



## *i n t r o d u c t i o n*

Live theater is a dynamic, artistic, educational, and entertaining process which is fundamental to our humanity. The theatrical process imprints the wishes, fears, aspirations, and thinking skills which make humans act and behave in an identifiable manner. Theater, a vital player in the perpetuation and evolution of that which our species values, is fundamental to our past, present, and future identity.

The humanizing force of theater asks its participants to enter imaginatively into the lives of others to experience their motivations, aspirations, and frustrations. Through role-playing, participants perceive themselves in relation to others and confront their present and future lives. In a world which increasingly suffers from the spiritual mutation of violence, the value of understanding and empathizing with other humans cannot be overestimated.

Much may be learned about human behavior through social studies, literature, and science, but theater requires that the participants feel another's situation. The result—an intense learning experience—evokes our emotional, imaginative, and intellectual capacities. Theater is a way of knowing; often a more stimulating way than that offered through the distanced, abstract learning provided in a purely intellectual approach.

A sequential and cumulative curriculum is necessary if students are to be assisted in developing lifelong relationships with theatrical expres-

sion. Organized by scope and sequence, a theater curriculum should cause students to examine theater as part of daily life, as a way of enhancing knowledge and skills, and as a means of expression and delight. It should provide for a study of theater as an art form, for its history and cultural contributions, for its relation to society, and for its importance to the individual.

A comprehensive, process-centered theater curriculum should help students to develop internal and external personal resources, create theater through artistic collaboration, relate theater to its social context, and form aesthetic judgments.

# Theater

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## *i n t h e k - 1 2 c u r r i c u l u m*

Theater calls for imagination and inventiveness. Students participating in theater must use higher-level thinking skills for comprehension of, inquiry into, and analysis of the ideas and values they present. They then must develop diverse communication skills, verbal and nonverbal, to touch and stimulate the imagination and intellect of their audiences. According to Ruth Beall Heinig in *Creative Drama for the Classroom Teacher*, the students also gain language and communication abilities, problem-solving skills, imaginative skills, positive self-concepts, and empathy. In turn, students develop comprehension and decision-making skills as they interpret and evaluate the information they receive through a range of senses as audience members. Both the student audience and student artists are challenged by the theater experience to view information from a different perspective.

Students in K-12 benefit from the following twelve attributes of a theater curriculum:

1. Theater helps in relating to social context.
2. Theater assists in aesthetic judgment.
3. Theater provides beauty/pleasure.
4. Theater reveals our values.
5. Theater provides opportunity for productive group participation.
6. Theater is an interdisciplinary vehicle.
7. Theater provides entertainment.
8. Theater provides a unique understanding of myth, history, and spirituality.
9. Theater provides vicarious, intense experience.
10. Theater promotes self-esteem.
11. Theater develops higher level thinking skills.
12. Theater reveals the universality of human experience.

Theater provides a vehicle for artists to reveal human values embodied within a culture. Theater, in performance, has traditionally invaded areas of existence which are by nature resistant to rational, cognitive exploration and offered the skilled, perceptive viewer the opportunity to engage in an activity at the affective level. Theater, then, is a legitimate way of understanding the past and continuous development of societies and cultures in human history as well as providing a unique perspective on the present.

Theater is a dynamic process which engages learners in the higher-order thinking skills of Bloom's *Taxonomy*. At the lowest levels of thinking (which are implied in the first "profile of learning"), the theater student may be exposed to a variety of knowledge- and comprehension-based material to gain a foundation. In the middle range of Bloom's taxonomy lie the application and analysis competencies. The use of improvisation may serve as a means of analyzing a social interaction problem. Bloom places synthesis and evaluation as the highest order of thinking skills. Theater promotes creation (synthesis) which leads to a judgment of that creation. The theatrical experience provides students



with an authentic assessment of their thinking competencies (Minn. Profiles of Learning #'s 1, 2, 6, 8 & 14).

Theater gives students an opportunity to learn in different ways—whether through the hands-on technical and production aspects, or the experiences of directing, acting, designing. These aspects can take place from the primary to the senior high school student. Students develop such personal skills as:

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| punctuality          | individual voice     |
| cooperation          | stamina              |
| belonging            | speaking             |
| sharing              | energy               |
| leadership           | creating             |
| courtesy/respect     | interpersonal skills |
| responsibility       | listening            |
| dependability        |                      |
| being a group member |                      |

Through their participation in theater, the student has a unique opportunity to be a purposeful thinker, an effective communicator, a productive group participant, a self-directed learner.

The inclusion of theater experiences in the educational curriculum promotes social awareness, a clarification of values and attitudes, along with an understanding of the art of theater. The educational theater experience can have consequences which affect society. As a living mirror, theater brings students to an in-depth examination of human behavior. The experience also brings students face-to-face with the social context of their immediate society and their global community. In its report, *Toward Civilization*, (NEA, 1988), the

National Endowment for the Arts argues that arts education is vital to relating “what civilization is and how humans contribute to it.” Theater, through the use of established and improvised pieces, springs directly from the identity of a culture and a need to communicate and preserve that identity. Thus, participation in theater immerses students in the knowledge of their own and others’ societies. This knowledge includes an awareness of historical, gender, cultural, ethnic, and multi-cultural influences on a society.

Theater is a complete act only with the participation of the audience moved to laughter, sadness, or introspection. This participation requires that certain skills be developed in the perceiver from an early age. The audience, if it is to gain the most from the theater performance, needs to develop an understanding of the aesthetic nature of theater and the way aesthetic judgments evolve. The theater exists to promote the sense of pleasure coming from emotional, intellectual, and spiritual interaction with the characters, events, sounds, and sights presented on the stage. Students of theater are trained to comprehend, interpret, and evaluate, through both the senses and the intellect, the information received during the performance. If we accept the premise that it is a natural human desire to create beauty in order to experience the deepest pleasures of living, the theater can be seen as serving an important physical and psychological human need.

# Theater

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The perceptive viewer must also work through a series of steps which require the highest level of thinking skills. The viewer must first perceive the theater event at an objective level and then describe, interpret, and evaluate the experience. This method of perception has universal applications for approaching art objects, human relations, new ideas, and problem solving. The procedure demands that the perceiver knows and understands the processes of creating theater. Therefore, theater in education must exist in two dimensions: as live performance for a perceptive audience and as a creation to inform the perceptual processes of the art form.

Theater allows engaging in authentic relationships. Because it is collaborative, theater is informed by community, empowerment, and personal growth. It enhances a community's effort to understand itself and its individuals. Its vision is diverse. Thus, theater effectively leads to informed decision-making processes to promote healthy lifestyles. Theater teaches an understanding of how principles of interaction and independence alter social and physical situations.

Because theater combines other arts and subject areas, it not only entertains but instructs and informs. Theater allows us to make meaning while "playing" with our hopes, fears, dreams, aspirations. Paradoxically, theater provides us with the means of escaping from life in order to confront it. Concurrently, it analyzes patterns and functional relationships in order

to develop problem-solving skills. Theater is a collaborative artistic expression, a process, encompassing the elements of text, actors, designers, technicians, and audiences, present in differing degrees according to intention, nature, and setting. It uses body movements, visual images, and language in proportions which depict a full spectrum of historical ideas and ideals. The student of theater learns to understand not only the past but the continuous development of societies and cultures in human history. Through interdisciplinary investigations of history and culture, theater integrates major aspects of other fields into its own.

Theater is not a place or thing. It is an act; an interchange that has a consequence. The actors and the audience choose together to examine and participate in the world; to recognize, experience, and understand it. Theater reflects the complexity of our reality. Although it is perhaps better at illuminating questions than providing answers, its questioning spirit gives testimony to the seriousness with which it seeks to understand the past and the development of societies and cultures (Minn Profile #9). Historically, humans have used theater to describe, define, and deepen human experience. All people have an abiding need for meaning; to connect time and space, experience and event, body and spirit, intellect and emotion. People create theater to make these connections; to express the otherwise inexpressible. It is society's gift to itself, linking hope to memory,



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inspiring courage, enriching our celebrations, and making our tragedies bearable.

Theater allows success for almost everyone because it demands a variety of abilities and is possible with the participation of a class, a school, or community. “It has often been said that drama is a rehearsal for living.” (Heinig, 1988, 11) As educators continually strive to prepare students for life and to prepare students to improve their lives, the importance of this rehearsal cannot be overlooked.

# Theater

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*c o n t e n t   s t a n d a r d s*

- 1. Students employ the skills and techniques of script writing.**
- 2. Students explore the art of acting.**
- 3. Students acquire the knowledge to develop ideas in creating an environment for theater.**
- 4. Students demonstrate the collaborative process of directing.**
- 5. Students acquire and evaluate information related to the development of theater.**
- 6. Students demonstrate their ability to synthesize the aesthetic dimension of theater and the other arts.**
- 7. Students apply and construct personal meanings from theater.**

# Theater

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## *g r a d e s k - 4*

Children arrive at school with rudimentary skills as playwrights, actors, designers, directors, and audience members. Participating in and responding to theater at the K-4 level involves building on the foundation for theater that is already present in the normal day-to-day activities of most five to nine-year-old children—such as social pretend play, creating imaginary environments, role-playing, bringing stories to life through peer interaction. The task of the K-4 classroom teacher is to structure and focus those activities and guide students in developing personal and group skills that prepare them for more mature experiences in the formal discipline of the art form. Early education in discovering and exploring theater processes at the primary level establishes a solid base for continued work at advanced grade levels.



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*g r a d e s k - 4*

**Content Standards**

**#1: Students employ the skills and techniques of script writing.**

Teachers develop curriculum enabling students to:

1. Articulate concrete specific observations of people, places, and things.
2. Understand theme by identifying subjects and messages and major ideas of stories.
3. Understand plot by listening and responding to stories.
4. Create oral dialogue from personal experience and observation.
5. Orally identify character by recognizing distinguishing physical, emotional, and oral traits.

**#2: Students explore the art of acting.**

Teachers develop curriculum enabling students to:

1. Create and evaluate sensory and emotional experiences through dramatic play, improvisation, and theater games.
2. Demonstrate thought, feeling, and character through movement.
3. Identify voices and language of others in dramatic play, verbal and non-verbal.
4. Understand and interpret the role of self-concept in dramatic activities through discussion of character and self-image.
5. Create improvised action and dialogue in group scenes.
6. Demonstrate assuming roles through imitation of animals, video heroes, literary characters, and direct observation.

# Theater

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## *g r a d e s k - 4*

### **#3: Students acquire the knowledge to develop ideas in creating an environment for theater.**

Teachers develop curriculum enabling students to:

1. Distinguish between a playing space and an audience space.
2. Distinguish between the elements of costume, sound, light, set, props, and make-up for purposes of theater production.
3. Describe environments that communicate locale, character, and mood using elements such as space, color, line, shape, sound, texture, and time.
4. Collaborate to use objects and sounds for specific purposes needed to create an appropriate environment for theater performance.
5. Demonstrate an understanding of the principles of artistic unity, variety, and coherence in visual and aural design.

### **#4: Students demonstrate the collaborative process of directing.**

Teachers develop curriculum enabling students to:

1. Collaboratively plan and prepare improvisations, and demonstrate various ways of staging classroom dramatizations.
2. Discuss choices made by the group in staging a classroom dramatization.



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*g r a d e s k - 4*

**#5: Students acquire and evaluate information related to the development of theater.**

Teachers develop curriculum enabling students to:

1. Display a familiarity with literature which depicts characters and situations from diverse cultures.
2. Identify elements of dramatic literature and theater that locate them in a time, place, or culture.
3. Identify common subjects and ideas from different cultures through story dramatization.
4. Create story improvisation based on the concepts of creative dramatics.

**#6: Students demonstrate their ability to synthesize the aesthetic dimension of theater and the other arts.**

Teachers develop curriculum enabling students to:

1. Demonstrate an awareness that responding to art objects is basic to all of the arts.
2. Understand the various tools and techniques required to form art works and that each art form does possess its own symbol system.
3. Describe similarities and differences among the different art forms.
4. Describe the differences between live theater and television and film.
5. Select movement, music, or visual elements to enhance the mood of a classroom dramatization.

# Theater

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## *g r a d e s k - 4*

### **# 7: Students apply and construct personal meanings from theater.**

Teachers develop curriculum enabling students to:

1. Illustrate how concrete objects and persons represent other objects and persons in the theater experience.
2. Demonstrate the concept of character roles and fictionalized experiences in theater activities.
3. Explain the concept of empathy.
4. Understand the possibility of pleasure or satisfaction through theater performance.
5. Demonstrate the concept of recreating images from memory.
6. Demonstrate the process of responding spontaneously to imaginary objects, environments, sounds, smells, and tastes.
7. Differentiate between real and fantasy situations.
8. Participate with others in theater activities that invent imaginative ideas, actions, and characters.
9. Use appropriate vocabulary for theater elements.
10. Participate in theater as a communal experience.
11. Formulate questions about theater.



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*g r a d e s 5 - 8*

Performing, creating, and responding to theater are the fundamental processes of theatrical education. At first students use the imagination, movement, language, voice, and then improvisation, character development, playwriting, and directing. Further, the learner develops skills in self-discipline, self-concept, interpersonal communication, problem-solving, knowledge of theatrical heritage, and aesthetic response. These are essential elements in understanding and participating in a diverse, global society. Because theater is a basic expression of human culture and is a collaborative, creative endeavor, every student should have access to a balanced, comprehensive, and sequential program of study in theater.

# Theater

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*g r a d e s 5 - 8*

**Content Standards:**

**#1: Students employ the skills and techniques of script writing.**

Teachers develop curriculum enabling students to:

1. Articulate concrete specific observations of people, places, and things.
2. Recognize unique formal characteristics of theme.
3. Develop scenes using cause and effect, problem-solving, and alternative resolutions to dramatic problems through the element of plot.
4. Recognize unique formal characteristics of plot, character, language, and the implied sound and spectacle.
5. Create a scene with character transformation and imaginary objects.
6. Reenact an existing scene or story adapting the plot, characters, and/or language for theatrical purposes.
7. Improvise scenes based on personal experiences.
8. Evaluate alternative solutions to dramatic problems.
9. Write and evaluate scenes in playscript format which reveal character motivation, advance action, and provide exposition.
10. Use, identify, and evaluate concepts of basic dramatic elements: plot, theme, character, dialogue, spectacle, and music.



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*g r a d e s 5 - 8*

**#2: Students explore the art of acting.**

Teachers develop curriculum enabling students to:

1. Plan a scene which uses imaginary objects, giving attention to sense memory and emotional recall.
2. Plan a clear and detailed pantomime.
3. Recognize non-verbal communication in encoding and decoding messages.
4. Plan, create, and evaluate the expression of personal attitudes, values, and belief systems.
5. Build creative dramatizations based on story or life experiences.
6. Analyze characters' motivation for action and relationship with others.
7. Recognize and practice point of view as a physical, psychological, and cultural position.
8. Practice and evaluate variation in pitch, stress, and tempo to convey mood and characterization.
9. Apply vocal training elements to relaxation, breathing, and body posture.

# Theater

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## *g r a d e s 5 - 8*

### **#3: Students acquire the knowledge to develop ideas in creating an environment for theater.**

Teachers develop curriculum enabling students to:

1. Distinguish between a playing space and an audience space.
2. Explain the functions and interrelated nature of scenery, properties, lighting, sound, costumes, and makeup in creating an environment appropriate for theater.
3. Understand the process of designing and selecting visual and aural elements suitable for character, locale, and situation.
4. Demonstrate the skills to work collectively to select specific scenic, costume, light, and sound elements to represent a visual and aural environment.
5. Demonstrate an understanding of the principles of artistic unity, variety, and coherence in visual and aural design.
6. Analyze selected scenes for technical requirements.

### **#4: Students demonstrate the collaborative process of directing.**

Teachers develop curriculum enabling students to:

1. Apply and practice play production under one person.
2. Recognize and apply the role of director in composition and movement of a play production.
3. Evaluate role of director as a collaborating artist with the playwright, actors, and designers.
4. Practice and evaluate ensemble willingness to accept final decisions made by a director.



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*g r a d e s 5 - 8*

**#5: Students acquire and evaluate information related to the development of theater.**

Teachers develop curriculum enabling students to:

1. Understand and demonstrate the awareness of differences and similarities of characters and situations from other cultures.
2. Articulate major differences in various periods of theatrical production for different cultures.
3. Identify common subjects and ideas from different cultures through story dramatization.
4. Engage in theater activities depicting different historical times.
5. Apply research from print and non-print sources to script writing, acting, and design choices.
6. Provide evidence that theater is one index to the artistic and social values and accomplishments of civilizations.

**#6: Students demonstrate their ability to synthesize the aesthetic dimension of theater and the other arts.**

Teachers develop curriculum enabling students to:

1. Incorporate elements of the other arts to express ideas and emotions in theater scenes.
2. Describe characteristics and compare the presentation of characters, environments, and actions in theater, dance, music, literary, media, and visual arts.
3. Describe similarities and differences among the different art forms.
4. Describe the differences between live theater and television and film.
5. Select movement, music, or visual elements to enhance the mood of a classroom dramatization.
6. Describe and compare the functions and interaction of performing and non-performing artists and their audience members.

# Theater

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*g r a d e s 5 - 8*

**#7: Students apply and construct personal meanings from theater.**

Teachers develop curriculum enabling students to:

1. Illustrate how concrete objects and persons represent other objects and persons in the theater experience.
2. Describe how theater permits exploration of human behavior despite cultural, ethnic, time, and space differences.
3. Describe how theater allows participants and audience to investigate emotions and behavior vicariously and safely.
4. Articulate the variety of purposes of theater.
5. Demonstrate the concept of recreating images from memory.
6. Demonstrate the process of responding spontaneously to imaginary objects, environments, sounds, smells, and tastes.
7. Differentiate between real and fantasy situations.
8. Demonstrate awareness that the act of creation is concerned with creating order, expressing a point of view, and exploring universal perceptions.
9. Use standard criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in theater performances.
10. Participate in theater as a communal experience.
11. Articulate and support the meanings constructed from their own and others' theater performances.



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*g r a d e s 9 - 1 2*

Creating, performing, and responding are the fundamental processes of drama. It is, therefore, an “active” thing. Students learn about a myriad of social, historical, mythological, and technical concepts by being both physically and mentally engaged. Being dramatically literate pays huge dividends when one considers the growth in self-concept, cooperative group dynamics, and general social awareness. Further, and perhaps most importantly, the dramatic process is a fertile vehicle for the development and nurturing of higher-order thinking skills. With this as the primary focus of the performance standards, an attempt has been made to differentiate between the proficient and advanced levels.

To participate in a diverse, global society students must be able to think critically in order to understand their own historical and cultural heritage as well as those of others. Because drama is a basic expression of culture, every student should have access to a balanced, comprehensive, and sequenced program of study.

# Theater

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*g r a d e s 9 - 1 2*

**Content Standards:**

**#1: Students employ the skills and techniques of script writing.**

Teachers develop curriculum enabling students to:

1. Articulate concrete specific observations of people, places, and things.
2. Compare problems and resolutions in dramatic literature to those in life.
3. Identify the major elements of plot structure.
4. Identify functions of character, dialogue, setting, and time as well as elements of spectacle, sound, music, and voice as they contribute to production.
5. Create a scene with character transformation and imaginary objects.
6. Reenact an existing scene or story adapting the plot, characters, and/or language for theatrical purposes.
7. Collaborate on the development of original dramatic pieces.
8. Perform original scripts.
9. Evaluate alternative solutions to dramatic problems.
10. Write scenes based on existing scripts, histories, myths, stories, news events, and life.
11. Recognize the role of the playwright as a collaborating artist with the directors, actors, and designers.



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*g r a d e s 9 - 1 2*

**#2: Students explore the art of acting.**

Teachers develop curriculum enabling students to:

1. Demonstrate the subtle emotional expressions that convey meaning.
2. Analyze physical attributes and movement qualities of characters.
3. Distinguish facial expression, body position, and gesture to enhance vocal interpretation of character.
4. Explore interpersonal relationships among characters through exercises and scenes.
5. Record images and impressions to use in enacting dramatic scenes and improvisations.
6. Demonstrate concepts of space, time, and energy in group improvisation.
7. Practice object and character transformation.
8. Determine main and immediate objectives, actions, and obstacles of a given character.
9. Identify the relationships between cultural and social attitude and emotional reaction to an event.
10. Identify the connotative and denotative meaning of language in the dramatic text.
11. Extemporize dialogue governed by setting, situation, and character in improvisation.

# Theater

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## *g r a d e s 9 - 1 2*

### **#3: Students acquire the knowledge to develop ideas in creating an environment for theater.**

Teachers develop curriculum enabling students to:

1. Distinguish between a playing space and an audience space.
2. Identify the process of scene, costume, property, lighting, sound, and makeup design, construction, and operation in theatrical production.
3. Create designs that use visual and aural elements to convey environments that clearly support the text.
4. Apply technical knowledge and skills to collaboratively and safely create functional scenery, properties, lighting, sound, costumes, and makeup.
5. Demonstrate an understanding of the principles of artistic unity, variety, and coherence in visual and aural design.
6. Analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.

### **#4: Students demonstrate the collaborative process of directing.**

Teachers develop curriculum enabling students to:

1. Recognize the role of a director as a unifying force.
2. Apply the director's responsibility to the script, actors, designers, and audience.
3. Practice the director's role in developing a production script utilizing blocking as well as coordination of technical elements.
4. Practice and evaluate ensemble willingness to accept final decisions made by a director.
5. Identify the interpersonal, psychological, and organizational expertise necessary to directing.
6. Direct scenes employing different theatrical styles.



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*g r a d e s 9 - 1 2*

**#5: Students acquire and evaluate information related to the development of theater.**

Teachers develop curriculum enabling students to:

1. Understand and demonstrated the awareness of differences and similarities of characters and situations from other cultures.
2. Describe the universality of character, situation, and motivation in theater across cultures and time.
3. Categorize universal themes that recur theatrically in different cultures and times.
4. Identify and research cultural, historical, and symbolic cues in dramatic texts and evaluate the validity and practicality of the information to assist in making artistic choices for production.
5. Demonstrate an understanding of the concept that while theater has a heritage, and traditions, it is also a living and therefore changing art form with the potential for effecting social change.
6. Examine significant periods of theater history across cultures.
7. Describe how theatrical heritage is preserved in dramatic texts.

# Theater

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*g r a d e s 9 - 1 2*

**#6: Students demonstrate their ability to synthesize the aesthetic dimension of theater and the other arts.**

Teachers develop curriculum enabling students to:

1. Illustrate the integration of several art forms in informal presentations.
2. Examine theater as a synthesis of all the arts.
3. Describe and compare the basic nature, materials, elements and means of communicating in theater, music, dance, literary, media, and visual arts.
4. Describe similarities and differences among the different art forms.
5. Describe the differences between live theater and television and film.
6. Select movement, music, or visual elements to enhance the mood of a classroom dramatization.
7. Describe and compare the functions and interaction of performing and non-performing artists and their audience members.
8. Demonstrate awareness that cultures possess different aesthetic values that affect art forms.



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*g r a d e s 9 - 1 2*

**#7: Students apply and construct personal meanings from theater.**

Teachers develop curriculum enabling students to:

1. Identify symbols, motifs, and metaphors in theatrical activity.
2. Describe how theater permits exploration of human behavior despite cultural, ethnic, time, and space differences.
3. Relate theatrical symbols, motifs, and metaphors to personal experience.
4. Apply a definition of universality to the validity of the themes of plays read and seen.
5. Articulate and justify personal aesthetic criteria for critiquing theater performance events.
6. Discuss the differences in knowing and feeling that exist when performing and seeing a play.
7. Demonstrate evaluation based on accurate perception, description, and analysis of a theater performance.
8. Demonstrate the concept of recreating images from memory.
9. Demonstrate the process of responding spontaneously to imaginary objects, environments, sounds, smells, and tastes.
10. Differentiate between real and fantasy situations.
11. Construct social meanings from informal and formal productions and relate to current personal, national, and international issues.
12. Constructively evaluate their own and others' collaborative efforts and artistic choices in theater productions.
13. Participate in theater as a communal experience.
14. Articulate and support the meanings constructed from their own and others' theater performances.
15. Apply a definition of catharsis to the experience of plays read or seen.

# Theater

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*g r a d e s 9 - 1 2 : a d v a n c e d*

**Content Standards:**

**#1: Students employ the skills and techniques of script writing.**

Beyond Standard level, teachers develop curriculum enabling students to:

1. Articulate concrete specific observations of people, places, and things.
2. Integrate dramatic themes in script development as they enhance plot and character.
3. Create and evaluate scenes that delineate major elements of plot structure.
4. Identify functions of character, dialogue, setting, and time as well as elements of spectacle, sound, music, and voice as they contribute to production.
5. Create a scene with character transformation and imaginary objects.
6. Reenact an existing scene or story adapting the plot, characters, and/or language for theatrical purposes.
7. Collaborate on the development of original dramatic pieces.
8. Perform original scripts.
9. Evaluate alternative solutions to dramatic problems.
10. Construct scenes utilizing sound, music, voice, and spectacle.
11. Create and evaluate scripts using both adapted and original material.



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*g r a d e s 9 - 1 2 : a d v a n c e d*

**#2: Students explore the art of acting.**

Beyond Standard level, teachers develop curriculum enabling students to:

1. Create and evaluate the subtle emotional expressions that convey meaning.
2. Produce and explain physical attributes and movement qualities of characters.
3. Create and evaluate facial expression, body position, and gesture as it enhances vocal interpretation of character.
4. Explore interpersonal relationships among characters through exercises and scenes.
5. Evaluate images and impressions to be used in enacting dramatic scenes and improvisations.
6. Explore concepts of space, time, and energy and develop improvisations related to these components.
7. Create and evaluate object and character transformation.
8. Research and evaluate the objectives, actions, and obstacles of a given character.
9. Develop scenes that show relationships between cultural and social attitudes and emotional reactions to an event.
10. Evaluate connotative and denotative meaning of language in the dramatic text.
11. Interpret and evaluate dialogue governed by setting, situation, and character in improvisation.

# Theater

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## *g r a d e s 9 - 1 2 : a d v a n c e d*

### **#3: Students acquire the knowledge to develop ideas in creating an environment for theater.**

Beyond Standard level, teachers develop curriculum enabling students to:

1. Distinguish between a playing space and an audience space.
2. Explain how scientific and technological advances have impacted set, light, sound, and costume design, and implementation for the theater.
3. Collaborate with directors to develop unified production concepts that convey the metaphorical nature of theater.
4. Safely construct and efficiently operate technical elements in the theater production areas.
5. Demonstrate an understanding of the principles of artistic unity, variety, and coherence in visual and aural design.
6. Articulate a variety of solutions to problems in design and technical theater.



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*g r a d e s 9 - 1 2 : a d v a n c e d*

**#4: Students demonstrate the collaborative process of directing.**

Beyond Standard level, teachers develop curriculum enabling students to:

1. Recognize the role of a director as a unifying force.
2. Apply the director's responsibility to the script, actors, designers, and audience.
3. Direct a short play collaborating with actors and technicians.
4. Practice and evaluate ensemble willingness to accept final decisions made by a director.
5. Identify the interpersonal, psychological, and organizational expertise necessary to directing.
6. Direct scenes employing different theatrical styles.
7. Create and evaluate a rehearsal schedule and production script.
8. Evaluate their own work as well as the direction of other class productions and outside performances.

# Theater

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## *g r a d e s 9 - 1 2 : a d v a n c e d*

### **#5: Students acquire and evaluate information related to the development of theater.**

Beyond Standard level, teachers develop curriculum enabling students to:

1. Understand and demonstrated the awareness of differences and similarities of characters and situations from other cultures.
2. Research and describe appropriate historical production designs, techniques, and performances from various cultures to assist in making choices for informal and formal theater.
3. Produce a theater production that reflects an historically and culturally accurate representation of another time period and/or culture.
4. Identify and research cultural, historical, and symbolic cues in dramatic texts and evaluate the validity and practicality of the information to assist in making artistic choices for production.
5. Demonstrate an understanding of the concept that while theater has a heritage, and traditions, it is also a living and therefore changing art form with the potential for effecting social change.
6. Describe social, political, economic, historical, and cultural factors which influence the process and development of a theater work.
7. Describe how theatrical heritage is preserved in dramatic texts.



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*g r a d e s 9 - 1 2 : a d v a n c e d*

**#6: Students demonstrate their ability to synthesize the aesthetic dimension of theater and the other arts.**

Beyond Standard level, teachers develop curriculum enabling students to:

1. Integrate several art forms in a single theater production.
2. Compare the interpretive and expressive natures of several art forms in a specific culture or historical period.
3. Describe similarities and differences among the different art forms.
4. Describe the differences between live theater and television and film.
5. Select movement, music, or visual elements to enhance the mood of a classroom dramatization.
6. Describe and compare the functions and interaction of performing and non-performing artists and their audience members.
7. Demonstrate awareness that cultures possess different aesthetic values that affect art forms.

# Theater

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*g r a d e s 9 - 1 2 : a d v a n c e d*

**#7: Students apply and construct personal meanings from theater.**

Beyond Standard level, teachers develop curriculum enabling students to:

1. Discuss complex or abstract ideas in theater.
2. Describe how theater permits exploration of human behavior despite cultural, ethnic, time, and space differences.
3. Construct personal meanings from non-traditional dramatic performances.
4. Interpret artistic/theatrical ideas with clarity and consistency.
5. Demonstrate the concept of recreating images from memory.
6. Demonstrate the process of responding spontaneously to imaginary objects, environments, sounds, smells, and tastes.
7. Differentiate between real and fantasy situations.
8. Construct social meanings from informal and formal productions and relate to current personal, national, and international issues.
9. Analyze, compare, and evaluate differing critiques of the same theater performances.
10. Participate in theater as a communal experience.
11. Critique several theater performances in terms of other aesthetic philosophies.
12. Apply a definition of catharsis to the experience of plays read or seen.