<p>C. use scenery, properties, lighting, sound, costumes, and make-up in classroom dramatizations</p>	<ul style="list-style-type: none"> • Students participate in classroom dramatizations that focus on masks, puppets, hats, props, or other technical pieces. • Students will perform in grade-level or class production that incorporates these elements in a formal production for an audience. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>

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Grade Level: 1-2

IV. Directing: Students will respond to direction and side-coaching and demonstrate an understanding of the role of director in early grades and later, interpret dramatic texts and organize and conduct rehearsals for informal and formal theatre.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A. respond appropriately to instructor’s directions and side-coaching in improvisations theatre games and activities.	<ul style="list-style-type: none"> • Students will perform in improvisation and theatre games in which movement and expression are varied by the teacher (for example, “walking game”, “give and take”, and “follow the follower”. • Teacher researches “side-coaching” in Spolin and Bany -Winter’s texts 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
B. identify the director’s role in theatre	<ul style="list-style-type: none"> • Students perform in class or grade-level production that is organized by the teacher/director. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
C. individually and collaboratively, plan classroom presentations.	<ul style="list-style-type: none"> • Students collaborate in groups to plan and perform original stories or fairy tale settings, both pantomimed and with dialogue. 	FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment

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Grade Level: 1-2

V. Researching: Students will locate, explore, examine, and integrate information related to the theatre.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A. communicate with peers about their classroom improvisations	<ul style="list-style-type: none"> • Students will receive ideas for performance and performance feedback from peer audience during the performance of theatre games. 	FORMATIVE: Observation Inquiry Class discussion Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment

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Grade Level: 1-2

VI. Connecting: Students will connect, compare, and incorporate ideas and concepts of theatre within the art form and to other disciplines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A. identify a vocabulary of theatrical terminology	<ul style="list-style-type: none"> • Students engage in teacher-led discussion of basic theatre terminology such as: stage, play, actor, onstage/offstage, blocking, act, scene, actress, director. • Students play theatre vocabulary game- such as a “Jeopardy”-like version or make their own dictionary of theatrical terms. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment	SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment
B. use performances skills to act out familiar stories	<ul style="list-style-type: none"> • Students play theatre games such as “fractured fairy tales”, “storytelling”, or “what’s beyond” • Students participate in group performances of retellings of favorite stories, movies, and books. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment
C. act out different careers and social roles through improvisations and theatre games	<ul style="list-style-type: none"> • Students play the “who” game, “who am I” and “what do I do for a living”, “part of a whole/relationship”, “part of a whole/occupation” (Spolin) • Students perform improvised scenes based on a variety of different social interactions (i.e. brother/sister, mother/father, teacher/student) 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment

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<p>E. demonstrate an understanding of the collaborative nature of theatre.</p>	<ul style="list-style-type: none"> • Students perform in a class or grade-level productions organized and run by teacher/director. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>
<p>F. identify and implement conventions unique to theatre (i.e. costumes, props, puppets, and masks)</p>	<ul style="list-style-type: none"> • Students create a portfolio of artifacts, instruction, research on one element or convention of theatre (i.e. puppetry or mask-making) and perform informal puppet or mask performances in class. • Students perform games such as “box of hats”, or “where with props and costumes” 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>

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Grade Level: 1-2

VII. Valuing and Responding: Students will critique, assess, and derive meaning from theatrical experiences.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A. use appropriate audience etiquette during theatrical performances.	<ul style="list-style-type: none"> • Students participate in classroom re-enactment of bad versus good audience behavior. • Students attend a classroom or school-wide performance and practice and demonstrate appropriate audience etiquette skills. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
B. describe a theatrical experience in terms of aural, visual, and kinetic elements.	<ul style="list-style-type: none"> • Students respond to a theatrical production they have seen during class discussion. • Students compose letters to other class or schoolmates who have performed in a production and describe what they liked about the performance. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
C. describe emotions evoked by theatre.	<ul style="list-style-type: none"> • Students watch a videotaped production of an age appropriate play, such as “Cats” or “Peter Pan” and write sentences with “feeling” words to describe their reaction to the performance. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment	SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment

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Grade Level: 1-2

VIII. Historical/Cultural: Students will understand and integrate information from past and present cultures and times to enhance theatrical knowledge and experiences.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
<p>A. perform dramatizations of stories from different time periods and cultures.</p>	<ul style="list-style-type: none"> • Students will create a puppet show or mask play based on a story read in class that is set in another time or place. • Students will play the “hat game” (Spolin) in which all the hats used represent other time periods and nationalities. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>
<p>B. identify the origins and historical significance of stories and theatrical conventions (masks, sets, costumes)</p>	<ul style="list-style-type: none"> • Students will collect a portfolio of information on the history of masks (origins in ancient Greek theatre, necessary for aural and visual expression, each mask represented a well-known character) that culminates in a game or performance that incorporates masks. (see Brockett text in resource section) 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>
<p>C. view and compare dramatic texts from different time periods and cultures.</p>	<ul style="list-style-type: none"> • Students will read two versions of the same fairy tale that represent two different times or cultures and participate in creating a comparison and contrast chart for the two with their class. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Product Rubrics Peer Assessment</p>	<p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>

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Grade Level: 3-5

I. Storymaking: Students will improvise, write and refine scripts based on imagination, personal experience, heritage, literature, and history for informal and formal theatre

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
<p>A. identify the parts of a script using theatre games and vocabulary</p>	<ul style="list-style-type: none"> • Students will participate in teacher-led reading of grade-appropriate script and dramatic literature. They will identify such vocabulary as act, scene, line, monologue, stage directions, introduction, rising action, climax, falling action, and theme. • “How to Do Plays With Children”, Evan-Moor Pub. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Self-Assessment Peer Assessment</p>	<p>SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>
<p>B. individually and in groups create characters, environments, dialogue and action through improvisation and writing.</p>	<ul style="list-style-type: none"> • Students participate in improv. games such as “first and last sentences”, “building a story”, “television screen”, “where with help”. • Use Spolin text or www.Spolin.com 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>

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Grade Level: 3-5

II. Acting: Students will assume roles and interact in improvisation.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
<p>A/B. demonstrate physical acting skills (e.g. knowledge of blocking, body awareness) and voice and diction skills (volume, tempo, pitch, tone, and emphasis)</p>	<ul style="list-style-type: none"> • Students contribute to classroom discussions and demonstrations of stage areas and blocking vocabulary such as up stage, downstage, stage right, stage left, cross, counter and mark • Students cultivate acting skills by playing theatre games which work their body awareness (e.g. “space walk”, “feet and legs alone”, “total body involvement”, and “puppets on strings”) and voice and diction (e.g. “gibberish”, “vowels and consonants”, “stage whisper”, and “choral reading”) • Students complete a voice and diction unit or workshop which focuses on vocal vocabulary and skills such as (volume, tempo, tone, emphasis, vowels, consonants, and projection) • Teacher researches www.spolin.com and “Speak Up: Public Speaking in the Primary Grades” by Rick Lindner 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment Performance Rubrics Oral/Written Research Report</p>
<p>C. imagine and clearly describe characters, their relationships, and their environments.</p>	<ul style="list-style-type: none"> • Students participate in improv. games such as “where am I coming from”, “park bench”, “talk show”, “who am I”, and “part of a whole/relationship” which focus student learning on character motivation • Teacher uses www.spolin.com and “On Stage” by Lisa Bany Winters 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE Performance Rubrics Self-Assessment Peer Assessment</p>
<p>D. create and justify characters and roles that contribute to the action of dramatizations based on personal experience, heritage, imagination, literature, and history</p>	<ul style="list-style-type: none"> • Students create a character analysis sheet for a character from a classroom dramatization focused on context and personality traits of that character. • Students write and perform an original monologue which is rooted in the perspective of another character and one which is derived from the students own experiences. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Product Rubrics</p>	<p>SUMMATIVE Product Rubrics Self-Assessment Peer Assessment</p>

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Grade Level: 3-5

III. Designing: Students will visualize and describe environments that communicate locale and mood in early grades, and later, develop designs and plans that clearly support the environment described in the script for informal and formal productions.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
<p>A. identify sets and costumes appropriate for stories and/or classroom dramatizations.</p>	<ul style="list-style-type: none"> • Students create designs and explore careers in the areas of costume design, scenic design, and prop mastery. Students produce original artwork and analysis of their design work as a culmination of a unit focused around one of these technical theatre areas. • Students present group and individual designs of props, costumes, and sets for a play or story that they have read as a class. • Teacher accesses the following resources: • <u>Designing and Painting for the Theatre</u>, Lynn Pectal • <u>The Costume Designer’s Handbook</u>, Rosemary Ingham and Liz Covey • Websites on these three areas of design 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE Product Rubrics Self-Assessment Peer Assessment</p>

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Grade Level: 3-5

IV. Directing: Students will respond to direction and side-coaching and demonstrate an understanding of the role of director in early grades and later, interpret dramatic texts and organize and conduct rehearsals for informal and formal theatre.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A. respond appropriately to instructor’s directions and side-coaching in improvisations theatre games and activities.	<ul style="list-style-type: none"> • Students participate in improvisation games such as “three-man-story”, “three-way conversation”, “gibberish/teaching” where the role of side-coach is the primary focus. • Teacher selects games from Spolin text based on the use of side-coaching. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE Performance Rubrics Self-Assessment Peer Assessment
B. Explain the role of the director and the production staff in theatre	<ul style="list-style-type: none"> • Students participate in a teacher-guided unit that illustrates the organizational structure of a theatre company or production with a flow chart of chain-of-command. • Teacher refers to <u>The Director’s Handbook</u> 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment	SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment Performance Rubrics Oral/Written Research Report
C. lead small group rehearsals for classroom presentation and modify and adjust directing choices based on rehearsal discoveries.	<ul style="list-style-type: none"> • Students direct assigned scene work for peers and will take turns in the role of actor and director and share • Teacher utilizes <u>How to Do Plays With Children</u> that includes good, simple, plays and scenes for children. 	FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE Performance Rubrics Self-Assessment Peer Assessment

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Grade Level: 3-5

V. Researching: Students will locate, explore, examine, and integrate information related to the theatre.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A. communicate with peers about their classroom improvisations	<ul style="list-style-type: none">Students will participate in “who, what and where” games based on cross-curricular information learned in other classes such as social studies or science.Students will perform in grade-level or class productions that are correlated with standards for the grade-level curriculum.	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE Performance Rubrics Self-Assessment Peer Assessment

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Grade Level: 3-5

VI. Connecting: Students will connect, compare, and incorporate ideas and concepts of theatre within the art form and to other disciplines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A. identify a vocabulary of theatrical terminology	<ul style="list-style-type: none"> Students participate in teacher-led vocabulary unit which examines more complex theatre terminology such as US, DS, SR, CS, DSL, USR, etc., wings, stage manager, designers, props, set, costumes, makeup, scenery, monologue, dialogue, scene work, etc. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Audio/Video recording Problem-solving projects Criteria Checklist Product Rubrics Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment Performance Rubrics Oral/Written Research Report
B. use performance skills to act out familiar stories	<ul style="list-style-type: none"> Students play “first/last sentences”, “fractured fairy tales”, “gibberish storytelling” (Spolin) Students perform in class or grade-level performances based on language arts or social studies curriculum. 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Written Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE Performance Rubrics Self-Assessment Peer Assessment
C. act out different careers and social roles through improvisation and theatre games.	<ul style="list-style-type: none"> Students play more-advanced games, such as “party quirks”, “talk show”, “gibberish/argument”, or “counting/argument” which focus on personality traits and interactions. 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment	SUMMATIVE Performance Rubrics Self-Assessment Peer Assessment

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<p>E. demonstrate an understanding of the collaborative nature of theatre</p>	<ul style="list-style-type: none"> • Students engage in a curricular unit focused on one particular theatre occupation (makeup-designer, for example) and examine their role within the theatrical organizational structure. (See design texts or stage management) • Students perform in class or grade-level productions for an audience 	<p>Peer Assessment</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"> FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment </td> <td style="width: 50%; border: none;"> SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment Performance Rubrics Oral/Written Research Report </td> </tr> </table>	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment	SUMMATIVE Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment Performance Rubrics Oral/Written Research Report
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<p>F. identify and implement conventions unique to theatre (i.e. costumes, props, puppets and masks)</p>	<ul style="list-style-type: none"> • Students perform improvisational games, such as “relay where/building a set”, “wherewith props/costumes”, and “showing who through use of an object” • Students perform in class and grade-level productions which incorporate a variety of theatrical conventions. 	<table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"> FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment </td> <td style="width: 50%; border: none;"> SUMMATIVE Performance Rubrics Self-Assessment Peer Assessment </td> </tr> </table>	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE Performance Rubrics Self-Assessment Peer Assessment
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Grade Level: 3-5

VII. Valuing and Responding: Students will critique, assess, and derive meaning from theatrical experiences.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
A. use appropriate audience etiquette during theatrical performances.	<ul style="list-style-type: none"> Students participate in classroom re-enactment of bad versus good audience behavior. Students attend a classroom or school-wide performance and practice and demonstrate appropriate audience etiquette skills. 	FORMATIVE: Observation Inquiry Class discussion Performance Rubrics	Self-Assessment Peer Assessment SUMMATIVE Performance Rubrics Self-Assessment Peer Assessment
B. describe a theatrical experience in terms of aural, visual, and kinetic elements.	<ul style="list-style-type: none"> Students draft a page-long response to a piece of live theatre that includes a description of how the play looked, sounded, moved, and felt. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment	SUMMATIVE Product Rubrics Self-Assessment Peer Assessment
C. compare ones emotions and actions to that of a character from theatre.	<ul style="list-style-type: none"> Students will view a videotaped production of an age-appropriate play, such as “Annie” or “Oliver” and will select a character from the production and write a comparison and contrast list about the character and themselves. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Written Critiques Product Rubrics Self-Assessment Peer Assessment	SUMMATIVE Product Rubrics Self-Assessment Peer Assessment Oral/Written Tests
D. Analyze a classroom performance based on a set of criteria (i.e. characterization, diction, pacing, and movement) and make suggestions for improvement.	<ul style="list-style-type: none"> Students will create a teacher-guided outline that will help them draft a comprehensive critique of a play or performance. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Product Rubrics	Self-Assessment Peer Assessment SUMMATIVE Product Rubrics Self-Assessment Peer Assessment

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Grade Level: 3-5

VIII. Historical/Cultural: Students will understand and integrate information from past and present cultures and times to enhance theatrical knowledge and experiences.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
<p>A. perform dramatizations of stories from different time periods and cultures.</p>	<ul style="list-style-type: none"> • Students perform a classroom or grade-level production that follows the history of their city or state. • Students perform a cultural version of the theatre game “TV or film styles” in which students repeat a simple activity in ways that represent other times and places. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE Performance Rubrics Self-Assessment Peer Assessment</p>
<p>B. compare and contrast characters, situations, and themes in theatre from different time periods and cultures.</p>	<ul style="list-style-type: none"> • Students will write, edit and refine a comparison and contrast essay on two different plays they have seen (live or on videotape) and will respond to the similarities and differences in all of the theatrical conventions (i.e. costumes, sets, make-up, lighting, acting styles, theme, etc.) 	<p>FORMATIVE: Observation Inquiry Class discussion Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment</p>	<p>SUMMATIVE Product Rubrics Self-Assessment Peer Assessment</p>

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RESOURCES: Standard 1-8

Text: (no student texts, these will be used as a resource by the teacher)

- ✓ Wills, Barbara Salisbury. *Theatre Arts in the Elementary Classroom: Kindergarten through Grade Three; Second Edition.* New Orleans, Louisiana, Anchorage Press, Inc.1996.
- ✓ Wills, Barbara Salisbury. *Theatre Arts in the Elementary Classroom: Grade Four through Grade Six; Second Edition.* New Orleans, Louisiana, Anchorage Press, Inc.1996.
- ✓ Wilson, Edwin. *The Theatre Experience; Sixth Edition.* New York, McGraw Hill, Inc.1994.
- ✓ Hatlen, Theodore. *Orientation to the Theatre; Fourth Edition.* Englewood Cliffs, New Jersey, Prentice-Hall, Inc.,1987
- ✓ Brockett, Oscar. *The Theatre: An Introduction; Historical Edition.* Fort Worth, Holt Rinehart and Winston, Inc., 1979.

Books:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press,
- ✓ Spolin, Viola. *Theatre Games for the Classroom: A Teacher's Handbook, Grades 1-6*, Northwestern University Press
- ✓ Bany-Winters, Lisa. *On Stage: Theater Games and Activities for Kids.* Chicago, Chicago Review Press, 1997.
- ✓ Bany-Winters, Lisa. *Show Time: Music, Dance, and Drama Activities for Kids.* Chicago, Chicago Review Press, 2001
- ✓ Rooyackers, Paul. *101 Drama Games for Children.* Alameda, CA., Hunter House, Inc., 1997.
- ✓ Gibbs, Adrea. *Let's Put on a Show: A beginner's theatre handbook for young actors.* Colorado Springs, CO., Meriwether Publishing Ltd., 1989
- ✓ Moore, Jo Ellen. *How to Do Plays With Children.* Monterey, CA., Evan-Moor Pub.1994.
- ✓ Lindner, Rick. *Speak Up: Public Speaking in the Primary Grades.* Parsippany, NJ. Simon and Schuster.1997.
- ✓ Carlson, Laurie. *Classical Kids: an Activity Guide to Life in Ancient Greece and Rome.* Chicago, Chicago Review Press, 1998.
- ✓ Palmer, Richard. *The Lighting Art; Second Edition.* Englewood Cliffs, NJ, Prentice Hall. 1994.
- ✓ Davies, Gill. *Create Your Own Stage Make-Up.* New York, Backstage Books, 2001.
- ✓ Covey, Liz and Rosemary Ingham. *The Costume Designer's Handbook.* Portsmouth, NH., Heinemann Educational Books, Inc., 1992.
- ✓ Pecktal, Lynn. *Designing and Painting for the Theatre.* Fort Worth, Harcourt Brace College Pub., 1975.
- ✓ Sakade, Florence. *Japanese Children's Favorite Stories.* Boston, Tuttle Publishing, 1999.
- ✓ *South Carolina Folktales.* New York, AMS Press, 1975.
- ✓ Wells, Rosemary. *The School Play.* . New York, Hyperion, 2001.

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Video:

- ✓ *Peter Pan* '01 (Rigby) New Video
- ✓ *Annie* '00 (Bates, Cumming) Walt Disney Home Video
- ✓ *Cats* '98 (Paige, Mills) Really Useful Group
- ✓ *Peter Pan* '58 (Martin)
- ✓ *Annie* '00 (Bates, Cumming) Walt Disney Home Video
- ✓ *Cats* '98 (Paige, Mills) Really Useful Group
- ✓ *Joseph and the Amazing Technicolor Dreamcoat* '00 (Osmond) Really Useful GroupTheatre
- ✓ *Shakespeare's Animated Tales* (series) '92 Random House Home Video

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Grade Level: 6-8

I. Story Making/Playwriting. (Scriptwriting): Students will improvise, write and refine scripts based on imagination, literature and history for informal and formal theatre productions.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies	
<p>Students will: A. identify dramatic structure within a script, (e.g. plot development, rising action, foreshadowing, crisis, catharsis, and denouement) using theatre vocabulary.</p>	<ul style="list-style-type: none"> • Students read a children’s version of a Greek myth, fairy tale, folk tale, or appropriate short play. (See Resources- Standard 1.) • List and define elements of dramatic structure such as plot development, rising action, foreshadowing, crisis, catharsis and denouement) • Identify elements of dramatic structure within the literature. • In small groups pantomime the story or myth. • Discuss the identified crisis situation, and through consensus, create a different crisis. • In small groups pantomime the story and change the crisis. • Selected groups share the revised pantomime for classmates, who after viewing the pantomime, identify the elements of dramatic structure. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Group Assessment</p>	<p>SUMMATIVE Performance Rubrics Written Quiz/Test</p>
<p>B. individually and in groups create characters, environments, dialogue and action through improvisation and writing.</p>	<ul style="list-style-type: none"> • Participate in group improvisations and acting exercises such as “Showing Who through use of an Object”, “Where Game”, “Greek Chorus”, from <i>Improvisation for the Theatre</i> (See Resources, Standard 1) 	<p>FORMATIVE: Observation Inquiry Criteria Checklist Oral Critiques Self-Assessment Group Assessment</p>	<p>SUMMATIVE Performance Rubrics</p>
<p>C. write, revise, and perform monologues, scenarios, scenes and short plays that include the basic elements of dramatic structure.</p>	<ul style="list-style-type: none"> • Invent and describe a character near the student’s own age. • Invent a fictional event that the character experiences. • Identify vis-à-vis (who the character is speaking to.) • Identity the where. • Write a one-minute monologue from the character’s point of view that includes elements of dramatic structure. • Perform monologue for classmates. • Suggest revisions to classmates. • Rewrite and incorporate revisions. • Memorize and block original monologues for informal or formal performances. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Group Assessment</p>	<p>SUMMATIVE Performance Rubrics</p>
<p>D. Compare and contrast film, television and electronic media scripts to</p>	<ul style="list-style-type: none"> • Read a scene from Shakespeare’s <i>Hamlet</i>. • View the scene in excerpts from several film versions of <i>Hamlet</i>, such as those starring Lawrence Olivier, Mel Gibson, and others. (See Resources: Standard 1) 	<p>FORMATIVE: Observation Inquiry</p>	<p>SUMMATIVE Written Quiz/Test Written/Oral Research Report</p>

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play scripts.	<ul style="list-style-type: none"> • Compare and contrast sets, costumes, lighting, and acting styles; observe changes in directorial choices, noting differences between each film interpretation; compare film to original script; compare film-acting choices with stage acting choices. 	Class discussion Criteria Checklist Oral Critique Self-Assessment
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RESOURCES: Standard I

Text:

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.

Chapter 3, Developing Your Personal Resources; Chapter 4, Creative Drama; Chapter 7, Characterization; Chapter 13 Playwrights and Actors; Chapter 16, Storytelling

- ✓ *Exploring Theatre* Lesson Plans, p.11, Creating Original Characters; p.12, Writing Original Monologues & The Structure of Plays; p. 18, Playwrights and Actors; pp. 26-27, Storytelling

Books:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press,
- ✓ Spolin, Viola. *Theatre Games for the Classroom: A Teacher's Handbook, Grades 1-6*, Northwestern University Press
- ✓ Kline, *The Theatre Student – Playwriting*, Richards Rosen Press
- ✓ Colum, Padriac. *The Children's Homer: The Adventures of Odysseus and the Tale of Troy*. McMillian
- ✓ Rodin, Paul. *African Folktales*. Schocken Books
- ✓ Ward, Winifred. *Stories to Dramatize*, Anchorage Press

Video:

- ✓ *Hamlet* '48 (Olivier, Simmons) CBS Video Club
- ✓ *Hamlet* '64 (Williamson, Hopkins), Library Video Company
- ✓ *Hamlet* '90 (Gibson, Close), Warner Bros. And Nelson Entertainment

Theatre Related Computer Software:

- ✓ Kid Works 2, MAC, IBM, PC Compatible. Davidson (Allows children to write, illustrate, print out, and hear their own original stories read aloud by the computer.
- ✓ Storybook Theatre, MAC, Wings

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Grade Level: 6-8

II. Acting: Students will assume roles and interact in improvisations in early grades and later develop, communicate, and sustain character in informal and formal productions.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies		
<p>Students will: A/B. demonstrate acting skills (e.g., memorization, sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts.)</p>	<ul style="list-style-type: none"> • Students complete a physical and vocal warmup before class or rehearsal. • Follow the leader/ mirror exercise. • Pantomime and Mime. • Explore different types of movement (e.g., Body centering, leading with different body parts.) • Explore physical stereotypes (e.g., Age, gender, animal characteristics.) • Explore the five (5) senses. • Identify the elements of vocal quality (e.g., Volume, rate, pitch) and elements of diction (e.g., Articulation, pronunciation, enunciation.) • Execute breathing exercises. • Interpret orally, speak impromptu, make speeches, etc. • Participate in acting exercises originating from Stanislavski’s method of acting (e.g., Emotional recall, sensory recall.) and <i>Improvisation for the Theatre</i> (e.g. “Gibberish”.) (See Resources: Standard 2.) • Participate in acting improvisations. • Memorize monologues, scenes, and plays. • Perform monologues, scenes, and plays. 	<table style="width: 100%; border: none;"> <tr> <td style="width: 50%; vertical-align: top;"> FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment </td> <td style="width: 50%; vertical-align: top;"> SUMMATIVE Performance Rubrics Written/Oral Research Report Oral/Written Test Product Rubrics Self-Assessment </td> </tr> </table>	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment	SUMMATIVE Performance Rubrics Written/Oral Research Report Oral/Written Test Product Rubrics Self-Assessment
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<p>C. analyze descriptions, dialogue, and actions in order to articulate and justify character motivation.</p>	<ul style="list-style-type: none"> • Students define how to read a play verses how one reads other forms of prose and poetry. • Students define dialogue verses narrative. • Execute script analysis activities (e.g., identify settings, character descriptions, stage directions.) • Compare and contract text and subtext. • Define and discuss character motivation. • Write a character description based on a character from a play read in class. • Apply character description activities to performance activities (e.g., monologues, scenes, plays.) 	<table style="width: 100%; border: none;"> <tr> <td style="width: 50%; vertical-align: top;"> FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Performance Rubrics </td> <td style="width: 50%; vertical-align: top;"> SUMMATIVE Performance Rubrics Product Rubrics Self-Assessment Peer Assessment </td> </tr> </table>	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Performance Rubrics	SUMMATIVE Performance Rubrics Product Rubrics Self-Assessment Peer Assessment
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RESOURCES: Standard II

Vocabulary: **Open-ended scenes*: scenes wherein the actors are given only simple dialogue and no character descriptions or exposition to explain the situation. The student must create the given circumstances of the scene such as: Who are the characters? What is their relationship? Where are they? Why are they involved in this discussion? When does this scene happen? The students must convey that information to the audience by acting the scene with the written dialogue only- no additional dialogue or explanations are permitted. (Example attached as Addendum)

Text:

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.
Unit 2, Building Your Acting Skills, Chapters 5-9
- ✓ *Exploring Theatre Lesson Plans*, p. 8, Developing Your Voice; p. 9 Voice, continued and Improvisation; p. 10, Improvisation continued and Creating Character, p. 13, Preparing Your Part
- ✓

Books:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press,
- ✓ Spolin, Viola. *Theatre Games for the Classroom: A Teacher's Handbook, Grades 1-6*, Northwestern University Press
- ✓ Stanislavsky, *An Actor Prepares*, Theatre Arts
- ✓ Boleslavsky, *Acting: The First Six Lessons*, Theatre Arts
- ✓ Kelly, *The Magic If: Stanislavski for Children*, National Educational Press

Plays:

- ✓ Schwaber, Carl. *The Long Way Home: An Adaptation of Homer's Odyssey*, Contemporary Drama Service
- ✓ Raspanti, Celeste. *I Never Saw Another Butterfly (One-Act Cutting)*, The Dramatic Publishing Company
- ✓ Schaller, Mary W. *All the World's a Stage: A Sampler of Shakespearian Scenes*, The Dramatic Publishing Company

Video:

- ✓ *Arsenic and Old Lace*, CBS Video Club
- ✓ *Fiddler on the Roof*, CBS Video
- ✓ *No Time for Sergeants*, Choice Video
- ✓ *Miracle Worker (Bancroft)* CBS Video
- ✓ *Miracle Worker (Duke)* CBS Video

Theatre Related Games:

- ✓ *Intermediate Grade School Squirms*. Contemporary Drama Service
- ✓ *Gestures: The Game of Split Second Charades*, Milton Bradley Company

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Grade Level: 6-8

III. Designing/Stage Craft: Students will visualize and describe environments that communicate locale and mood in early grades and later develop designs and plans that clearly support the environment described in the script for informal and formal productions, including the promotion, scheduling, and management for the performance.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>STUDENTS WILL: A. explain the functions and interrelated nature of scenery, properties, lighting, sound, costumes, and makeup in creating an environment appropriate for scripted and nonscripted theatre.</p>	<ul style="list-style-type: none"> • Students will define theatrical scenery, properties, lighting, sound, costumes and makeup in the theatre. • Define various stage structures and stage areas (arena, proscenium, thrust, flexible, black box, and amphitheatre.) • Discuss and define the function of theatrical scenery, properties, lighting, sound, costume, and makeup design and how they influence the audience’s viewing experience. • Perform acting exercises that center on the use of props. (e.g. Spolin’s “Detailing the Object”, “Involvement with Large Objects”, etc. from <i>Improvisation for the Theatre</i>.) (See Resources: Standard III.) • Define simple color theories (e.g., the color wheel, human emotional responses to colors, what colors “mean” to people.) • Define cultural and historical elements of the different environments from scripted plays (e.g. materials found in Greek times versus the Renaissance, verses the 1940’s era.) 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>B. analyze improvised and scripted scenes for technical requirements and justify choices.</p>	<ul style="list-style-type: none"> • Students will conduct a short script analysis focusing on the technical requirements of the script. • Design, draw and color (on paper) a makeup design for a given character, with written or verbal justifications. • Design, draw and color costume sketches, attaching appropriate fabric swatches with written or verbal justifications. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment</p>

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		<p>SUMMATIVE: Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>
<p>C. continue to construct designs using visual elements (e.g. space, color, line, shape and texture, and aural qualities (e.g. pitch rhythm) and design principals (e.g. repetition, balance, emphasis, contrast, unity.)</p>	<ul style="list-style-type: none"> • Student will explore theatrical makeup techniques (e.g. application, special effects, clean up and skin care) • Create a <i>Makeup Morgue</i>. (See Resources: Standard III) • Execute a makeup design for a character either on his or her face, or a partner’s face, using high quality theatrical makeup. • Design and construct a simple, small costume on a doll, based on a play/character. • Design and construct a set model based on a play, using cardboard, toothpicks, Popsicle sticks, found objects, etc. • Experiment using elements of lighting (e.g., blackout, front lighting, side lighting, back lighting) to create different effects in the classroom/stage setting. • Construct a historically accurate prop or costume piece for a given play (e.g. Greek shield for <u>The Long Way Home</u>, Shakespearian money pouch or apothecary vial for <u>Romeo and Juliet</u>.) (See Resources: Standard III) • Rehearse and perform and record a Radio Play, using appropriate sound effects. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>
<p>E. design coherent stage management, promotional, and business plans.</p>	<ul style="list-style-type: none"> • Students define the role and responsibilities of a Stage Manager. • Create commonly used stage management forms based on models. (e.g. audition forms, sign in sheet, etc.) • Design and create a poster advertising a published or original play. • Write a press release for print and for electronic media for a published or original play. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>

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Resources: Standard III

- ✓ *Vocabulary*: Makeup Morgue - A collection of pictures (cut out of magazines, photos, etc.) that are categorized into a notebook, folder, or file. Categories include (but are not limited to) eyes, mouths, noses, foreheads, chins, cheeks, scars, bruises old age, teeth, clowns, and mimes.

Text

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.
- ✓ Unit 3, Producing and Appreciating Plays, Chapters 10-13
- ✓ *Exploring Theatre Lesson Plans*, p. 15 Theatre Safety; p. 16-17 The Production Team and Stage Crew; p.18-19, Theatre Conventions, Designers, Other Careers.
- ✓ *Chapter 11 Activities/Worksheets*

Books:

- ✓ Jackson, *Simple Stage Costumes and How to Make Them*, Watson-Guption
- ✓ Healy, Dady. *Dress the Show*, New Plays Books
- ✓ Jans, Martin. *The Art of doing: Stage Make-Up*, van Dobbenburgh, Amsterdam Kidderminster.
- ✓ Corson, *Stage Make-Up*, Prentice-Hall
- ✓ Beck, et al., *Play Production in the High School*, National Textbook
- ✓ Bongor, *The Theatre Student- Practical Stage Lighting*, Richards Rosen Press
- ✓ Bruder, *The Theatre Student – Properties and Dressing the Stage*, Richards Rosen Press
- ✓ Phillippi, *Stagecraft and Scenic Design: A Course Guide K-12*, International Thespian Society
- ✓ Collison, *Stage Sound*, Drama Book Specialists

Plays:

- ✓ Schwaber, Carl. *The Long Way Home: An Adaptation of Homer's Odyssey*, Contemporary Drama Service
- ✓ Raspanti, Celeste. *I Never Saw Another Butterfly* (One-Act Cutting), The Dramatic Publishing Company
- ✓ Schaller, Mary W. *All the World's a Stage: A Sampler of Shakespearian Scenes*, The Dramatic Publishing Company

Theatre Related Computer Software:

- ✓ Costume Design Bible, MAC. Marrahan Associates
- ✓ Costume Designer Plus, MAC Marrahan Associates
- ✓ MacFashion, MAC, Intellimation
- ✓ Virtus Walk Through, MAC, Virtus
- ✓ Audio Editing Programs such as Cool Edit, 2000
- ✓ Virtual Light Lab, Lighting Design Visualization Software, West Side Systems, www.future-light.com

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Grade Level: 6-8

IV. Directing: Students will respond to direction and side coaching and demonstrate an understanding of the role of the director in theatre.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>Students will: A. respond appropriately to instructor’s directions and side coaching in improvisations, theatre games and activities.</p>	<ul style="list-style-type: none"> • Students will define the role of the director in the theatrical process. • Define the role of the actors in relationship to the director. • Define directorial terminology (e.g. rehearsal, blocking, cross, dress rehearsal, technical rehearsal, etc. • Execute proper responses to given directions. (e.g. Cross up stage left, open three-quarters to audience, focus on the speaker, etc.) 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>B. explain the roles of the director and the production staff in theatre.</p>	<ul style="list-style-type: none"> • Students define the role of the director and the responsibilities of the director in the theatrical process. • Identify and define the various production staff roles. • Identify the responsibilities of the various production staff roles. • Create an organizational chart showing the relationship between various role/jobs in the theatre, and to the process and order of producing a play. • Research and present findings on various careers in the theatre. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Product Rubrics Oral/Written Research Report/Charts Self-Assessment Peer Assessment</p>
<p>C. direct rehearsals of scripted monologues,</p>	<ul style="list-style-type: none"> • Direct monologues, scenarios, scenes, or short plays, documenting the process of auditions to final performance by creating a written, or electronic journal of the 	<p>FORMATIVE: Observation</p>

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<p>scenarios, scenes, or short plays for informal or formal performances.</p>	<p>experience.</p> <ul style="list-style-type: none"> • Perform the role and duties of Assistant Director for a One-Act or full-length play. 	<p>Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
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RESOURCES: Standard IV

Text:

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.
- ✓ *Exploring Theatre* The Production Team and Stage Crew; p.18-19, Theatre Conventions, Designers, Other Careers.
- ✓ *Chapter 13, Theatre and Theatre Related Careers, Activities/Worksheets*

Books:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press,
- ✓ Spolin, Viola. *Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques*, Northwestern University Press
- ✓ Kozelka, *The Theatre Student- Directing*, Richard Rosen Press
- ✓ Alberts, David. *Rehearsal Management for Directors*, Heinemann

Plays:

- ✓ Schwaber, Carl. *The Long Way Home: An Adaptation of Homer's Odyssey*, Contemporary Drama Service
- ✓ Raspanti, Celeste. *I Never Saw Another Butterfly (One-Act Cutting)*, The Dramatic Publishing Company
- ✓ Schaller, Mary W. *All the World's a Stage: A Sampler of Shakespearian Scenes*, The Dramatic Publishing Company

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Grade Level: 6-8

V. Researching: Students will locate, explore, examine and integrate information related to theatre.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>Students will:</p> <p>A. apply research from printed and nonprinted sources to script writing, acting, designing, and directing activities.</p>	<ul style="list-style-type: none"> • Students will research a given topic such as “Character in the Third Dimension” wherein the student will explore the history of masks and/or puppetry. (Other topics related to theatre would also be appropriate.) • Analyze data, and compile into a coherent presentation format. • Present the data to the class. • Apply knowledge gained from research to build/create masks and/or puppets. • Move from creation of the objects to use of said objects through the production of a mask performance and/or a puppet performance. 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment</p> <p>SUMMATIVE:</p> <p>Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>

RESOURCES: Standard V

Text:

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.
- ✓ *Exploring Theatre*, Unit 4, Special Topics in Theatre; Our Theatre Heritage,; The Playbook.
- ✓ *Exploring Theatre*, Activities/Worksheet, Chapters 15-18; Biographical Sketches

Books:

- ✓ Eldredge, Sears A. *Mask Improvisation: For Actor Training and Performance, The Compelling Image*, Northwestern University Press

Magazines:

- ✓ *STAGE of the Art*, American Alliance for Theatre and Education, Theatre Department, Arizona State University
- ✓ *Youth Theatre Journal*, American Alliance for Theatre Education, Theatre Department, Arizona State University
- ✓ *Theatre Crafts*, P.O. Box 630, Holmes, PA, 19043
- ✓ *Dramatics*, International Thespian Society 3368 Central Parkway, Cincinnati, OH, 45225

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Grade Level: 6-8

VI. Connecting: Students will connect, compare and incorporate ideas and concepts of theatre within the art form and to other disciplines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>Students will: A. integrate vocabulary of theatre into classroom discussions, planning and informal and formal performances.</p>	<ul style="list-style-type: none"> • Students will define theatre vocabulary. • Incorporate theatre vocabulary into journals, character descriptions, stagecraft design justifications, and other written projects. • Incorporate theatre vocabulary into oral discussions. 	<p>FORMATIVE: Observation Inquiry Class discussion Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Self-Assessment Peer Assessment</p>
<p>B. connect theatre to visual arts, dance, music and other disciplines.</p>	<ul style="list-style-type: none"> • Compare and contrast elements of theatre production to elements of dance and music production and the visual art production. (e.g. Set design, light design, sound design, voice and diction, etc.) • Compare and contrast elements of theatre to other non-arts disciplines. (e.g., mathematics, English/language arts, social studies, science.) • Present an original script or improvisation that compares and contrasts careers in theatre to those in visual arts, dance, music, and other disciplines. (e.g. an interview with a musician and an actor, a theatre manager and a dance company manager, and architect and a set designer.) 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Self-Assessment Peer Assessment</p>
<p>C. act out different careers and social roles through improvisations and theatre games.</p>	<ul style="list-style-type: none"> • Perform acting games and/or exercises such as “Dubbing”, “Gibberish #6 – Foreign Language”, “Man-on –the- Street A” or “What do I do for a Living?” from <i>Improvisation for the Theatre</i>. (See Resources: Standard VI.) 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist</p>

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		Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
D. use visual arts, dance, music or electronic media to enhance a classroom performance.	<ul style="list-style-type: none"> Incorporate at least two (2) other art forms into a monologue, scenario, scene, or play. (e.g. period dance in a Shakespearian scene, appropriate musical introduction for a monologue.) 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
E. demonstrate an understanding of the collaborative nature of theatre.	<ul style="list-style-type: none"> Perform theatre games that enhance collaborations skills (e.g. “Yes...and”, “Give and Take” “Follow the Follower”, etc. from <i>Improvisation for the Theatre</i>.) (See Resources: Standard VI) Participate in a formal theatre production, either in an on-stage capacity or a behind-the-scenes capacity. Keep a journal of the experience, noting the collaborative elements. 	FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Journal Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Oral/Written Research Report Self-Assessment Peer Assessment
F. identify and implement	<ul style="list-style-type: none"> Define mask performance conventions (e.g. how to properly hold a mask, creating 	FORMATIVE:

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<p>conventions unique to theatre (costumes, props, puppets, masks).</p>	<p>mask characters, when and how to touch the mask, when and how to apply and remove the mask, etc.) (See Resources: Standard VI.)</p> <ul style="list-style-type: none"> • Write an original Greek-style mini-tragedy with three (3) to five (5) characters. • Design and create/build masks for the characters. • Perform the short script with masks – employing mask performance conventions. (See Resources: Standard VI) 	<p>Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
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RESOURCES: Standard VI

Text

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.
- ✓ Chapter 2, You and Theatre, Chapter 12, Theatre Appreciation, Chapter 18, Puppetry, Shadow Play, and Masks
- ✓ *Exploring Theatre* Lesson Plans, p. 3, Working with a Group; p. 17, Theatre Conventions; p. 18, Comparing Theatre with Other Media

Books/Publications:

- ✓ Consortium of Arts Education Associations, *National Standards for Arts Education*, Music Educators National Conference
- ✓ Jensen, *Arts with the Brain in Mind*,
- ✓ Eldredge, Sears A. *Mask Improvisation: For Actor Training and Performance, The Compelling Image*, Northwestern University Press

Plays:

- ✓ Schwaber, Carl. *The Long Way Home: An Adaptation of Homer's Odyssey*, Contemporary Drama Service
- ✓ Raspanti, Celeste. *I Never Saw Another Butterfly* (One-Act Cutting), The Dramatic Publishing Company
- ✓ Schaller, Mary W. *All the World's a Stage: A Sampler of Shakespearian Scenes*, The Dramatic Publishing Company

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Grade Level: 6-8

VII. Valuing and Responding: Students will critique, assess and derive meaning from theatrical experiences.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>Students will:</p> <p>A. demonstrate audience etiquette during theatrical performances.</p>	<ul style="list-style-type: none"> • Students will define appropriate audience etiquette. • Create and perform an improvisation wherein characters exhibit proper and improper audience etiquette. • Compare and contrast proper audience etiquette in different types of performance situations. (e.g. church, music concert, rock concert, a play in a modern theatre, a play in Renaissance England at Shakespeare’s Globe Theatre.) • Exhibit proper audience etiquette skills during informal and formal productions. 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment</p> <p>SUMMATIVE:</p> <p>Oral/Written Tests Performance Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>B. analyze and critique theatrical publications and dramatic text.</p>	<ul style="list-style-type: none"> • Define the difference between “fact” and “opinion”. • Read and discuss professional theatrical reviews from such publications as the New York Times, the Chicago Tribune, theatre magazines, local newspapers, and other electronic media. • Read and discuss scripted monologues, scenarios, scenes, and plays. • Read dramaturgical publications such as acting workbooks, biographical accounts of actors, directors, designers, etc. • Write and/or present responses and reviews of dramatic texts and publications. 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment</p> <p>SUMMATIVE:</p> <p>Oral/Written Tests Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>C. analyze and critique</p>	<ul style="list-style-type: none"> • Define ways of responding to elements of theatrical productions and appropriate 	<p>FORMATIVE:</p>

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<p>theatrical productions, live and electronic.</p>	<p>ways of communicating those responses.</p> <ul style="list-style-type: none"> • View theatrical productions, both live and electronic. • Write informed critiques of said productions. • Publish critiques in class or department newsletters and school newspapers. • Present oral critiques. • Record oral critiques performed in the style of television show. 	<p>Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>D. analyze a classroom performance based on a set of criteria (e.g. characterization, diction, pacing, and movement) and make suggestions for improvement.</p>	<ul style="list-style-type: none"> • Define criteria for analyzing performances. • Discuss ways of appropriately communicating performance critiques to peers. • Perform individual and group critiques about classroom performances. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report</p>

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		Self-Assessment Peer Assessment
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RESOURCES: Standard VII

Text

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.
- ✓ Chapter 2, Evaluation; Chapter 12, Audience Etiquette, Evaluating Theatre and Other Media; Chapter 15, Evaluating the Selection
- ✓ *Exploring Theatre* Lesson Plans, p.3, Evaluation; p. 17, Audience Etiquette.; p. 18, Evaluating Theatre and Other Media; p. 24, Evaluating the Selection
- ✓ *Exploring Theatre* Chapter Worksheets/Activites/Evaluations, Chapters 1-18

Books/Publications:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press,
- ✓ Spolin, Viola. *Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques*, Northwestern University Press

Magazines:

- ✓ *STAGE of the Art*, American Alliance for Theatre and Education, Theatre Department, Arizona State University
- ✓ *Youth Theatre Journal*, American Alliance for Theatre Education, Theatre Department, Arizona State University
- ✓ *Theatre Crafts*, P.O. Box 630, Holmes, PA, 19043
- ✓ *Dramatics*, International Thespian Society 3368 Central Parkway, Cincinnati, OH, 45225

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Grade Level: 6-8

VIII. Historical/Cultural: Students will understand and integrate information from past and present cultures and times to enhance theatrical knowledge and experiences.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>Students will:</p> <p>A. identify theatrical contributions from a variety of historical periods and cultures for use in informal and formal productions.</p>	<ul style="list-style-type: none"> • Students will explore theatre history, including the origins of theatre, Greek, Roman, Medieval, Renaissance (English and other places in Europe), also, Non-Western European theatre history including African, Native American, Hispanic, and Asian. • Perform monologues, scenes, scenarios, and plays, which include acting styles, and theatrical elements found in historical periods (e.g. masks and Greek Chorus chanting) and cultures (e.g. Japanese Noh and Kabuki theatrical forms.) • Discuss stylistic differences in historical periods and cultures with emphasis on cultural tolerance and appreciation. 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment</p> <p>SUMMATIVE:</p> <p>Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>B. identify the relationships of historical and cultural contexts to published plays improvisations.</p>	<ul style="list-style-type: none"> • Research and discuss the context of historical periods and cultures, referencing religion, politics, science, social behaviors and attitudes, clothing, food, architecture, art, music, dance, etc. • Identify how these elements may have influenced the texts and performance elements of the historical period or culture. (e.g. Discuss the reasons for theatrical performances within historical periods and cultures. Explore the concept of what “fate” meant to the ancient Greeks. Explore why Latin was an important element of Medieval Liturgical Drama, etc.) 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment</p>

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		<p>Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>C. analyze and explain the relationships of historical and cultural contexts to acting styles.</p>	<ul style="list-style-type: none"> • Research and discuss different historical periods and cultures in reference to the acting styles. (e.g. the oratory style of the ancient Greeks, the improvisational style of the Commedia del ‘arte, the physical stylization of the Japanese Noh actors, etc.) • Compare and contrast those acting styles to that of modern American theatre. • Perform monologues, scenes, scenarios, and plays incorporating stylistic elements of different historical periods and cultures. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>

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RESOURCES: Standard VIII

Text

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.
- ✓ Unit: Our Theatre Heritage, Historical and Cultural Perspectives,
- ✓ *Exploring Theatre, Teacher's Resource Binder*, Biographical Sketches

Books:

- ✓ Sitarz, Paula Gaj. *The Curtain Rises*, Shoe Tree Press
- ✓ Sitarz, Paula Gaj. *The Curtain Rises, Volume II*, Betterway Books
- ✓ O'Brien, Peggy. *Shakespeare Set Free*, Washington Square Press
- ✓ Brockett, *History of the Theatre*, Allyn and Bacon
- ✓ Brockett, *The Theatre: An Introduction*, Holt, Rinehart, and Winston

Plays/Authors:

- ✓ See: *Exploring Theatre, Teacher's Resource Binder* Films, Dramatic Literature

Theatre Related Cassettes:

- ✓ *Interviews with 19th and 20th Century Playwrights* (Cassette and Study Guide), Contemporary Drama Service
- ✓ *Interviews with Playwrights* (Cassette and Study Guide), Contemporary Drama Service

Theatre Related Computer Software:

- ✓ *Aristotle's Greek Tragedy Construction Kit*, MAC, Intellimation
- ✓ *Shakespeare and the Globe Theatre*, MAC, Shakespeare on Disk
- ✓ *Shakespeare on Disk*, MAC, Shakespeare on Disk
- ✓ *Shakespeare's Language Series*, MAC, Intellimation
- ✓ *Shakespeare's Life and Times*, MAC, Intellimation
- ✓ *Shakespeare's Life and Times Academic*, MAC, Intellimation (Library for the Macintosh)
- ✓ *Discovering Shakespeare*, PC, IVI Publishing: www.ivi.com/html/shakie.html
- ✓ *Bookworm Shakespeare Series*, MacBeth, *MacBeth/Romeo and Juliet*, *Shakespeare: His Life, Times, Works and Sources*, *Chinese Shadow Puppet Theatre*, *Schoolhouse Rock! School Editions*: www.socialstudies.com

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I. Grades 9 through 12

I. Story Making/Playwriting. (Scriptwriting) Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

South Carolina Standards Strategies	Activities/Topics/Resources	Assessment
<p>STUDENTS WILL:</p> <p>A. Analyze scripts to describe the relationship among the structural elements and the impact of changing one or more of them.</p>	<ul style="list-style-type: none"> • Students read Shakespeare’s <i>Romeo and Juliet</i>. • Chart the plot structure of the play. Identify the preliminary situation, initial incident, rising action, climax, falling action and the conclusion. • Discuss the identified initial incident. The first important event from which the rest of the plot develops. (In <i>Romeo and Juliet</i> they meet, kiss and fall in love) • Ask the students to change or create another initial incident. • In small groups ask the students to discuss how the changed incident impacts the play. • Ask students to share their group’s discussion. • Groups will share their revised plot structure. How does the denouement change? 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Criteria Checklist Oral Critiques Performance Rubrics Self-Assessment Group Assessment</p> <p>SUMMATIVE:</p> <p>Written Quiz/Test Peer Assessment</p>
<p>B. Construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to the audience.</p>	<ul style="list-style-type: none"> • Students will write a variation to a fairy tale- creating a Fractured Fairy tale. This Fractured Fairy Tale tells the story from a different point of view. (Example The Three Little Pigs as told by the Big Bad Wolf) • Students will create a final draft version of the Fractured Fairy Tale. • Students will host a staged reading of their Fractured Fairy Tale • During the rehearsals for the staged readings student will gain feedback from the actors regarding the structural elements of the play. • Students will create a critique form to give to the audience during the reading. • Students will gather audience feedback to make appropriate changes to their script. 	<p>FORMATIVE:</p> <p>Observation Inquiry Class Discussion Criteria Checklist Oral Critiques Group Assessment</p> <p>SUMMATIVE:</p> <p>Performance Rubric Oral/Written Tests Self-Assessment Peer Assessment</p>
<p>C. Work individually or in groups to create and perform short plays that are based on familiar story plots and/or current events.</p>	<ul style="list-style-type: none"> • Have students read a current newspaper. • Ask them to look at all sections of the newspaper don’t forget the obits, the wedding section or the Neighborhood section. • Have students select an article that they can create a character from the information given. • Invent a fictional event that the character experiences or use the event described in 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Criteria Checklist Oral Critiques</p>

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	<p>the article.</p> <ul style="list-style-type: none"> • Have students pair up to create a short play with both characters. • Perform play for classmates. • Suggest revisions to classmates. • Rewrite and incorporate revisions. • Critique your performance. • 	<p>Written Critiques Performance Rubrics Self-Assessment Group Assessment SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>
<p>D. Adapt a theatre script for video.</p>	<ul style="list-style-type: none"> • Choose the scene from <i>HARVEY</i> printed in THE STAGE AND SCHOOL text. • View the scene in excerpts from the film versions of <i>Harvey</i>, starring James Stewart (See Resources: Standard 1) • Have students storyboard their scene. • Assign students to video production teams. • Have students film their scenes. • Invite a class to view the student scenes. • Ask the audience to critique the performance. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video Recording Criteria Checklist Oral Critiques SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>

RESOURCES: Standard I

Text:

- ✓ Schanker, Harry *The Stage and the School*, New York, NY. Glencoe-McGraw-Hill,1999
- ✓ Strickland, Robert *Theatre Art In Action*, Lincolnwood, Ill.: National Textbook Company, 1999.

Books:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press,
- ✓ Spolin, Viola. *Theatre Games for the Classroom: A Teacher's Handbook, Grades 1-6*, Northwestern University Press
- ✓ Kline, *The Theatre Student – Playwrighting*, Richards Rosen Press
- ✓ Shakespeare, William. *Romeo and Juliet*
- ✓ Scieszka, Jon. *The Stinky Cheese Man and other Fairly Stupid Tales*, Viking Press
- ✓ Scieszka, Jon. *The True Story of the Three Little Pigs*, Viking Press

Video:

- ✓ *Harvey '50*, (Stewart) MCA/Universal

Theatre Related Computer Software:

- ✓ Kid Works 2, MAC, IBM, PC Compatible. Davidson (Allows children to write, illustrate, print out, and hear their own original stories read aloud by the computer.
- ✓ Storybook Theatre, MAC, Wings

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Grades 9 through 12

II. Acting. Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

South Carolina Standards

Activities/Topics/Resource

Assessment Strategies

STUDENTS WILL:		
<p>A. Demonstrate acting skills such as memorization, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.</p>	<ul style="list-style-type: none"> • Students team up to design a complete a physical and vocal warm-up regiment. • Each warm-up regiment should consist of vocal and physical warm-ups. • Explore different types of movement (e.g., Body centering, leading with different body parts.) • Identify the elements of vocal quality (e.g., Volume, rate, pitch) and elements of diction (e.g., Articulation, pronunciation, enunciation.) • Execute breathing exercises. • Recite as a group several tongue twisters. • Create and original tongue twisters • Participate in acting exercises originating from Stanislavski’s method of acting (e.g., Emotional recall, sensory recall.) and <i>Improvisation for the Theatre</i> (e.g. “Gibberish”). (See Resources: Standard 2.) • Create a list of improvisation starters. • Participate in acting improvisations. • Present your warm-up regiment and have the class participate. 	<p>FORMATIVE: Observation Inquiry Criteria Checklist Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Oral/Written Research Report Self-Assessment</p>
<p>B. Compare and demonstrate various classical and contemporary acting techniques and methods.</p>	<ul style="list-style-type: none"> • Students research classical and contemporary acting techniques • Students prepare a roundtable discussion as on e of the great theatre-acting theorists-Constantine Stanislavski, Uta Hagen, Sanford Meisner, Lee Strasberg or Stella Adler. • Students should be prepared to discuss each theorist’s method. • Using the Socratic seminar method students will have to answer the essential question as selected theorist: How do you get an actor to give a believable performance? 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Written Research Report</p>
<p>C. Analyze the physical, emotional, and social dimensions of characters found in a variety of dramatic</p>	<p>Select three plays for class study (Everyman, The importance of Being Earnest and Flowers for Algerron)</p> <ul style="list-style-type: none"> • Create character bios for selected characters from each play. 	<p>FORMATIVE: Observation Inquiry Class discussion</p>

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<p>texts.</p>	<ul style="list-style-type: none"> • Map the selected characters' <i>superobjective</i>*. • Explore the range of human emotions through physical, vocal, and sensory exercises. • Have student compare and contrast their characters. 	<p>Criteria Checklist Self-Assessment Peer Assessment SUMMATIVE: Written Test Peer Assessment</p>
<p>D. Use a range of emotional, psychological, and physical characteristics and behaviors to portray complex, believable characters in improvised and scripted monologues, scenarios, scenes, and plays.</p>	<p>Students create an original age-appropriate two (2)-person scene.</p> <ul style="list-style-type: none"> • Create a detailed character bio. • Find the character's emotional spine. • Define the character physically. Attribute a special physicality to your character and justify your choices. (Ex. facial tick) • Rehearse the scene. • Perform the scene for peer and teacher feedback. • Rehearse the scene with adjustments from feedback. • Perform a final version of the scene. 	<p>FORMATIVE: Observation Inquiry Criteria Checklist Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics</p>
<p>E. Act in an ensemble to create and sustain characters that communicate with an audience.</p>	<p>Students choose a scripted, published, age-appropriate scene with three to six characters.</p> <ul style="list-style-type: none"> • Analyze the script with attention to characterization. • Write a character description. • Rehearse the scenes • Perform the scene for peer and teacher feedback. • Rehearse the scene with adjustments from feedback. • Perform a final version of the scene. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>

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RESOURCES: Standard II

Vocabulary: **superobjective*: According to Stanislavski, in order to develop continuity in a part, the actor should find the superobjective of a character. What is it, above all else, that the character wants during the course of the play? What is the character's driving force? If a goal can be established toward which the character strives, it will give the performer an overall objective for study.

Text:

- ✓ Schanker, Harry *The Stage and the School*, New York, NY. Glencoe-McGraw-Hill, 1999
- ✓ Strickland, Robert *Theatre Art In Action*, Lincolnwood, Ill.: National Textbook Company, 1999.

Books:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press,
- ✓ Spolin, Viola. *Theatre Games for the Classroom: A Teacher's Handbook, Grades 1-6*, Northwestern University Press
- ✓ Stanislavsky, *An Actor Prepares*, Theatre Arts
- ✓ Boleslavsky, *Acting: The First Six Lessons*, Theatre Arts
- ✓ Kelly, *The Magic If: Stanislavski for Children*, National Educational Press
- ✓ Wilson, Edwin. *The Theater Experience*, McGraw-Hill Companies
- ✓ Goodman, Randolph. *Drama On Stage*, Holt, Rinehart and Winston

Plays:

- ✓ Anonymous. *Everyman*,
- ✓ Keyes, Daniel. *Flowers for Algernon*. Bantam Books
- ✓ Wilde, Oscar. *The Importance of Being Earnest*. Dover Thrift Edition

Theatre Related Games:

- ✓ *Gestures: The Game of Split Second Charades*, Milton Bradley Company

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Grades 9 through 12

III. Designing/Stage Craft. Designing by developing environments for improvised and scripted scenes.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>STUDENTS WILL: A. Explain the basic physical and chemical properties of technical theatre (e.g., light, color, electricity, paint, and makeup).</p>	<ul style="list-style-type: none"> • Students will define theatrical scenery, properties, lighting, sound, costumes and makeup in the theatre. • Define various stage structures and stage areas (arena, proscenium, thrust, flexible, black box, and amphitheatre.) • Discuss and define the function of theatrical scenery, properties, lighting, sound, costume, and makeup design and how they influence the audience’s viewing experience. • Define simple color theories (e.g., the color wheel, human emotional responses to colors, what colors “mean” to people.) • Student will explore theatrical makeup techniques (e.g. application, special effects, clean up and skin care) • Create a <i>Make-up Morgue</i>. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Product Rubrics Performance Rubrics SUMMATIVE: Written Tests Written Research Report</p>
<p>B. Analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.</p>	<ul style="list-style-type: none"> • Students will conduct a short script analysis of Sophocles’ Antigone focusing on the technical requirements of the script. • Design, draw and color (on paper) a set design for the opening scene • Design, draw and color costume sketches with written or verbal justifications. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>
<p>C. Construct designs that use visual and aural elements to convey environments that clearly support the text.</p>	<ul style="list-style-type: none"> • Students discuss the elements that create a play’s environment. • Students discuss: What are the aesthesis functions of light and sound? • Have students discuss the set elements of plays they have seen recently. • Design and construct a set model based on a selected play. • Create a lighting plan for the same selected play. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects</p>

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	<ul style="list-style-type: none"> • Rehearse and perform and record a Radio Play, using appropriate sound effects. 	<p>Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>
<p>D. Design coherent stage management, promotional, and business plans.</p>	<ul style="list-style-type: none"> • Students define the role and responsibilities of a Stage Manager, and a Producer • Create commonly used stage management forms based on models. (e.g. audition forms, sign in sheet, etc.) • Design and create a poster advertising a published or original play. • Design and create a playbill for a published or original play. • Write a press release for print and for electronic media for a published or original play. • Create a web page for the published or original play. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>

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Resources: Standard III

- ✓ *Vocabulary*: Makeup Morgue - A collection of pictures (cut out of magazines, photos, etc.) that are categorized into a notebook, folder, or file. Categories include (but are not limited to) eyes, mouths, noses, foreheads, chins, cheeks, scars, bruises old age, teeth, clowns, and mimes.

Text Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.

- ✓ Unit 3, Producing and Appreciating Plays, Chapters 10-13
- ✓ *Exploring Theatre Lesson Plans*, p. 15 Theatre Safety; p. 16-17 The Production Team and Stage Crew; p.18-19, Theatre Conventions, Designers, Other Careers.
- ✓ *Chapter 11 Activities/Worksheets*

Books: Jackson, *Simple Stage Costumes and How to Make Them*, Watson-Guption

- ✓ Healy, Dady. *Dress the Show*, New Plays Books
- ✓ Jans, Martin. *The Art of doing: Stage Make-Up*, van Dobbenburgh, Amsterdam Kidderminster.
- ✓ Corson, *Stage Make-Up*, Prentice-Hall
- ✓ Beck, et al., *Play Production in the High School*, National Textbook
- ✓ Bongor, *The Theatre Student- Practical Stage Lighting*, Richards Rosen Press
- ✓ Bruder, *The Theatre Student – Properties and Dressing the Stage*, Richards Rosen Press
- ✓ Phillippi, *Stagecraft and Scenic Design: A Course Guide K-12*, International Thespian Society
- ✓ Collison, *Stage Sound*, Drama Book Specialists

Plays: Schwaber, Carl. *The Long Way Home: An Adaptation of Homer's Odyssey*, Contemporary Drama Service

- ✓ Raspanti, Celeste. *I Never Saw Another Butterfly* (One-Act Cutting), The Dramatic Publishing Company
- ✓ Schaller, Mary W. *All the World's a Stage: A Sampler of Shakespearian Scenes*, The Dramatic Publishing Company

Theatre Related Computer Software: Costume Design Bible, MAC. Marrahan Associates

- ✓ Costume Designer Plus, MAC Marrahan Associates
- ✓ MacFashion, MAC, Intellimation

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Grades 9 through 12

IV. Directing. Directing by organizing **rehearsals** for improvised and scripted **scenes**.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>STUDENTS WILL: A. Describe and demonstrate appropriate responses to a variety of directing styles.</p>	<ul style="list-style-type: none"> • Students will define the role of the director in the theatrical process. • Define directorial terminology (e.g. rehearsal, blocking, cross, dress rehearsal, technical rehearsal, etc. • Students will each direct a short open – ended scene. Giving appropriate blocking and side coaching. 	<p>FORMATIVE: Observation Inquiry Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>B Explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, or electronic media productions.</p>	<ul style="list-style-type: none"> • Students define the role of the director and the responsibilities of the director in the theatrical process. • Identify and define the various production staff roles. • Identify the responsibilities of the various production staff roles. • Create an organizational chart showing the relationship between various role/jobs in the theatre, and to the process and order of producing a play. • Research and present findings on various careers in the theatre. • Create a power-point project that shows the organizational chart and the various responsibilities of the production staff. • Interview a person that has worked as a director, producer, stage manger, costumer, or technical designer. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Product Rubrics Oral/Written Research Report/Charts Self-Assessment Peer Assessment</p>
<p>C. Interpret dramatic texts to make artistic choices regarding stage movement, character development, language (e.g., dialect, regionalism, rhythm,</p>	<ul style="list-style-type: none"> • Create a directing journal for a two-character scene. • Have the actors work on a dialect scene • Research the dialect • Review dialect tapes with your cast. • Perform the scene in an informal or formal presentation. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio recording</p>

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<p>meter, connotation), and theme for a production.</p>		<p>Problem-solving projects Criteria Checklist Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>D. Communicate and justify directorial choices to an ensemble for improvised or scripted scene work.</p>	<ul style="list-style-type: none"> • Direct monologues, scenarios, scenes, or short plays, documenting the process of auditions to final performance by creating a written, or electronic journal of the experience. • Perform the role and duties of Assistant Director for a One-Act or full-length play. • Present a documentary style presentation of your directorial work for review. Include your justification for your directorial choices. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment SUMMATIVE: Written Tests Performance Rubrics Product Rubrics Self-Assessment</p>

RESOURCES: Standard IV

Text:

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.
- ✓ *Exploring Theatre* The Production Team and Stage Crew; p.18-19, Theatre Conventions, Designers, Other Careers.
- ✓ *Chapter 13, Theatre and Theatre Related Careers, Activities/Worksheets*

Books:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press,
- ✓ Spolin, Viola. *Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques*, Northwestern University Press
- ✓ Kozelka, *The Theatre Student- Directing*, Richard Rosen Press
- ✓ Alberts, David. *Rehearsal Management for Directors*, Heinemann

Plays:

- ✓ Schwaber, Carl. *The Long Way Home: An Adaptation of Homer's Odyssey*, Contemporary Drama Service
- ✓ Raspanti, Celeste. *I Never Saw Another Butterfly* (One-Act Cutting), The Dramatic Publishing Company
- ✓ Schaller, Mary W. *All the World's a Stage: A Sampler of Shakespearian Scenes*, The Dramatic Publishing Company

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Grades 9 through 12

V. Researching. Researching by using cultural and historical information to support improvised and scripted **scenes**.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>STUDENTS WILL:</p> <p>A. Apply research from printed and nonprinted sources to plan writing, acting, designing, and directing activities.</p>	<ul style="list-style-type: none"> • Students will read Arthur Miller’s THE CRUCIBLE for research and performance. • Research the Salem Tercentenary Memorial dedicated to those who died as a result of the Salem Witch Trial. • Design a memorial that captures your understandings of the event of the Salem Witch Trials. • Create a model and brief essay that explains your work. • Present your model to your classmates and instructor • Present the play for performance 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Criteria Checklist Product Rubrics</p> <p>SUMMATIVE:</p> <p>Self-Assessment Product Rubric Performance Rubric</p>
<p>B. Use documented research sources to evaluate and synthesize cultural, historical, and symbolic themes in dramatic texts.</p>	<p>From their reading Arthur Miller’s THE CRUCIBLE:</p> <ul style="list-style-type: none"> • Have students research the many meanings of the word crucible. • Have students identify the symbolic themes in the piece. • Have students do web-based research of themes and historical links to the Salem Witch Trials, Puritanism, McCarthyism, Witchcraft, Superstitions, • Define <i>hysteria</i> and <i>group think</i> in psychological terms. 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Criteria Checklist Product Rubrics Performance Rubrics Self-Assessment Peer Assessment</p> <p>SUMMATIVE:</p> <p>Performance Rubrics Product Rubrics/Written Research Report Self-Assessment Peer Assessment</p>
<p>C. Describe and explain the role of the dramaturge.</p>	<ul style="list-style-type: none"> • Define the role of the dramaturge. • Create a resume’ of a dramaturge. • Interview a local dramaturge. • Have students design a Study Guide for their performance of THE CRUCIBLE 	<p>FORMATIVE:</p> <p>Criteria Checklist Product Rubrics</p> <p>SUMMATIVE:</p> <p>Product Rubric Self-Assessment</p>

RESOURCES: Standard V

Text: Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.

✓ *Exploring Theatre*, Unit 4, Special Topics in Theatre; Our Theatre Hertiage, The Playbook.

✓ *Exploring Theatre*, Activities/Worksheet, Chapters 15-18; Biographical Sketches

Books: The Crucible, Dramatists Play Service

✓ The Crucible, Penguin Putnam

Magazines: *STAGE of the Art*, American Alliance for Theatre and Education, Theatre Department, Arizona State University

✓ *Youth Theatre Journal*, American Alliance for Theatre Education, Theatre Department, Arizona State University

✓ *Theatre Crafts*, P.O. Box 630, Holmes, PA, 19043

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Grades 9 through 12

VI. Connecting. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>STUDENTS WILL: A Integrate the vocabulary of theatre into classroom discussions, planning, and informal and formal performances.</p>	<ul style="list-style-type: none"> • Students will define theatre vocabulary. • Incorporate theatre vocabulary into journals, character descriptions, stagecraft design justifications, and other written projects. • Incorporate theatre vocabulary into oral discussions. • Create a on-going theatre vocabulary dictionary. 	<p>FORMATIVE: Observation Inquiry Class discussion Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Self-Assessment Peer Assessment</p>
<p>B. Compare and contrast the relationships and interactions among theatre, visual arts, dance, music, literature, film, television, and electronic media.</p>	<ul style="list-style-type: none"> • Arrange for students to view an art exhibit, see a stage play, see a dance performance, see movie and attend a choral concert. • Ask students to read poetry from a selected poet • Ask students to watch various television sitcoms. • Compare and contrast elements of theatre production to elements of dance and music production and the visual art production. (e.g. set design, light design, sound design, voice and diction, etc.) • Compare and contrast elements of theatre to other non-arts disciplines. (e.g., mathematics, English/language arts, social studies, science.) • Create a <i>web quest</i> that compares and contrasts the relationships and interactions of theatre with the other art forms. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Self-Assessment Peer Assessment</p>
<p>C. Explain how the content and concepts of theatre are interrelated with those of other disciplines and careers.</p>	<ul style="list-style-type: none"> • Have students select 6 different occupations. • Ask them to research what skills are needed for each occupation. • Have students create a list of skills attained in theatre study. • Compare the lists. • Have students write a five-paragraph essay defending: Why theatre is the most collaborative of all the art forms. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Performance Rubrics</p>

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		Self-Assessment Peer Assessment SUMMATIVE: Product Rubrics Performance Rubrics Self-Assessment Peer Assessment
D. Incorporate elements of visual arts, dance, music, and electronic media into an improvised or scripted scene.	<ul style="list-style-type: none"> • Incorporate at least two (2) other art forms into a monologue, scenario, scene, or play. (e.g. period dance in a Shakespearian scene, appropriate musical introduction for a monologue.) • Have the performance critiqued by a person disciplined in that other art form. 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
E. Demonstrate an understanding of the collaborative nature of theatre.	<ul style="list-style-type: none"> • Ask students to define collaboration. • Perform theatre games that enhance collaborations skills (e.g. “Yes...and”, “Give and Take” “Follow the Follower”, etc. from <i>Improvisation for the Theatre.</i>) (See Resources: Standard VI) • Ask students to create their own games that emphasis collaboration. • Participate in a formal theatre production, either in an on-stage capacity or a behind-the-scenes capacity. Keep a journal of the experience, noting the collaborative elements. 	FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Oral/Written Research Report Self-Assessment Peer Assessment
F. Identify and utilize basic theatrical conventions (e.g.,	<ul style="list-style-type: none"> • Identify the function of costumes in a performance. • Design a costume sketch for a character in the Samuel Beckett play <i>Waiting for GODOT.</i> 	FORMATIVE: Observation

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<p>costumes, props, puppets, masks)</p>	<ul style="list-style-type: none"> • Build or pull the costume you have designed. • Write a brief essay justifying your choices as a costumer. • Create a Costume Parade. Have others adjudicate. 	<p>Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
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RESOURCES: Standard VI

Text

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.
- ✓ Chapter 2, You and Theatre, Chapter 12, Theatre Appreciation, Chapter 18, Puppetry, Shadow Play, and Masks
- ✓ *Exploring Theatre Lesson Plans*, p. 3, Working with a Group; p. 17, Theatre Conventions; p. 18, Comparing Theatre with Other Media

Books/Publications:

- ✓ Consortium of Arts Education Associations, *National Standards for Arts Education*, Music Educators National Conference
- ✓ Jensen, *Arts with the Brain in Mind*,
- ✓ Eldredge, Sears A. *Mask Improvisation: For Actor Training and Performance, The Compelling Image*, Northwestern University Press

Plays:

- ✓ Schwaber, Carl. *The Long Way Home: An Adaptation of Homer's Odyssey*, Contemporary Drama Service
- ✓ Raspanti, Celeste. *I Never Saw Another Butterfly (One-Act Cutting)*, The Dramatic Publishing Company
- ✓ Schaller, Mary W. *All the World's a Stage: A Sampler of Shakespearian Scenes*, The Dramatic Publishing Company

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Grades 9 through 12

VII. Valuing and Responding. Analyzing, evaluating, and constructing meanings from improvised and scripted **scenes** and from theatre, film, television, and electronic media productions.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>STUDENTS WILL: A. demonstrate audience etiquette during theatrical performances.</p>	<ul style="list-style-type: none"> • Students will define appropriate audience etiquette. • Create and perform an improvisation wherein characters exhibit proper and improper audience etiquette. • Compare and contrast proper audience etiquette in different types of performance situations. (e.g. church, music concert, rock concert, a play in a modern theatre, a play in Renaissance England at Shakespeare’s Globe Theatre.) • Exhibit proper audience etiquette skills during informal and formal productions. • Create audience etiquette guidelines to give to classroom teachers that invite their students to in-school performances. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>B. Construct and analyze social meaning from theatre performances and dramatic texts.</p>	<ul style="list-style-type: none"> • Define social meaning. • Discuss the role that society plays in the viewpoint adopted by an artist and by an audience. • Discuss the close relationship between theatre and society. • Discuss how we derive meaning. • What purposes are dramas written? • Create a journal that shares how you have been influenced by theatre. 	<p>FORMATIVE: Observation Inquiry Class discussion Journal Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Product Rubrics Self-Assessment Peer Assessment</p>
<p>C. Use published critiques of a theatre performance to create a plan for improving that</p>	<ul style="list-style-type: none"> • Define the difference between “fact” and “opinion”. • Read and discuss professional theatrical reviews from such publications as the New York Times, the Chicago Tribune, theatre magazines, local newspapers, 	<p>FORMATIVE: Observation Inquiry</p>

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<p>performance</p>	<p>and other electronic media.</p> <ul style="list-style-type: none"> • Read published critiques of plays that the class has seen as a whole or individually. (Instructor may have to use a video of a stage performance.) • Write and/or present responses and reviews of dramatic texts and publications. • Stage a <i>postmortem</i> where all students give suggestions for improvements and highlight moments that really worked in the performance. 	<p>Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Self-Assessment Peer Assessment SUMMATIVE: Product Rubrics Self-Assessment Peer Assessment</p>
<p>D. Demonstrate knowledge of appropriate criteria to be used in critiques and develop personal criteria for evaluating a performance (live or electronic) and dramatic texts in terms of artist intent and final achievement.</p>	<ul style="list-style-type: none"> • Discuss how to evaluate a performance. • Define the elements in a thorough evaluation of a theatrical performance. • Have each student create a critique sheet that covers every aspect of a performance. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral/Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>E. Analyze, critique, and respond to artworks in areas other than theatre.</p>	<ul style="list-style-type: none"> • Arrange for students to see a dance performance. • Ask students to research the dance company or the choreographer or the dance prior to the performance. • Have students interview a dancer in the performance. • Ask students to write a critique of the performance. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral/Written Critiques Product Rubrics</p>

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		Performance Rubrics Peer Assessment SUMMATIVE: Performance Rubrics Product Rubrics Written Research Report Self-Assessment Peer Assessment
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RESOURCES: Standard VII

Text

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.
- ✓ Chapter 2, Evaluation; Chapter 12, Audience Etiquette, Evaluating Theatre and Other Media; Chapter 15, Evaluating the Selection
- ✓ *Exploring Theatre* Lesson Plans, p.3, Evaluation; p. 17, Audience Etiquette, p. 18, Evaluating Theatre and Other Media; p. 24, Evaluating the Selection
- ✓ *Exploring Theatre* Chapter Worksheets/Activities/Evaluations, Chapters 1-18

Books/Publications:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press,
- ✓ Spolin, Viola. *Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques*, Northwestern University Press

Magazines:

- ✓ *STAGE of the Art*, American Alliance for Theatre and Education, Theatre Department, Arizona State University
- ✓ *Youth Theatre Journal*, American Alliance for Theatre Education, Theatre Department, Arizona State University
- ✓ *Theatre Crafts*, P.O. Box 630, Holmes, PA, 19043
- ✓ *Dramatics*, International Thespian Society 3368 Central Parkway, Cincinnati, OH, 45225

Grades 9 through 12

VIII. Historical/Cultural. Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures

South Carolina Standards Strategies

Activities/Topics/Resources

Assessment

<p>STUDENTS WILL: A. Identify theatrical contributions from a variety of historical periods and cultures for use in informal and formal productions.</p>	<ul style="list-style-type: none"> Students will explore theatre history, including the origins of theatre, Greek, Roman, Medieval, Renaissance (English and other places in Europe), also, Non-Western European theatre history including African, Native American, Hispanic, and Asian. Perform monologues, scenes, scenarios, and plays, which include acting styles, and theatrical elements found in historical periods (e.g. masks and Greek Chorus chanting) and cultures (e.g. Japanese Noh and Kabuki theatrical forms.) Discuss stylistic differences in historical periods and cultures with emphasis on cultural tolerance and appreciation. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>B. Analyze the relationship of historical and cultural contexts to published plays and improvisations</p>	<ul style="list-style-type: none"> Research and discuss the context of historical periods and cultures, referencing religion, politics, science, social behaviors and attitudes, clothing, food, architecture, art, music, dance, etc. Analyze how these elements may have influenced the texts and performance elements of the historical period or culture. (e.g. Discuss the reasons for theatrical performances within historical periods and cultures.) Create a play timeline and link historical points in time to notable plays and playwrights. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics</p>

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		Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment
C. Analyze and explain theatre as an expression of the social values, cultural precepts, and accomplishments of a civilization.	<ul style="list-style-type: none"> • Define social values. • How does a culture define its social values? • Research and discuss different historical periods and cultures in reference to its accomplishments. • Have students elaborate of the following statements: <ul style="list-style-type: none"> ➤ Theatre is concerned with the human spirit. ➤ In virtually every culture recorded in history we find rituals, religious ceremonies, and celebrations that include elements of theatre. ➤ Theatre is universal. • Have students take one of these statements to develop a research paper. 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment
D. Identify ways in which theatre practitioners in different cultures and historical periods have used concepts, motifs, and themes that remain appropriate and prominent today.	<ul style="list-style-type: none"> • Define motif. • Read excerpts from Shakespeare’s OTHELLO. • Discuss the themes surrounding the play. (i.e. Interracial relationships) • Read excerpts from Euripides’s MEDEA. • Discuss the themes surrounding the play (revenge, a mother taking the life of her children) • Ask students to find examples of these themes in modern life. Are their modern day Medea(Susan Smith, Andrea Yates) 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques

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	<ul style="list-style-type: none">• Ask students to create a power point presentation that identifies how these playwrights have used these universal concepts, themes, and motifs. Why are these themes appropriate today?	Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment
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RESOURCES: Standard VIII

Text

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.
- ✓ Unit: Our Theatre Heritage, Historical and Cultural Perspectives,
- ✓ *Exploring Theatre, Teacher's Resource Binder*, Biographical Sketches

Books:

- ✓ Sitarz, Paula Gaj. *The Curtain Rises*, Shoe Tree Press
- ✓ Sitarz, Paula Gaj. *The Curtain Rises, Volume II*, Betterway Books
- ✓ O'Brien, Peggy. *Shakespeare Set Free*, Washington Square Press
- ✓ Brockett, *History of the Theatre*, Allyn and Bacon
- ✓ Brockett, *The Theatre: An Introduction*, Holt, Rinehart, and Winston

Plays/Authors:

- ✓ See: *Exploring Theatre, Teacher's Resource Binder* Films, Dramatic Literature

Theatre Related Cassettes:

- ✓ *Interviews with 19th and 20th Century Playwrights* (Cassette and Study Guide), Contemporary Drama Service
- ✓ *Interviews with Playwrights* (Cassette and Study Guide), Contemporary Drama Service

Theatre Related Computer Software:

- ✓ *Aristotle's Greek Tragedy Construction Kit*, MAC, Intellimation
- ✓ *Shakespeare and the Globe Theatre*, MAC, Shakespeare on Disk
- ✓ *Shakespeare on Disk*, MAC, Shakespeare on Disk
- ✓ *Shakespeare's Language Series*, MAC, Intellimation
- ✓ *Shakespeare's Life and Times*, MAC, Intellimation
- ✓ *Shakespeare's Life and Times Academic*, MAC, Intellimation (Library for the Macintosh)
- ✓ *Discovering Shakespeare*, PC, IVI Publishing: www.ivi.com/html/shakie.html
- ✓ *Bookworm Shakespeare Series*, MacBeth, *MacBeth/Romeo and Juliet*, *Shakespeare: His Life, Times, Works and Sources*, *Chinese Shadow Puppet Theatre*, *Schoolhouse Rock! School Editions*: www.socialstudies.com

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Grades 9–12 Advanced

I. Story Making/Playwriting. (Scriptwriting) Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>STUDENTS WILL:</p> <p>A. Modify the dramatic structure by changing and reconstructing a scene from a period play into a contemporary performance style or theme.</p>	<ul style="list-style-type: none"> • Students read and discuss Shakespeare’s <i>Othello</i>. • Students will view excerpts of scenes from the films “O” and “Othello.” (See Resources: Standard 1) • In small groups ask the students to discuss how the changed location and time period impact the play. • Ask students to share their group’s discussion. • Students will read and discuss Shakespeare’s <i>Julius Caesar</i>. • In small groups students will create a contemporary concept for this play. • Students will present their group’s concept orally, using as many visual examples as possible. • Students will adapt and present a selected scene from the play that illustrates their concept effectively. • Students will respond to each group’s use of concept. 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Criteria Checklist Oral Critiques Performance Rubrics Oral Presentations Self-Assessment Group Assessment</p> <p>SUMMATIVE:</p> <p style="text-align: center;">Written Quiz/Test</p> <p>Peer Assessment Self-Assessment</p>
<p>B/C. Write a one-act play and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience.</p>	<ul style="list-style-type: none"> • Students will write an original one-act play (10-20 minutes in length). The play should deal with issues that are socially relevant to high school students. • Students will create a final draft version of the one- act. • Students will host a staged reading of their one-act. • During the rehearsals for the staged readings student will gain feedback from the actors regarding characterization and the structural elements of the play. • Students will create a critique form to give to the audience during the reading. • Students will gather audience feedback to make appropriate changes to their script. • Students will revise scripts and host a second staged reading of their one-act. The second reading should include outside respondents from the college/university level and/or professionals from the field. • Students will again gather audience and respondent feedback to make appropriate changes to their script. • Students will turn in a final draft of their one-act. 	<p>FORMATIVE:</p> <p>Observation Inquiry Class Discussion Criteria Checklist Oral Critiques Group Assessment</p> <p>SUMMATIVE:</p> <p>Performance Rubric Oral/Written Tests Self-Assessment Peer Assessment Outside Assessment</p>
<p>D. Adapt a theatre script for video.</p>	<ul style="list-style-type: none"> • Select a scene from Shakespeare’s <i>Romeo and Juliet</i>. • View the scene in excerpts from the film version of <i>Romeo and Juliet</i>. (See Resources: Standard 1) 	<p>FORMATIVE:</p> <p>Observation Inquiry</p>

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	<ul style="list-style-type: none">• Have students storyboard their scene.• Assign students to video production teams.• Have students film their scenes.• Invite a class to view the student scenes.• Ask the audience to critique the performance.	Class discussion Audio/Video Recording Criteria Checklist Oral Critiques SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment
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RESOURCES: Standard I

Text:

- ✓ Schanker, Harry *The Stage and the School*, New York, NY. Glencoe-McGraw-Hill, 1999
- ✓ Strickland, Robert *Theatre Art In Action*, Lincolnwood, Ill.: National Textbook Company, 1999.

Books:

- ✓ Garrison, *Perfect 10: Writing and Producing the 10-Minute Play*, Heinemann Press
- ✓ Catron, *The Elements of Playwriting*, Macmillan
- ✓ Sossaman, *Writing Your First Play*, Prentice Hall
- ✓ Portnoy, *Screen Adaptation: A Scriptwriting Handbook*, Focal Press
- ✓ Pechter, Edward. *Othello and Interpretive Traditions*, University of Iowa

Plays:

- ✓ Shakespeare, William. *Othello*
- ✓ Shakespeare, William. *Julius Caesar*
- ✓ Shakespeare, William. *Romeo and Juliet*

Video:

- ✓ "O" '01, Lions Gate Films
- ✓ *Othello* '95, (Fishburne, Branagh) Columbia Pictures
- ✓ *William Shakespeare's Romeo and Juliet* '96, (Luhrman) 20th Century Fox

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Grades 9–12 Advanced

II. Acting. Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>STUDENTS WILL: A. Demonstrate acting skills such as memorization, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.</p>	<ul style="list-style-type: none"> • Students team up to design a complete a physical and vocal warm-up regiment. • Present your warm-up regiment and have the class participate. • Explore different types of movement (e.g., Body centering, leading with different body parts, Laban techniques, isolations) • Identify the elements of vocal quality (e.g., Volume, rate, pitch) and elements of diction (e.g., Articulation, pronunciation, enunciation.) • Execute breathing and relaxation exercises. • Participate in acting exercises originating from Stanislavski’s method of acting (e.g., Emotional recall, sensory recall, given circumstances, magic if) and <i>Improvisation for the Theatre</i>. (See Resources: Standard 2.) • Participate in acting improvisations. • Perform generic scenes, exploring how changing the given circumstances will affect physical and vocal choices. 	<p>FORMATIVE: Observation Inquiry Criteria Checklist Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Oral/Written Research Report Self-Assessment</p>
<p>B. Create consistent characters from classical, contemporary, realistic and nonrealistic dramatic texts in informal and formal theatre, film, television, or electronic media productions.</p>	<ul style="list-style-type: none"> • Students research classical Greek, Commedia, Elizabethan and contemporary acting techniques. • Students prepare scenes from each of the above for informal presentation. • Students rehearse and perform an assigned film scene in each of the above acting styles. • Students will videotape the scenes in order to analyze believable acting techniques. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral Critiques Written Critiques Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Written Research Report</p>
<p>C. Analyze the physical, emotional, and social dimensions of characters found in a variety of dramatic texts from various genre and media.</p>	<p>Select three plays for class study (<i>Antigone, Death of a Salesman, The Laramie Project</i>)</p> <ul style="list-style-type: none"> • Create character bios for selected characters from each play. • Map the selected characters’ given circumstances and superobjective. • Map the social, moral and psychological aspects of your character. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Self-Assessment</p>

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	<ul style="list-style-type: none"> • Explore the range of human emotions through physical, vocal, and sensory exercises. • Have student compare and contrast their characters. • Have students view excerpts of the films <i>The Laramie Project</i> and <i>Death of a Salesman</i>, and discuss the specific choices made by the actors in the films. 	Peer Assessment SUMMATIVE: Written Test Peer Assessment
D. Use a range of emotional, psychological, and physical characteristics and behaviors to portray complex, believable characters in improvised and scripted monologues, scenarios, scenes, and plays.	Students choose an age-appropriate two (2)-person scene. <ul style="list-style-type: none"> • Create a detailed character bio. • Find the character’s emotional spine and superobjective. • Define the character physically and vocally and justify your choices. • Map the social, moral and psychological aspects of your character. • Map out the transitions in your scene with your fellow actor. • Rehearse the scene. • Perform the scene for peer and teacher feedback. • Rehearse the scene with adjustments from feedback. • Perform a final version of the scene. 	FORMATIVE: Observation Inquiry Criteria Checklist Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics

RESOURCES: Standard II

Text:

- ✓ Schanker, Harry *The Stage and the School*, New York, NY. Glencoe-McGraw-Hill, 1999
- ✓ Strickland, Robert *Theatre Art In Action*, Lincolnwood, Ill.: National Textbook Company, 1999.

Books:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press
- ✓ Spolin, Viola. *Theatre Games for Rehearsal*, Northwestern University Press
- ✓ Stanislavsky, *An Actor Prepares*, Theatre Arts
- ✓ Cohen, Robert. *Acting One*, McGraw-Hill
- ✓ Cohen, Robert. *Acting in Shakespeare*, McGraw-Hill
- ✓ Cohen, Robert. *Advanced Acting: Style, Character and Performance*, McGraw-Hill
- ✓ Benedetti, Robert. *The Actor in You: Sixteen Simple Steps to Understanding the Art of Acting*, Allyn & Bacon
- ✓ Benedetti, Robert. *ACTION! Acting for Film and Television*, Allyn & Bacon
- ✓ Linklater, Kristin. *Freeing the Natural Voice*, Drama Publishers
- ✓ Linklater, Kristin. *Freeing Shakespeare’s Voice*, Drama Publishers
- ✓ Grantham, Barry. *Playing Commedia: A Training Guide to Commedia Techniques*, Heinemann Publishers
- ✓ Thomas, *Script Analysis for Actors, Directors, and Designers*, Focal Press

Plays:

- ✓ Sophocles, *Antigone*
- ✓ Miller, Arthur, *Death of a Salesman*
- ✓ Kaufman, Moises, *The Laramie Project*

Videos:

- ✓ *Death of a Salesman '85*, Image Entertainment
- ✓ *The Laramie Project '02*, HBO Films

Online Resources: www.limsonline.org/ (for Laban movement techniques)

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Grades 9–12 Advanced

III. Designing. Designing by developing environments for improvised and scripted scenes.

<p>STUDENTS WILL: A. Analyze and explain how scientific and technological advances have impacted set, light, sound, and costume design and implementation for theatre, film and electronic media productions. B. Analyze a variety of dramatic texts from historical and cultural perspectives to determine the production requirements.</p>	<ul style="list-style-type: none"> • Students will research the latest advancements in theatrical scenery, properties, lighting, sound, costumes and makeup in the theatre. • Students will discuss the psychological and physiological aspects of all of the design elements (color, line, mass, balance, texture, rhythm). • Students will explore theatrical lighting techniques (intensity, color, form, direction, movement). • Students will execute a practical lighting design to accompany a short piece of music, and justify their choices. • Students will read Shakespeare’s <i>Hamlet</i> and conduct a short script analysis, focusing on the technical requirements of the script. • Research and discuss the play from a historical and cultural perspective, focusing on how those elements might affect the design. • Develop a design concept that illustrates the use of scenery, costume and lighting. • Gather visual research to support the design concept. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>
<p>C. Collaborate with directors to develop unified production concepts that convey the metaphorical nature of the play for informal and formal theatre, film, television, or electronic productions.</p>	<ul style="list-style-type: none"> • Students will select a central theme or image that reinforces the director’s concept for a selected play. • Students will design and execute a ground plan or rendering for the selected play. • Students will create a light plot and/or sound plot for the same selected play. • Students will design and execute the costume and makeup design for one of the characters in same selected play. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>

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<p>D. Create and implement production schedules, stage management plans, promotional ideas, and business strategies for informal and formal theatre, film, television, or electronic media.</p>	<ul style="list-style-type: none"> • Students will create and implement rehearsal and production schedules for a class project or production. • Create commonly used stage management forms based on models. (e.g. rehearsal report forms, performance report forms, prop lists, etc.) • Students will create an advertising “hook” (business strategy) for published or original play. • Write a press release for print and for electronic media for a published or original play. • Students will costume and stage publicity photos media for a published or original play. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Product Rubrics Self-Assessment Peer Assessment</p>
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Resources: Standard III

Text

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.

Books:

- ✓ Jackson, *Simple Stage Costumes and How to Make Them*, Watson-Guptyl
- ✓ Thomas, *Script Analysis for Actors, Directors, and Designers*, Focal Press
- ✓ Gruver & Hamilton, *The Stage Managers Handbook*, Drama Publishers
- ✓ Corson, *Stage Make-Up*, Prentice-Hall
- ✓ Gillette, *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup*, McGraw-Hill
- ✓ Beck, et al., *Play Production in the High School*, National Textbook
- ✓ Bongor, *The Theatre Student- Practical Stage Lighting*, Richards Rosen Press
- ✓ Bruder, *The Theatre Student – Properties and Dressing the Stage*, Richards Rosen Press
- ✓ Phillipi, *Stagecraft and Scenic Design: A Course Guide K-12*, International Thespian Society
- ✓ Collison, *Stage Sound*, Drama Book Specialists

Plays:

- ✓ Shakespeare, William. *Hamlet*

Theatre Related Computer Software:

- ✓ Costume Design Bible, MAC. Marrahan Associates
- ✓ Costume Designer Plus, MAC Marrahan Associates
- ✓ MacFashion, MAC, Intellimation
- ✓ Virtus Walk Through, MAC, Virtus
- ✓ Audio Editing Programs such as Cool Edit, 2000 or Goldwave
- ✓ Virtual Light Lab. Lighting Design Visualization Software. West Side Systems. www.future-light.com

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Grades 9–12 Advanced

IV. Directing. Directing by organizing rehearsals for improvised and scripted scenes.
South Carolina Standards

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>STUDENTS WILL:</p> <p>A. Describe and demonstrate appropriate responses to a variety of directing styles.</p>	<ul style="list-style-type: none"> • Students will research various directors and directing styles, and present their findings in both an oral and written report. • Students will discuss their personal experiences with directors. • In small groups, students will formulate a list of the qualities directors need to possess. • The groups will then share and compare their findings. • Students will evaluate their own leadership/directorial skills and evaluate their potential as a director. 	<p>FORMATIVE:</p> <p>Observation Inquiry Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment</p> <p>SUMMATIVE:</p> <p>Performance Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>B. Collaborate with designers and actors to develop a unified directorial concept for informal and formal theatre, film television, or electronic media.</p>	<ul style="list-style-type: none"> • Students will devise a director’s concept for a selected play. • Students will collect visual and verbal metaphors to share with designers. • Students will define the spine and style of the selected play. • Students will meet with designers several times in order to shape and approve their designs. 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Product Rubrics Self-Assessment Peer Assessment</p> <p>SUMMATIVE:</p> <p>Oral/Written Tests Product Rubrics Oral/Written Research Report/Charts Self-Assessment Peer Assessment</p>
<p>C. Conduct auditions, cast actors, direct scenes, conduct regular production meetings and design publicity to achieve production goals for an</p>	<ul style="list-style-type: none"> • Students will hold auditions and cast a selected short play. • Students will continue to meet with designers in order to unify their directorial vision (see B). • Students will devise a press release in order to market their project. • Students will design a poster to advertise their project. The poster needs 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Audio recording</p>

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<p>individual directing project.</p>	<p>to reflect their directorial concept.</p>	<p>Problem-solving projects Criteria Checklist Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>D. Communicate and justify directorial choices to an ensemble for improvised or scripted scene work.</p>	<ul style="list-style-type: none"> • Direct a short play, documenting the process of auditions to final performance by creating a written, or electronic journal of the experience. • Present a documentary style oral presentation of your directorial work for review. Include your justification for your directorial choices. • Students will construct a director’s promptbook that includes documentation of their process (e.g., research, publicity, script with blocking and cues, etc.). 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment SUMMATIVE: Written Tests Performance Rubrics Product Rubrics Self-Assessment</p>

RESOURCES: Standard IV

Text:

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.

Books:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press,
- ✓ Spolin, Viola. *Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques*, Northwestern University Press
- ✓ Spolin, Viola. *Theatre Games for Rehearsal*, Northwestern University Press
- ✓ Hodge, *Play Directing: Analysis, Communication and Style*, Allyn & Bacon
- ✓ Benedetti, *The Director at Work*, Allyn & Bacon
- ✓ Kozelka, *The Theatre Student- Directing*, Richard Rosen Press
- ✓ Alberts, David. *Rehearsal Management for Directors*, Heinemann
- ✓ Thomas, *Script Analysis for Actors, Directors, and Designers*, Focal Press

Plays:

- ✓ Smith, Anna Devere. *Fires in the Mirror*, Theatre Communications Group
- ✓ Shakespeare, William. *Hamlet*

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Grades 9–12 Advanced

V. Researching. Researching by using cultural and historical information to support improvised and scripted scenes.

South Carolina Standards

Activities/Topics/Resources

Assessment Strategies

<p>STUDENTS WILL:</p> <p>A. Identify current technologies, published material, and print and electronic resources available for theatrical production.</p>	<ul style="list-style-type: none"> • Students will do an extensive research project on the current advancements in theatre technology. • Students will research a recent production that utilizes at least two of these advancements. • Students will discuss the growing use of multimedia in theatrical productions and devise predictions for the future use of technology in theatre. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Product Rubrics</p> <p>SUMMATIVE: Self-Assessment Product Rubric Performance Rubric</p>
<p>B. Produce an in depth written research report and an oral presentation on a topic important to theatre (playwright, cultural impact, etc.).</p>	<p>Have students read <i>Inherit the Wind</i> by Jerome Lawrence and Robert E. Lee:</p> <ul style="list-style-type: none"> • Have students research the time period and historical impact of the case represented in the piece. • Have students identify the symbolic themes in the piece. • Have students do web-based research of themes and historical links to the argument between creationism and evolutionism. • Have students research recent productions of the play and the social/cultural impact of the piece in today’s society. 	<p>FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Product Rubrics Performance Rubrics Self-Assessment Peer Assessment</p> <p>SUMMATIVE: Performance Rubrics Product Rubrics/Written Research Report Self-Assessment Peer Assessment</p>

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RESOURCES: Standard V

Text:

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.

Books:

- ✓ Jonas, *Dramaturgy in American Theatre: A Sourcebook*, Wadsworth Publishing

Plays:

- ✓ Lawrence and Lee, *Inherit the Wind*, Mass Market Paperbac

Magazines:

- ✓ *STAGE of the Art*, American Alliance for Theatre and Education, Theatre Department, Arizona State University
- ✓ *Youth Theatre Journal*, American Alliance for Theatre Education, Theatre Department, Arizona State University
- ✓ *Theatre Crafts*, P.O. Box 630, Holmes, PA, 19043
- ✓ *Dramatics*, International Thespian Society 3368 Central Parkway, Cincinnati, OH, 4522

Video:

- ✓ *Inherit the Wind '99*, MG

CD-ROM:

- ✓ *Inherit the Wind: A Unit Plan*, Teacher's Pet Publications, Inc.

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Grades 9–12 Advanced

VI. Connecting. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

South Carolina Standards

Activities/Topics/Resources

Assessment Strategies

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>STUDENTS WILL: A Identify a vocabulary of theatrical terminology, and integrate vocabulary of theatre into classroom discussion, planning, and informal and formal performances.</p>	<ul style="list-style-type: none"> • Students will create a comprehensive list of theatre terminology. • Incorporate theatre vocabulary into journals, character descriptions, stagecraft design justifications, and other written projects. • Incorporate theatre vocabulary into oral discussions. • Create an on-going theatre vocabulary dictionary. 	<p>FORMATIVE: Observation Inquiry Class discussion Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Self-Assessment Peer Assessment</p>
<p>B. Analyze and explain how technology can be used to reinforce, enhance, or alter a theatrical performance.</p>	<ul style="list-style-type: none"> • Arrange for students to view a stage play. • Have the students write an analysis to explain how technology reinforced, enhanced or altered the theatrical performance viewed. • Have students read Anna Devere Smith’s <i>Fires in the Mirror</i>. • Students will break into small groups and discuss how technology could impact this play in performance. • Have students watch <i>Fires in the Mirror</i> on video and compare their ideas to the performance. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Self-Assessment Peer Assessment</p>
<p>C. Design an individualized study program (e.g., internship, mentorship, research project) in a theatre-related vocation/avocation and share the information in class.</p>	<ul style="list-style-type: none"> • Have students contact local community, professional or university theatres and discuss the internship, mentorship, research options available to them. • Students will present an official proposal to the class for approval. • Students will write an official proposal and submit it to the appropriate outside contact. • The student will then define the terms and timeline of the project with both the teacher and the outside contact. • The student will complete a detailed oral and written report upon completion of the project. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Self-Assessment Peer Assessment</p>

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		<p>SUMMATIVE: Written Reports Product Rubrics Performance Rubrics Self-Assessment Peer Assessment</p>
<p>D. Incorporate elements of visual arts, dance, music, and electronic media into an improvised or scripted scene.</p>	<ul style="list-style-type: none"> • In small groups, incorporate at least three (3) other art forms into a scene, or play. (e.g., period dance in a Shakespearian scene, appropriate musical introduction for a monologue.) • Improvise a familiar children’s story using only music and dance. • In small groups, tell a story using only electronic media (e.g., power point) and tableaux. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment</p> <p>SUMMATIVE: Performance Rubrics Self-Assessment Peer Assessment</p>
<p>E. Demonstrate the collaborative nature of theatre.</p>	<ul style="list-style-type: none"> • Participate in a formal theatre production, either in an on-stage capacity or a behind-the-scenes capacity. Keep a journal of the experience, noting the collaborative elements. • Present a written and oral report on your experience of collaboration in production meetings. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment</p> <p>SUMMATIVE: Performance Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>F. Identify and utilize basic theatrical conventions (e.g.,</p>	<ul style="list-style-type: none"> • Identify the function of masks in a performance. • Design a mask for a character in <i>Fires in the Mirror</i>. 	<p>FORMATIVE: Observation</p>

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<p>costumes, props, puppets, masks)</p>	<ul style="list-style-type: none"> • Build the mask you have designed. • Write a brief essay justifying your choices. • Use the mask and explore how it informs the character. 	<p>Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
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RESOURCES: Standard VI

Text

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.

Books/Publications:

- ✓ Consortium of Arts Education Associations, *National Standards for Arts Education*, Music Educators National Conference
- ✓ Jensen, *Arts with the Brain in Mind*,
- ✓ Eldredge, Sears A. *Mask Improvisation: For Actor Training and Performance, The Compelling Image*, Northwestern University Press
- ✓ Appel, Libby. *Mask Characterization: An Acting Process*, Southern Illinois University Press

Plays:

- ✓ Smith, Anna Devere. *Fires in the Mirror*, Theatre Communications Group

Video:

- ✓ *Fires in the Mirror '93*, PBS Pictures

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Grades 9–12 Advanced

VII. Valuing and Responding. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

South Carolina Standards

Activities/Topics/Resources

Assessment Strategies

STUDENTS WILL:	Activities/Topics/Resources	Assessment Strategies
<p>A. Demonstrate audience etiquette during theatrical performances.</p>	<ul style="list-style-type: none"> • Students will discuss and define appropriate audience etiquette. • Attend a play and write about the audience etiquette witnessed. • Discuss the challenges the theatre faces concerning audience etiquette and formulate ways to combat these problems. • Exhibit proper audience etiquette skills during informal and formal productions. • Create audience etiquette guidelines to give to classroom teachers that invite their students to in-school performances. 	<p>FORMATIVE: Observation Inquiry Class discussion Problem-solving projects Criteria Checklist Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>B. Develop a critical vocabulary through the reading and discussion of professional criticism.</p>	<ul style="list-style-type: none"> • Read various reviews of a famous American play. (e.g., Tennessee Williams’ <i>A Streetcar Named Desire</i>, Arthur Miller’s <i>Death of a Salesman</i>) • Discuss the wide margin of opinion by comparing reviews. • Develop and define a list of critical and descriptive words that may then be used in future assignments. 	<p>FORMATIVE: Observation Inquiry Class discussion Journal Product Rubrics Self-Assessment Peer Assessment SUMMATIVE: Product Rubrics Self-Assessment Peer Assessment</p>
<p>C. Design a plan for improving performances, using past a present critiques.</p>	<ul style="list-style-type: none"> • Read published critiques of plays that the class has seen as a whole or individually. (Instructor may have to use a video of a stage performance.) • Write and/or present responses and reviews of dramatic texts and publications. • Stage a <i>postmortem</i> where all students give suggestions for improvements and highlight moments that really worked in the performance. 	<p>FORMATIVE: Observation Inquiry Class discussion Audio/Video recording</p>

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	<ul style="list-style-type: none"> Review all critiques received on individual work and devise a plan for improving your work in theatre. This plan can be presented in written and/or oral form. 	Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Self-Assessment Peer Assessment SUMMATIVE: Product Rubrics Self-Assessment Peer Assessment
<p>D. Demonstrate knowledge of appropriate criteria to be used in critiques and develop personal criteria for evaluating a performance (live or electronic) and dramatic texts in terms of artist intent and final achievement.</p>	<ul style="list-style-type: none"> Discuss how to evaluate a performance. Discuss how to determine the artist’s intent. Research and discuss major theories of dramatic criticism. Define the elements in a thorough evaluation of a theatrical performance. Have each student create a critique sheet that covers every aspect of a performance. 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral/Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment
<p>E. Evaluate, critique, and respond to artworks in areas other than theatre.</p>	<ul style="list-style-type: none"> Arrange for students to see a visual art exhibit. Ask students to research the artist and their work to the performance. Have students interview a local artist. Ask students to write a critique of the art exhibit. 	FORMATIVE: Observation Inquiry Class discussion Criteria Checklist Oral/Written Critiques Product Rubrics Performance Rubrics Peer Assessment

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		SUMMATIVE: Performance Rubrics Product Rubrics Written Research Report Self-Assessment Peer Assessment
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RESOURCES: Standard VII

Text

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.

Books:

- ✓ Spolin, Viola. *Improvisation for the Theatre*, Northwestern University Press,
- ✓ Gerould, Daniel. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Hevel*, Applause Books
- ✓ Carlson, Marvin. *Theorie of the Theatre: A Historical and Critical Survey, From the Greeks to the Present*, Cornell University Press
- ✓ Hudson. *How to Write About Theatre & Drama*, Harcourt, Brace, Joranovich
- ✓ Cohen, Robert. *Enjoy the Play!* McGraw-Hill
- ✓ Barranger. *Understanding Plays*, Allyn & Bacon

Magazines:

- ✓ *STAGE of the Art*, American Alliance for Theatre and Education, Theatre Department, Arizona State University
- ✓ *Youth Theatre Journal*, American Alliance for Theatre Education, Theatre Department, Arizona State University
- ✓ *Theatre Crafts*, P.O. Box 630, Holmes, PA, 19043
- ✓ *Dramatics*, International Thespian Society 3368 Central Parkway, Cincinnati, OH, 45225
- ✓ *American Theatre*, Theatre Communications Group

Grades 9–12 Advanced

VIII. Historical/Cultural. Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>STUDENTS WILL:</p> <p>A. Describe the societal beliefs, issues, and events of specific theatrical productions.</p>	<ul style="list-style-type: none"> Students will read and discuss the societal beliefs, issues, and events of Euripides’ <i>Trojan Women</i>, Hansberry’s <i>A Raisin in the Sun</i>, and Kaufman’s <i>The Laramie Project</i>. Students will compare and contrast the major societal beliefs, issues and events in these plays. Students will create and present a research report that compares the societal beliefs, issues and events in one of these plays to the society in which they live in now. 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment</p> <p>SUMMATIVE:</p> <p>Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment</p>
<p>B. Analyze and explain how theatrical productions can reflect different cultures using the basic elements of theatre (e.g., speech, gesture, costume, etc.)</p>	<ul style="list-style-type: none"> Research and discuss the context of specific historical periods and cultures, referencing religion, politics, science, social behaviors and attitudes, clothing, food, architecture, art, music, dance, etc. Analyze how these elements may have influenced the texts and performance elements of the historical period or culture. <p>(e.g. Discuss the reasons for theatrical performances within historical periods and cultures.)</p> <ul style="list-style-type: none"> Create a research project on a specific historical period, highlighting the major works and artists. 	<p>FORMATIVE:</p> <p>Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment</p>

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		Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment
C. Create a multicultural theatre festival using excerpts from various cultures.	<ul style="list-style-type: none"> • Students will research, discuss and select a variety of scenes from different cultures (e.g., Asian, African, Hispanic, and Native American). • Students will research the use of costume, makeup, masks, music, movement and staging in these various cultures. • Students will rehearse and perform these scenes as part of a multicultural school festival. 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment
D. Identify way in which theatre practitioners in different cultures and time periods have used concepts, motifs and themes that remain appropriate, prominent and universal today.	<ul style="list-style-type: none"> • Read excerpts from all Greek plays studied so far. • Discuss the themes and concepts surrounding the plays. • Read excerpts from all Shakespeare plays studied so far. • Discuss the themes and concepts surrounding the play s. • Ask students to find examples of these themes and concepts in modern life. • Ask students to create a web site that illustrates how these playwrights have used these universal concepts, themes, and motifs. Why are these themes appropriate today? 	FORMATIVE: Observation Inquiry Class discussion Audio/Video recording Problem-solving projects Criteria Checklist Oral Critiques Written Critiques

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		Product Rubrics Performance Rubrics Self-Assessment Peer Assessment SUMMATIVE: Oral/Written Tests Performance Rubrics Product Rubrics Oral/Written Research Report Self-Assessment Peer Assessment
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RESOURCES: Standard VIII

Text

- ✓ Prince, Nancy. *Exploring Theatre*, Lincolnwood, Ill.: National Textbook Company, 1997.

Books:

- ✓ Gibson, Rex. *Teaching Shakespeare: A handbook for Teachers*, Cambridge University Press
- ✓ O'Brien, Peggy. *Shakespeare Set Free*, Washington Square Press
- ✓ Brockett, *History of the Theatre*, Allyn and Bacon
- ✓ Brockett, *The Theatre: An Introduction*, Holt, Rinehart, and Winston
- ✓ Carlson, Marvin. *Theorie of the Theatre: A Historical and Critical Survey, From the Greeks to the Present*, Cornell University Press
- ✓ Ashby, Clifford. *Classical Greek Theatre: new Views of an Old Subject*, University of Iowa Press
- ✓ Collier, Richard. *Make-Believe: The Magic of International Theatre*, Dodd Mead
- ✓ Ellis, Roger. *Multicultural Theatre: Scenes and Monologs from New Hispanic, Asian, and African American Plays*, Meriwether Publications
- ✓ Brandon, James. *The Cambridge Guide to Asian Theatre*, Cambridge University Press
- ✓ Rose, Philip. *You Can't Do That On Broadway: Presenting "a Raisin in the Sun" and Other Theatrical Impossibilities*, Limelight Editions

Plays:

- ✓ Euripides, *The Trojan Women (Plays for Performance)*, Ivan R. Dee, Inc.
- ✓ Hansberry, *A Raisin in the Sun*, Mass Market Paperback
- ✓ Kaufman, *The Laramie Project*, Dramatists Play Service

Videos:

- ✓ *A Raisin in the Sun '89*, Monterey Home Video
- ✓ *Trojan Women '71*, Umvd
- ✓ *The Laramie Project '02*, HBO Films

Theatre Related Computer Software:

- ✓ *Aristotle's Greek Tragedy Construction Kit*, MAC, Intellimation
- ✓ *Shakespeare and the Globe Theatre*, MAC, Shakespeare on Disk
- ✓ *Shakespeare on Disk*, MAC, Shakespeare on Disk
- ✓ *A Raisin in the Sun: A Unit Plan*, CD-ROM, Teacher's Pet Publications, Inc.