



# Blueprint Theater

For Teaching and Learning in



Grades PreK - 12



New York City Department of Education

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## Letter From the Chancellor

**Carmen Fariña**, *Chancellor, New York City Department of Education*

The 2015 revised editions of the *Blueprints for Teaching and Learning in the Arts* continue to define a pathway for excellence and engagement in the arts for all students beginning in early childhood and continuing to a commencement level of achievement in dance, music, theater and visual arts. The *Blueprints* provide a standards-based rigorous approach for teaching the arts while assuring that parent and communities are engaged and that all students have access to the rich and essential learning that happens with our arts and cultural organizations.

Our *Blueprints* give New York City's students the opportunity to delve deeply into these subjects, while providing our arts teachers with the flexibility to create an instructional plan that builds on students' prior knowledge, honors their cultural traditions and, most importantly, demonstrates growth in student arts learning over time. This scheme for arts learning encourages diverse instruction through various media, repertoire, genres and styles providing our students with a wide range of learning experiences in and out of school.

We know that the sequential study of dance, music, theater and visual arts will help students attain vocations in the arts and will nurture an interest in the arts. Students' sequential and ongoing arts learning makes them college and career ready enabling them to apply for advanced study or for jobs in the arts-related industries that are essential to the economy of New York City. More importantly, this learning offers students a source of lifelong enjoyment as they become the future audience and patrons of the arts.

With this revised edition of the *Blueprints*, we are seeking to keep this resource relevant and useful. With that mandate in mind, this version includes documents to address arts instruction in PreK settings, for

students with disabilities, and for our English language learners. The *Blueprints* also provide guidance for aligning the arts and the Common Core as well as the "Specific Considerations in the Arts" for arts studio practice and observations. With revised bibliographies, assessment guidance and other additional resources, we are confident that the *Blueprints* will remain an essential tool for New York City arts teachers.

The original *Blueprints* from a decade ago were the result of an exceptional collaboration between educators from the DOE and our diverse partners from the arts and cultural community of New York City. We remain grateful to our partners and for the opportunities that they provide for students and teachers to go beyond the classroom for arts learning. We share their commitment as demonstrated in the *Blueprints* to encourage students, teachers, school leaders and parents to take advantage of the rich arts and cultural experiences available in museums, concert halls, galleries, performance spaces, and theaters all over our city.

We are pleased to provide New York City schools with this essential tool for teaching and learning in the arts which has become a national model for quality arts education. And we look forward to continued and expanded success in providing equity and access in the arts for **all** New York City students.



Carmen Fariña,  
Chancellor

# Acknowledgments

We are pleased to present this second edition of the *Blueprint for Teaching and Learning in the Arts: Theater* ■ *Grades PreK-12*. The original groundbreaking framework was published in 2005 and continues to be the foundation for theater education in our NYC public schools. This revised edition is enhanced by the addition of several supplemental appendices that provide a variety of rich and current instructional resources. The newly added appendices are: *Specific Considerations for Teachers of Theater*, *Theater and Students with Disabilities*, *Theater and English Language Learners*, *Theater and the Common Core Learning Standards*, *Theater and Curriculum Planning*, and *Theater and Family Engagement*. Additionally, the *Glossary*, *Bibliography*, and *Assessment in Theater* sections have been updated to reflect current trends and information. Most important, this second edition is a renewal of the continuing commitment of the New York City Department of Education to provide an excellent education for all public school students.

The first publication, produced under Paul King's leadership, was truly a milestone for high-quality theater education. We are grateful to Paul for his vision and expertise on behalf of New York City's public schools. For the first time, schools at all levels could plan thoughtfully and implement theater education programs that were both sequential and comprehensive. Since then, teachers have guidelines for implementing rich and creative instruction, and supervisors have a template with which to structure and evaluate theater programs.

Our 2015 contributors have built upon the excellent work that the 2005 *Blueprint* writers provided. They generously shared their expertise in varied aspects of theater education to enhance and update the content and resources shared in this document. One of the most profound strengths of the original *Blueprint* lies in the diversity of perspectives—NYCDOE theater teachers, teaching artists, practitioners, professors and scholars of theater education—heard throughout the document. These new contributors expanded upon the significant and lasting work, adding their unique voices to produce this current version of the *Blueprint*.

We wish to express our gratitude to Chancellor Carmen Fariña for her recognition and advocacy that arts education is most effective when teachers and students are provided with coherent strategies for achieving it. We offer our appreciation to Paul King who, now as the Executive Director for the Office of Arts and Special Projects, extends his deft leadership in support of all the arts for the NYC Department of Education. We are grateful to Anna Fusco, Project Manager for this second edition, who deftly helped coordinate and edit the new and revised appendices. We must also thank Pam Pollack whose creativity is evident in this document's design and Ken Priester for his exceptional editorial skills.

The successful completion of the second edition of the *Blueprint* for Theater was made possible because of our colleagues in the Office of Arts and Special Projects. We also thank the other OASP Arts Directors Ana Nery Fragoso, Barbara Murray, and Karen Rosner for their vital support and encouragement. We are most grateful to Callie McGlone, Arts Program Manager Office of Arts and Special Projects, for her valuable assistance in helping make all our theater projects a reality.

The *Blueprint for Teaching and Learning in Theater* is a living, breathing resource that continues to serve as a framework, a springboard, and a resource for all to use. To all who have participated in the original creation and further development of this document, and to those who engage with and use this document to enhance theater education, be it in the classroom, on the stage, or in the community, we profoundly thank you.



Peter Avery  
Director of Theater

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# Introduction: The Purpose of Theater Arts in Public Schools

Every New York City public school is capable of supporting an excellent arts program in which arts specialists are key players, the school community is actively involved, and the resources of the city’s cultural community are maximized. The recent changes in the New York City public schools have afforded an opportunity to make the arts central to the education that all children receive, regardless of the school they attend. This *Blueprint* points the way.

As the term “blueprint” suggests, this document is a map, which sets a course for the Department of Education’s strategic plan to provide an excellent arts education for every child in New York City. The standards contained in this *Blueprint* are grounded in the National and New York State Learning Standards for the Arts, and are addressed in every facet of the document. This *Blueprint* is distinguished from the *New York State Learning Standards* by the way teaching and learning are extended into the specific circumstances of New York City schools—most notably, the unique collaboration between the schools and the New York cultural community to forge this plan.

New York City arts organizations and their funders play an ongoing role in making the arts available to schools. The schools have always depended on the values and commitment of these organizations, and it is only with the collaborative spirit of the entire arts community that this plan for arts education can succeed.

Traditionally, arts curricula have been developed either as subject-based or as outcome-based models. Subject-based curricula define the goals for the content to be learned. Outcome-based curricula define what the goals are for the learners—what they should know and what skills they should possess. The new plan includes both approaches, and will, as it evolves, provide clear and rigorous forms of assessment, based on the best practices offered in the field. It contains strong “studio” strands—in which students act, draw, write, dance, paint, sing, and play—as well as aesthetic education experiences that include learning about the art form in its context and in the world. Instead of an exclusive ideology, an inclusive plan allows arts teachers to select the approaches and the content that works best for them.

## The Purpose of Theater Arts in Public Schools

Through theater activities that foster creative expression, discipline, collaboration, self-awareness and personal transformation, students of diverse backgrounds and abilities channel their energies into inspiring artistic endeavors. Students engaged in Theater Making learn to value the literary, oral and cultural traditions of societies. They learn to express themselves and develop empathy for their own and other’s situations. They begin to understand universal themes and ways of looking at the world, and they develop the means to express their own vision and ideas. Teaching and learning in theater develops confident learners who are better prepared to participate actively in their education, community and social lives.

# The Five Strands of Teaching and Learning in Theater

## **Theater Making : Acting, Playwriting/Play Making, Design and Technical Theater, and Directing**

Theater Making provides multiple avenues for active learning. Through the interpretation of dramatic literature and the creation of their own works, students engage as writers, actors, designers, directors and technicians. Students learn to use their minds, bodies, voices, emotions and sense of artistry to examine the world and its meaning.

## **Developing Theater Literacy**

Theater Literacy provides the skills and knowledge to deepen a student's understanding of many forms and genres of theater. Students explore theater history and the multiple roles that theater plays in society. They use theater vocabulary when making and responding to performance, and develop critical, analytical and writing skills through observing, discussing and responding to live theater and dramatic literature. In this strand, dramatic literature is also viewed as a catalyst for production and performance. Therefore, the associated activities are experiential in nature and support Theater Making as well as a deeper understanding of text.

## **Making Connections**

Students make connections to theater by developing an understanding of self and others. They respond to theater by identifying personal issues and universal themes in performance and in dramatic text. They investigate theater by examining the integration of other arts into a complex multi-media art form. Additionally, students connect and apply learning in other disciplines to their inclusive understanding of theater.

## **Working with Community and Cultural Resources**

Community resources that support Theater Making, theater literacy, theater connections and career exploration, expand students' opportunities for learning. Active partnerships that combine school, professional and community resources create rich avenues for student and teacher innovation in the classroom and in production. Additionally, students validate their learning by sharing and performing outside of the classroom and in partnership with artists and organizations in support of community efforts.

## **Exploring Careers and Lifelong Learning**

Students develop audience skills and a connection to theater that allows them to value theater throughout their lives. They explore the scope and variety of theater careers in teaching, production, performance, criticism, design, technical theater and related occupations, and they investigate how these careers align with their personal goals and aspirations.



# Student Development and Theater

## Early Childhood and the Grade 2 Benchmark:

Young children respond with joy and energy to creative play, drama and storytelling. They like to imitate adult roles and play dress-up. On their own, they generate make-believe scenarios entering an imaginative world of their own creation. These interactions not only engage the imagination, they provide group opportunities to develop social and language skills. Structured theater games and activities provide a safe environment in which learning may occur and in which all five senses are engaged. As emergent readers, theater activities also provide a venue for children to demonstrate physically and vocally their understanding of character, conflict and action. Theater experiences help them develop basic physical skills in self-control, and understanding of the relationship between their body and the space around them, and appropriate and imaginative use of voices. Structured theater activities develop the following skills and understandings:

- Social/affective: Listening, responding, taking turns and working cooperatively in a group.
- Cognitive: Recognizing, re-creating, identifying, differentiating, and sequencing dramatic elements.
- Aesthetic: Choosing, expressing and creating elements of theater and design for theater.
- Metacognitive: Reflecting on their own and their classmates' Theater Making and in response to performances.

## Elementary Students and the Grade 5 Benchmark:

In upper elementary school, children become increasingly keen observers of their world. Capable of complex patterns of logic, they like to analyze and define people, activities, situations and events. They enjoy inventing games, working cooperatively on group projects, and creating secret codes and personal languages. At this stage they have developed a more detailed sense of their bodies, voices, abilities and interests. They are interested in real world applications to learning and will challenge themselves to achieve new and diverse skills in Theater Making. Ensemble theater experiences culminating in products and performances and incorporating independent and group rehearsals give students a chance to express themselves in a unique and self-affirming way. They also become skilled in memorization, which allows them to use scripted materials in activities and performances. Learning in theater develops physical skills and vocal skills, and facilitates understanding of character and motivation. Ongoing participation in theater classes develops the following skills and understandings:

- Social/affective: Initiating, cooperating, co-planning, and respecting others' opinions.
- Cognitive: Classifying, interpreting, comparing, and analyzing works of theater and dramatic literature.
- Aesthetic: Personal and artistic choices in creating theater and responding to performance.
- Metacognitive: Reflecting on their own Theater Making, while connecting personal experience to universal themes.

## Middle School Students and the Grade 8 Benchmark:

Students at this stage of their lives are testing their relationship to the world, both in terms of challenging the status quo and developing a self-identity with which they feel comfortable. They are increasingly concerned with meaning and truth, both personal and social, and are beginning to think in more abstract ways and to speculate about origins and outcomes. The turbulent emotions and rapid physical changes of this age group present both challenges and opportunities for the growth of skills and expression in theater. Students are capable of focused work in various techniques and styles of theater, and enjoy the "safe space" that a structured and defined challenge provides. They can investigate and apply complex and varied processes to inventing and executing theater activities. Sharing their original theater work in small groups can be a productive solution for providing formative assessment from peers and teachers. Theater study refines physical and vocal skills, and allows students to differentiate and make personal choices. Through continued theater study, students access skills in the following:

- Social/affective: Building confidence and a defined sense of self, trust among peers, working independently, and taking risks.
- Cognitive: Distinguishing, adapting, synthesizing, analyzing, evaluating and creating theater.
- Aesthetic: Accurately executing different styles of theater, considering multiple factors leading to aesthetic effect.
- Metacognitive: Reflecting on their own qualities as actors, designers, playwrights, technicians and directors in relation to their training and study.

## High School Students and the Grade 12 Benchmark:

For those high school students studying theater as an elective course, theater classes provide an enjoyable outlet for self-expression, group interaction, and an opportunity to explore personal meaning and identity. High school students who are majoring in theater are ready to use their capacity for sustained, detailed work and critical inquiry to advance their skills in all areas of theater learning. Students at this age gain confidence as actors, designers, technicians, playwrights and directors through consistent study and practice. They develop an awareness of the standards and requirements of the university and professional theater arenas, and identify personal goals regarding future study and work in theater. Deep experiences in creating theater, and understanding theater history, the cultural context of theater and aesthetic concerns, lead to the emergence of their personal artistic voice. Sustained theater training builds skills in the following:

- Social/affective: Understanding and empathizing with others; initiating, planning and producing projects independently in coordination with others.
- Cognitive: Explaining, comparing, implementing, decoding, and critiquing theater; executing activities in various styles with expressive subtlety.
- Aesthetic: Defining and articulating a personal aesthetic in theater.
- Metacognitive: Reflecting upon their strengths and weaknesses in theater and their personal approach to theater study.

# A Guide to Schools for Implementing a Theater Program

The following recommendations represent goals towards which schools should move in support of the optimal functioning of their theater program.

These measures will provide the best environment in which to achieve the student learning set forth in this *Blueprint*.

## Physical Resources

### The Studio or Classroom

Theater is a process of experimentation, exploration and physical activity. The physical space in which theater teaching takes place affects the quality of the experience for students. Ideally, the theater studio should be spacious, clean, clear of objects and, when possible, dedicated to theater use only. There should be a designated playing area within the studio that will comfortably accommodate the students gathering in a full circle with an arms length between each person. Portable seating, folding chairs or benches are needed for student sharing and performances. Additionally, one wall or corner should be dedicated to a theater resource center with scripts, videos and other theater artifacts. Bins or other storage is needed for costume and prop pieces that are used in studio theater games. Teachers should have unrestricted use of a CD/tape player and access to a video monitor/DVD player.

### The Theater

School theaters should be adequately equipped and maintained. Resources should include appropriate sound and lighting equipment, either rented or permanent, and may vary from production to production. Stage curtains and drapery should be in good shape, clean, and meet fire code requirements. Flooring should be wooden and may be covered with Masonite or another wood fiber product. If wooden floors are exposed, they should not have a high-gloss finish in order to reduce the reflection of light. Any fly-system and curtain rigging in the theater should be well maintained and meet all safety requirements. Off stage areas and wings should be clean and provide unobstructed access to the stage. Adequate storage for costumes, scenery, props and lighting equipment should be secure and adjacent to the theater space, if possible. Schools with technical theater programs and multiple productions during the school year will need a well-equipped, well-maintained and spacious carpentry shop.

## Instructional Time

### Elementary

Children in K-5 should take theater class one period per week throughout the school year. Some schools have chosen to fold the equivalent amount of instructional time into a concentrated cycle. For the purposes of a sequential curriculum, however, the consistency of full-year work is preferable. The theater teacher can be an excellent resource for professional development of all early childhood teachers, as young children may be engaged in imaginative play every day in their classes.

### Middle School

Students who choose a theater elective in middle school should take an equivalent of three to five theater classes per week. Theater learning is multi-faceted and complex and requires a schedule that will support the scope and sequence of learning. Theater making, which may include rehearsing for performances, is most effectively realized in double periods or as part of an extended day program. Single periods may be reserved for the theater literacy, connections and career explorations.

### High School

Students taking a general theater elective in high school may follow the guidelines for middle school. Students taking a theater commencement program should have a minimum of one period of theater training daily. A serious program that seeks to prepare students for the option of continued university study will go further, extending to double periods for two to three days a week. Making creative use of zero period and extended day can ease the burden on programming.

# A Guide to the Theater Blueprint

## Organization of the Blueprint for Theater

The *Blueprint for Theater* is organized by benchmark years, moving through the five strands of theater learning for each benchmark. Embedded in each strand are indicators of student learning, suggested activities and recommended resources. Thus, each benchmark section provides a complete view of theater learning for children in that age group. Scanning through the *Blueprint* and reading the pages in each benchmark year associated with any one strand gives a sense of the developmental learning PreK-12 in that strand.

The curriculum is both subject-based—defining the goals for content—and outcome-based—defining the goals for student achievement. The *Blueprint for Theater* is meant to provide a framework for teachers, suggesting strategies that spur individual creativity, depth, and breadth in theater teaching.

## Theater Making Is the Starting Point

Each benchmark section of the *Blueprint for Theater* begins with Theater Making, which encompasses all of the activities in which students make theater, including acting, playwrighting/making, designing and technical theater, and directing. Theater is a live, temporal art form, and all Theater Making learning should be realized through participation and active engagement. The learning inherent in the four other strands of the *Blueprint* stems from the Theater Making activities, and the activities in those strands are inextricably bound with those in the Theater Making strand.

The four other strands deepen theater learning by providing students with the means to:

- become literate in theater, developing critical insights and the means to express them with the language of theater practice.
- make social, cultural, historical and personal connections through theater.
- connect creatively to the other arts and disciplines through theater.
- engage in theater learning with both school staff and other sectors of the New York City theater cultural community.
- become lifelong learners and advocates for theater.

This *Blueprint* is a scaffold on which a sequential, cohesive PreK-12 theater curriculum may be built, encompassing the body of knowledge of theater as an art form and in conjunction with all other aspects of children's lives and learning.



# Theater Making: Acting

## Benchmarks

- **Students activate and use their imaginations as well as the analytical and process skills associated with acting.**
- **Students participate in group activities, including creative play, storytelling, pantomime and improvisation.**

## Imagination, Analysis and Process Skills

Students will be able to:

- Recognize, mirror and create emotions described in stories and dramatic play.
- Respond within imaginary circumstances to objects, settings and conditions.
- Use emotional expression and imaginary objects in dramatic play.
- Sustain focus in the imaginary world of the activity, sharing or performance.
- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions.

For early elementary school students, creative play and make-believe are demonstrations of the imagination. Creative play and improvisation should generate Theater Making and are encouraged at all benchmark levels. In particular, early elementary acting does not need to emphasize performance projects for an audience, but rather creative processes, group sharings and presentations within the classroom.

## Benchmarks

- **Students explore the physical, vocal, characterization and staging components of acting by developing the actor's instrument: the body, voice and mind.**
- **Students participate in group activities, including creative play, storytelling, pantomime and improvisation.**

## Performance Skills

### Physical

Students will be able to:

- Use the body and voice expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical self-control in large and fine motor skills.
- Use the body and face to create and react to imaginary conditions.
- Create and mirror shapes and movements with other students.
- Create and imitate human, inanimate and animal characters.
- Demonstrate an understanding of how physical environment and the elements impact behavior.

### Vocal

Students will be able to:

- Use a variety of vocal skills, including volume, pitch and tempo.
- Use a variety of vocal dynamics to explore thoughts and emotions.
- Demonstrate the ability to participate in group singing and choral reading.

*Continued on following page*



### Suggested Activities

- Pantomime simple daily activities, including healthful practices in eating and hygiene.
- Participate in “The Machine” and other sequence of action activities (e.g., energy and vocal transfer exercises in groups).
- Participate in teacher-guided imaginative journeys through various settings and situations.
- Demonstrate the sound and movements of animals and/or people in a story.
- Dramatize storytelling through use of body, voice and gesture.
- Dramatize a story through pantomime in pairs or small groups.
- Listen to a story and create improvised dialogue to play a scene from the story.
- Use gesture and voice with a prop, mask or puppet to express character.
- Work in groups to represent inanimate objects and to improvise dialogue.
- Participate in poetry and prose choral readings with group or solo response.
- Share their responses to the question “Who am I?” in group presentations. Students can bring in and share with the class their research with visual aids and artifacts.

### Characterization

Students will be able to:

- Use learned physical and vocal skills to create a variety of characters including human, inanimate and animal characters.
- Demonstrate a preliminary understanding of specific character desires and needs.
- Demonstrate an understanding of sequence of character actions.
- Imitate and create basic emotions.

### Staging

Students will be able to:

- Recognize and respect the designated playing area and personal space in activities, group sharings and performances.
- Understand and use basic vocabulary related to stage directions and areas of the stage.
- Demonstrate appropriate onstage and offstage behavior.
- Make appropriate use of costumes and props in activities, sharings and performances.



# Theater Making: Playwriting/Play Making

## Benchmarks

- **Students recognize and understand the dramatic elements of a story prior to putting pen to page: playwriting is preceded by play making.**

## Understanding Dramatic Structure

Students will be able to:

- Identify the beginning, middle and end of a story.
- Differentiate between make-believe and real.
- Differentiate between actor and character.
- Identify a character's primary needs and actions in stories and scenes.
- Identify the physical characteristics of a character, including posture, movement and pace.
- Identify the basic emotions of characters.
- Identify the time and place of original and written stories or scenes.
- Demonstrate an understanding of the "5 Ws" (Who? What? When? Where? Why?) when viewing a theater work or hearing a story.
- Retell a story individually or in groups with attention to accurate sequencing.

## Suggested Activities: Playwriting/Play Making

- Freeze an improvisation in a static tableau. Discuss the action preceding the frozen moment and how that moment might be resolved.
- Create or re-create a story using tableaux with beginning-middle-end and who-what-where evidence.
- Create a five-panel storyboard or cartoon for an original story or improvisation, with notes describing the main action in each segment.
- Use a photograph as a prompt for asking and answering the "5 Ws" about the characters in an imagined story.
- Students work in groups to add details to a basic plot provided by the teacher.
- Supply an ending to an unfinished story or an alternative ending to an existing or original story.
- Following directions and cues, play a spoken role with guided narration in small groups, choral reading or short solo lines.

## Benchmarks

- **Students imagine, analyze and understand play making processes by listening, retelling and creating stories and dramas.**

## Imagination, Analysis and Process

Students will be able to:

- Respond to a guided discussion about the elements of a story, using plot, character, action and setting.
- Demonstrate an understanding of sequence of actions through pantomime.
- Use appropriate physicalization, vocalization and spoken word in improvisation and storytelling activities.
- Contribute positively and responsibly to ensemble efforts.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, and focus on and commitment to group activities and goals.
- Receive, respond to and incorporate directions.
- Demonstrate fundamental listening skills.



# Theater Making: Designing and Technical Theater

## Benchmarks

- Through sequential activities, students begin to understand the process of moving from design to the creation of production elements.
- Students explore various design roles in theater and how design choices influence the mood of the production.

## Understanding Design

Students will be able to:

- Demonstrate an understanding of character type by making decisions about costume design.
- Endow objects with imaginary qualities. For example, a saucepan becomes a “magic helmet.”
- Make choices about color and scenic elements for “place,” such as settings from stories, poetry, spoken word or plays.
- Demonstrate a preliminary understanding of the design to production process by assisting in the construction of a simple set piece from a rendering or model.
- Demonstrate an understanding of how light, sound, costumes and scenic elements add to performance or storytelling.
- Identify the moods created by different pieces of music.

## Suggested Activities: Designing/Technical Theater

- Guide an exploration of the school auditorium and theater, identifying and naming the areas of the house, theater and backstage areas.
- Review a listing of design and technical jobs in a theater program, and predict the function of the listed positions.
- Alter the classroom space, using existing furniture to create a space for theater activities.
- Make original musical instruments to score a scene or story.
- Create a soundscape with ensemble or solo voices, instruments or improvised sound makers to enhance the telling of a story or a drama.
- Draw a scene or design a costume from a story read in class.
- Use a children's story such as *Goodnight Moon* or *Tar Beach* to generate drawings and a 3-D set model based on the illustrations in the book.
- Using a drawing of a character as a basis, create a stick puppet that demonstrates the characteristics of the puppet through costume.
- Add painted elements to a mural used for a scenic backdrop.
- Use overhead projector with colored acetates as “spotlight.” Discuss the lighting conventions of black-out, fade-out, etc.
- Use flashlights for special effects or to enhance the mood of a scene.
- Use classroom materials or a resource box of found materials to create sets, props and costumes.

## Benchmarks

- By defining the playing area of a stage or classroom, students use and respect theatrical space and elements.

## Using Theatrical Space and Elements

Students will be able to:

- Define playing space and setting, using classroom objects.
- Demonstrate an understanding of playing space as differentiated from the rest of the classroom.
- Recognize the boundaries between onstage and offstage.





# Theater Making: Directing

## Benchmarks

- **Students experience cooperative learning by taking and applying direction from the teacher.**

## Knowledge and Understanding

Students will be able to:

- Observe and discuss the role of the director as demonstrated by the teacher in classroom activities and presentations.

## Suggested Activities: Directing

- Predict and then discuss the role of the director based on the position's title.
- Create a simple tableau with two to three students assigned roles. Teacher then guides the student directors in analyzing the composition of the scene. Student may then be guided in changing the positions and posture of the actors.
- Call out basic stage directions (e.g., down right, left center, etc.), with students moving to the area of the stage designated by the teacher. The task may be extended by giving students a sequence of movements from area to area and adding simple activities. The stage floor may be labeled to facilitate this exercise.

## Benchmarks

- **Students take leadership positions in theater activities as they explore the role of the director.**

## Imagination, Analysis and Process

Students will be able to:

- Imagine and suggest ideas for stage pictures, tableaux and pantomime related to classroom study topics.
- Analyze the composition of a scene, tableau or pantomime through discussion, and give suggestions for changes.
- Take responsibility in various leadership roles in an ensemble by volunteering for activities, setting an example and cooperating with the teacher and peers.
- Demonstrate the ability to receive, respond to and incorporate directions in their theater work.
- Engage in leadership roles by assisting with set up for theater activities, such as arranging the room and supplies, and organizing props, costumes, musical instruments and clean-up.

# Developing Theater Literacy

## Benchmarks

### ■ Students develop an understanding of dramatic structure and theater traditions.

## Understanding Dramatic Texts

Student will be able to:

- Differentiate between two or more characters and their corresponding character traits.
- Recognize similarities in dramatic themes and characters in stories, plays and films from different cultures and historical eras.
- Demonstrate both in writing and in group sharings an understanding of:
  - sequence and plot
  - action and climax
  - character traits including the primary emotional quality
  - differences between real and fantasy settings
  - the conflict or problem of a story or play
- Understand the playwright's purpose, such as the lessons of the story.
- Identify standard script format, including:
  - character list
  - characters' names
  - characters' lines
  - blocking and stage directions

Theater vocabulary should be used in all theater activities and exercises in which students are engaged. The particular terminology will be introduced within the context of the classroom activities and student learning. Please see the Theater Glossary/ Appendix C for selected theater vocabulary and definitions.

## Suggested Activities

- Dramatize a narrative text.
- Read a narrative and/or dramatic text and identify the "5 W's" for individual scenes and for the whole story.
- Respond to the following questions in class discussions:
  - How is acting a story different from telling a story?
  - How do we use our imagination differently in the telling of a story and acting out a story?
  - What is the role of the audience in storytelling, live theater and film?
  - How is the audience's role different in responding to storytelling, film and theater?



# Developing Theater Literacy *continued*

## Benchmarks

- **Students develop an understanding of dramatic structure and theater traditions.**

## Understanding Theater History

Students will be able to:

- Connect storytelling and drama, and recognize how oral traditions are related to the written word.
- Recognize the relationship between theater and community, and between theater and culture(s).
- Understand that theater comes from a desire to pretend and act things out.
- Distinguish between Western and non-Western storytelling and theater traditions.

## Suggested Activities

- Explore stories that are thematically or dramatically similar appearing in a variety of cultures (e.g., animal myths, hero or Cinderella stories).
- Passing stories on: Read a story and retell it verbally. Then act out key sections of the story, share it with another class, and have that class pass it on to another class. The last class may share the story as a performed play.
- Take part in a variety of storytelling traditions and activities, including:
  - String stories, puppetry and masks, using various techniques to activate storytelling.
  - Sand stories, which are inspired by the sand paintings of the Native Americans and by the Australian Aboriginal dreamings. A sand tray is used to help tell the story and then erased, making the listener the keeper of the story.
- Use diverse images from a photo resource such as the New York Public Library Photo Collection, the Library of Congress or the National Archives to gather a group of images to demonstrate the historical and cultural aspects of storytelling.

## Suggested Reading

*Yeh-Shen: A Cinderella Story from China*, retold by Ai-Ling Louie

*Smoky Mountain Rose: An Appalachian Cinderella* by Alan Schroeder

*Nomi and the Magic Fish: A Story from Africa* by Phumla

*Teaching With Cinderella Stories From Around the World* by Kathleen M. Hollenbeck

*Animal Fables from Aesop*, adapted by Barbara McClintock

*Native American Animal Stories (Myths and Legends)* by Joseph Bruchac and Michael J. Caduto

*String Stories: A Creative, Hands On Approach for Engaging Children in Literature* by Belinda Holbrook

## Suggested Resources

New York Public Library Picture Collection Online:  
<http://digital.nypl.org/mmpco/>

Library of Congress Memory Collection:  
<http://memory.loc.gov/ammem/>

# Developing Theater Literacy *continued*

## Benchmarks

### ■ Students articulate responses to theater performance.

Students will be able to:

- Describe elements of the sets, costumes, lights, props and sound.
- Recognize and communicate observations about the actors, such as use of body, face and voice.
- Articulate an understanding of theater performance by retelling or re-creating favorite moments from a performance.
- Understand how acting a story is different from telling a story or reading it silently.
- Recognize and articulate the difference between theater and film/video.

## Responding to Theater Performance

### Responding to Theater Performance - Suggested Guided Questions and Inquiry

#### Character and Choice

What did character X want? What did the actor say or do to show us that? What obstacles prevented the character from getting what he or she wanted?

How did the characters' behavior change during the course of the play? Why did those changes occur?

Which characters were you able to relate to the most? Why?

If you could ask one of the characters a question, what would it be? Why? Why did you choose that character to ask a question?

#### Describing

Describe and demonstrate how the character you were observing moved on stage. What is the quality of that movement? Is it fast or slow, smooth or choppy? What does this movement tell us about the character?

Can someone show us a character gesture or movement you remember from the performance? Which character used the gesture? What was the actor trying to say with the gesture or movement?

Describe one of the actors voices. Does anyone remember a specific word or phrase that one of the actor's said? What do we notice about the character or the character's voice when we say it in the same way?

Describe the music that you heard in the piece. What did the music tell us about the characters? How did the music tell us about the action?

Describe the dance(s) that we saw in the play. Demonstrate with a partner. What did the dance tell us about the characters?

Describe one costume that you saw. What did the costume tell you about the character? Was the character young or old? Was the character a boy or a girl? How do you know?

Describe one of the sets in the play. What did the set tell you about the play? What reaction did you have to the set? Why?

Was there any film, video or slides in the production? Why do you think that the film was added to the production? What images would you choose to add this production?

Which moment do you remember most from the performance? What was happening at that moment? Draw a picture of that moment and include all the characters.

#### Extended Inquiry

What questions would we like to ask the creative team (playwright, designers, director, etc.)?

If you were going to tell a friend about the performance, how would you describe the main idea of the play in one sentence?

## Suggested Activities

■ Prior to a performance, students pick one character in the piece, such as the hero or heroine, and note his/her actions based on the following:

- » vocal pitch, volume and tempo
- » use of body, posture and gesture
- » facial expression
- » quality and tempo of physical movement

Additionally, each student is assigned to notice something about one aspect of the physical production as listed below:

- » scenery
- » costumes
- » lights
- » props
- » sound and music

After viewing a performance, engage in a classroom discussion. Use the Suggested Guided Questions and Inquiry/Grade 2 on page 14 to frame the activity.

# Making Connections Through Theater

## Benchmarks

- Students extend their understanding of theater by connecting it to learning in other disciplines.
- Students explore how other art forms are incorporated into theater.

## Connecting Theater to the Arts and Other Disciplines

Students will be able to:

- Connect learning from other arts and disciplines, such as math, science, language arts, social studies, technology, music, visual arts and dance, to extend their understanding of theater.
- Through attendance at and/or participation in theater performances, students recognize how associated art forms enhance theater production. These art forms include:
  - written and spoken text
  - music and song
  - visual arts
  - dance and movement
  - film and video

## Suggested Activities

### Dance and Movement

- Create a dance or movements to link a series of dramatic tableaux.
- Use observations and re-creations of various animal movements in a dance or movement exercise.
- Create a simple dance in response to a dramatic script or story.

### Language Arts

- Use a work of children's literature to animate improvisation, role-playing, storytelling or group sharings.
- Sequence a story or script by creating beginning, middle and end tableaux.
- Write "how to" essays about theater activities, including attending performances, participating in theater games, etc.

### Math

- Create word problems related to ticket and concession sales.
- Estimate the length of a play, taking into account scene changes and intermissions. Using a clock, determine the ending and starting times.
- Measure the stage and performance spaces for area and perimeter. Mark off the downstage edge of the playing area in one-foot increments from either side of center stage.

### Music

- Use a variety of musical selections or rhythms to inspire and/or underscore theater games and improvisations.
- Add found music to a story or play to heighten mood and atmosphere.

### Science

- Improve movement based on life cycles, such as seed-to-plant, egg-to-tadpole-to-frog, etc.
- Use an exploration of the five senses in improvisation activities.
- Using light and shadow, explore stage lighting and the use of lights with shadow puppets.

### Social Studies

- Identify and report on character types or roles in the neighborhood, such as lunchroom attendant, firefighter, store clerk, etc.
- Explore the neighborhood setting in a work of dramatic literature, such as a script version of the *Chicken Little* or *The Pied Piper*. Compare this with the students' community.
- Dramatize and explore similar stories from different cultures such as animal myths and hero stories.

### Technology

- Use a simple computer program to create a cartoon storyboard with a plot sequence, captions and dialogue.
- Using a digital camera, photograph student tableaux showing character responses and setting. Create a PowerPoint slide show using the tableaux photographs.

### Visual Arts

- Draw a scene or costume rendering.
- Create puppets to be used in storytelling or in a group share.
- Prior to seeing a performance, make predictions about the possible scenic and costume designs and colors.

*Continued on following page*

## Making Connections Through Theater *continued*

### Suggested Activities *continued*

#### Theater and Component Art Form Activities:

Prior to a performance, students are instructed to observe the production in the following areas

- spoken work and voice
- music and song
- visual arts
- dance and movement
- film, video and projections

Following the performance, engage in a teacher guided group discussion presenting evidence from the production to support their observations. Use the Suggested Guided Questions and Inquiry/Grade 2 on page 14 to frame the discussion.

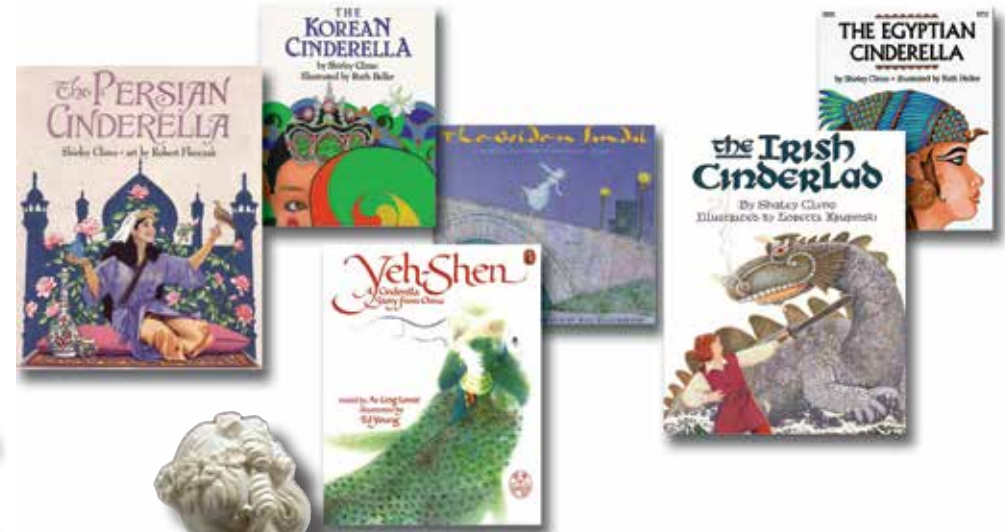
#### Suggested Performance Repertoire

Many theater, opera or musical theater companies produce versions of *Cinderella* in a variety of forms and from various cultures and perspectives. Attend a performance of *Cinderella* and encourage the students to decode the performance using the discussion tools on page 14. Additionally, students can compare the live performance with film/video, and storytelling or readings in which they have participated.

#### Suggested Organizations for Children's Theater

See current listing on the Arts and Cultural Education Services Guide.

[Schools.nyc.gov/offices/teachlearn/arts/resourceguide2.html](http://Schools.nyc.gov/offices/teachlearn/arts/resourceguide2.html)



# Making Connections Through Theater *continued*

## Benchmark

## Connecting Theater to Personal Experience, Community and Society Through an Exploration of Themes, Culture and History

- **Through an exploration of theme and context, students connect personal experience to an understanding of theater.**

Students will be able to:

- Respond to theater through a variety of approaches and with multiple perspectives.
- Recognize that theater, regardless of place or culture, tells us about ourselves and our lives.

## Suggested Activities

- Explore live theater through a teacher-guided process of inquiry to identify connections to their own lives and the lessons of the story.

Guided discussion can include:

What did you learn from this play?

What did we learn from one of the characters?

Describe what one character was feeling.

Select an important moment in the performance and create a pose to reveal what the character was feeling.

Have you ever felt that way? Give an example of a time you felt the same way as the character.

Have you ever behaved like one of the characters? Give an example.

Why do you think that character behaved that way?

Is there anything in the story that reminded you or your own life? Why or why not?

## Suggested Repertoire

*Cinderella* can also be used for connecting the student's performance response to understanding the lessons of the story (i.e. what do we learn from *Cinderella*?).

More advanced students can also discuss the time and place embedded in the work and how these provide context. Additionally, students can examine how different cultures are represented in various performances of the same story.

# Working With Community & Cultural Resources

## Benchmark

- **Students expand and invigorate their theater learning through school partnerships with theater organizations and teaching artists.**

## Partnering With Theater Organizations Outside of School

Students will be able to:

- Experience the range and diversity of local and New York City theater and theater arts organizations.

### Suggested Activities

- Attend a live theater performance at a theatrical venue, such as a local middle or high school, college or university, community-based organization or professional theater.
- Students tour the performance space in their own school, or at a high school, local or professional theater, with particular emphasis on the front of house, backstage, box office and seating areas.
- Participate in pre- and post-performance audience opportunities, including meet-the-artists sessions, talk-backs and hands-on workshops.

## Benchmark

- **Students expand and invigorate their theater learning through partnerships with theater organizations and teaching artists.**

## Working With Theater Professionals in the School

Students will be able to:

- Participate in short- and long-term artist residencies that are integrated into the school theater program.

### Suggested Activities

- Invite a theater artist from your school or local community to perform for the class, and engage in a guided conversation with the artist about his/her career and the students' response to the performance.
- Plan a short- or long-term artist residency, aligning the artist's work with the goals of theater program such as additional support in theater games, musical theater, costume design or puppetry.





# Working With Community & Cultural Resources *continued*

## Benchmark

- **Students expand and invigorate their theater learning by using theater resources.**



## Use Theater Archives, Online Materials, Libraries, Museums and Other Resources

Students will be able to:

- Begin to use the vast array of materials that relate to theater research and recognize where the resources can be found.

### Suggested Books and Resources:

*Angelina, Star of the Show* by Katherine Holabird  
*The Bunny Play* by Loreen Leedy  
*Time Out Kids New York*  
*Pamela's First Musical* by Wendy Wasserstein  
*Olivia Saves the Circus* by Ian Falconer

See Suggested Reading and Repertoire/Appendix D.

### Suggested Activities

- Create a classroom library or a section of the school library as a student theater resource center containing:
  - » theater storybooks
  - » children's theater scripts
  - » posters
  - » articles
  - » original theater art work
- Assign students individually or in small groups to bring in theater flyers, advertisements, programs, ticket stubs or theater photographs to create a classroom theater collage or to add to the theater resource center.

## Benchmark

- **Students demonstrate their theater learning by sharing and performing for others in the community.**

## Performing in the Community

Students will be able to:

- Share their original or scripted creations with peers.

### Suggested Activities

- Share student presentations (puppet theater, storytelling, choral scene work, mini-plays) with peers, other classes, younger students and families.

# Exploring Careers and Lifelong Learning

## Benchmark

## Awareness of Careers in Theater

- **Students are introduced to the variety of careers in theater, onstage or behind the scenes.**

- Students will be able to:
- Identify the roles of people who work in theater.

### Suggested Activities

- Invite a parent or community artist, such as a designer, director or actor, to meet with the class about his/her job and role as an artist.
- Create and or collect images for a student-made book about theater careers.

## Benchmark

## Set Career Goals and Develop a Career Plan

- **Students explore the collaborative processes of theater production.**

- Students will be able to:
- Understand and articulate that theater is a collaborative process.

### Suggested Activities

- Prior to attending a performance, ask the students to observe and note the different jobs that they see to make theater happen. While at the theater, they can do a mock scavenger hunt to identify box office personnel, ushers, orchestra, actors, dancers, etc.
- Following a professional theater performance, teacher leads a discussion focusing on the questions:
  - » Who did you see and how did they contribute to the performance?
  - » What job do they do and how does that work support the production?
- Post notices for theater workshop opportunities in the classroom and make copies available for students to take home.

## Benchmark

## Theater for Enjoyment and Lifelong Learning

- **Through speaking about and sharing theatergoing experiences, students understand they can enjoy and participate in theater throughout their lives.**

- Students will be able to:
- Speak about and share their theatergoing experiences.

### Suggested Activities

- Read *Pamela's First Musical* by Wendy Wasserstein. Compare the student's theatergoing experience with Pamela's.
- Have students share with classmates in a "show and tell" theater events that they have attended in their leisure time.
- Encourage students to attend free theater events with family and friends.
- Respond to a theatergoing experience by writing a class thank-you letter. The letter might include student artwork and photos.

# Theater Making: Acting

## Benchmark

- **Students continue to activate and expand their imaginations, and explore the analytical, concentration and process skills associated with acting.**

## Imagination, Analysis and Process Skills

Students will be able to:

- Sustain focus on the imaginary world and scripted given circumstances in activities, sharings and performances.
- Recognize and create a variety of characters from improvisations, stories and plays.
- Make expressive use of costumes and props in activities, sharings and performances.
- Contribute positively and responsibly to ensemble efforts, and demonstrate an emergent ability to collaborate with others.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in collaborating on group activities with a shared performance goal.
- Receive, respond to and incorporate directions.

## Suggested Activities: Acting

- Collaboratively create a small group tableau that interprets a scene from a text (script, story, journal, etc.), demonstrating the ability to:
  - Work as a member of an ensemble.
  - Physically interpret a scene, using gesture and facial expression.
  - Understand the essentials of a scene (setting, change, conflict, character needs).

## Benchmark

- **Students exercise and refine the actor's instrument—the body, voice and mind—through ongoing exploration of the physical, vocal, characterization and staging components of acting.**
- **Students participate in a variety of group and solo activities in rehearsal and performance, demonstrating self-discipline and the ability to work collaboratively.**

## Performance Skills

### Physical

Students will be able to:

- Use the body and voice expressively.
- Use the body in a variety of movements that show an understanding of spatial relationships, tempo, energy, balance and texture.
- Use the body and face to create and react to imaginary conditions and the given circumstance of a script or story.
- Demonstrate and use non-verbal communication.
- Use the body in a variety of ways to express choices of character and emotion.
- Demonstrate an understanding of how environment impacts physical behavior and movement.

### Vocal

Students will be able to:

- Use a variety of vocal skills, including tone, rhythm, projection, character voice and emotional quality.
- Participate in solo, partner and group speaking and readings.
- Use the voice in a variety of ways to express clear choices of character and emotion.

### Characterization

Students will be able to:

- Apply learned physical and vocal skills to create a variety of characters, both real and imaginary, from improvisations, stories and plays.

*Continued on following page*

- Focus on and be committed to imaginary circumstances.

As an extension, student may bring the tableau to life through invented dialogue and movement.

- Through storytelling, puppetry, poetry jam or pantomime, tell a short original or traditional story, using theater skills. May be done solo or in small groups.
- Develop a real or imaginary character, and rehearse and perform as that character in a student-created, scripted or improvised scene, demonstrating the ability to:
  - Use vocal and physical expression to interpret a character's thoughts, feelings and wants.
  - Share with and give focus to other actors in a scene.
  - Apply character research.
  - Use rehearsal time effectively.
  - Identify the essential elements of a scene, including relationship, conflict, and action.

## Theater Making: Acting *continued*

### Performance Skills *continued*

- Apply an understanding of basic character elements and given circumstances to scripted and improvised work.
- Apply an understanding of specific character needs, obstacles, actions and relationships in activities, sharings and performances.
- Demonstrate an evolving ability to commit to truthful acting and responding “in the moment” within imaginary circumstances.

### Staging

Students will be able to:

- Understand the audience/performer relationship.
- Understand and be able to use basic vocabulary related to stage directions.
- Demonstrate appropriate onstage and offstage behavior.
- Demonstrate the ability to memorize spoken word and staging within a performed work.



# Theater Making: Playwriting/Play Making

## Benchmark

- Students gain skills as emergent playwrights by identifying and using elements of dramatic literature in writing, theater exercises and activities.

## Understanding Dramatic Structure

### Plot/Structure

Students will be able to:

- Identify, understand and apply the vocabulary and basic elements of dramatic structure, including beginning-middle-end, conflict, climax, resolution, character relationships, intentions, actions and obstacles.
- Demonstrate an understanding of the difference between comedy and tragedy in play making, writing and viewing.

### Character

Students will be able to:

- Understand the impact of character choices on dramatic action.
- Identify and discuss the multiple need of characters and their actions, emotional range and changes within a scene or play.
- Create a monologue to reflect a character's inner thoughts at a particular moment.

### Sequencing/Setting

Students will be able to:

- Demonstrate an understanding of rising action.
- Incorporate the "5 Ws" (Who? What? When? Where? Why?) when analyzing, improvising or writing scenes and stories.

## Suggested Activities: Playwriting/Play Making

- Write a character biography or autobiography using the "5 Ws."
- In pairs, assume characters and write letters to each other.
- Develop scenes through improvisation, theater games or writing that have distinct character, clear relationships, conflict, setting, actions and beginning-middle-end.
- Use situations from literature, history or current events to create tableaux, and then devise character monologues from that frozen moment.
- Dramatize an existing story with attention to sequence of events, conflict, character intent and resolution.
- Improvise a scene based on written material such as a newspaper article or journal.
- Improvise and then script a two-character dialogue that includes a conflict and resolution with clear character intent.
- Critique original peer-written works, using a rubric based on the elements of dramatic structure.

## Benchmark

- Students apply imaginative, analytical and process skills to the creation of original dramatic works.
- Through research, editing, revision and critique, students become aware of the various stages of playwriting.

## Imagination, Analysis and Process

### Imagination and Analysis

Students will be able to:

- Identify and express the differences between realistic and non-realistic scripts and stories.
- Articulate the inspiration for their original work.
- Articulate the cultural, historical and social context of their original work.
- Demonstrate a sense of curiosity and imagination in creating their original work.
- Gather and analyze information and research to generate ideas and concepts for theater works.

*Continued on following page*

# Theater Making: Playwriting/Play Making *continued*

## Imagination, Analysis and Process *continued*

### Writing /Literacy Process

Students will be able to:

- Write monologues and dialogue in script form that conforms to proper usage and grammar guidelines.
- Create and write vivid, well-rounded characters drawn from or inspired by a variety of source materials, including literature, history, current events, and their own imaginations.
- Use acquired information and research to inform their writing.
- Demonstrate the ability to revise and extend a written script over a sustained period of time.
- Through reflection and analysis, evaluate and critique their work and the work of their peers in a productive and respectful way.



# Theater Making: Designing and Technical Theater

## Benchmark

- **Students further their understanding of design and technical theater by connecting design choices to the requirements of a script.**
- **Students apply methods and processes of a designer to their own work and to the theater works they encounter.**

## Understanding Design

Students will be able to:

- Make choices about the scenery, costumes, props, lighting and sound for a scene that are implied in a script.
- Identify how the script requirements of environment, time and action influence the design of a scene.
- Understand how sound and lighting create mood in performance events.
- View and evaluate productions with regard to the design and production elements.
- Demonstrate an understanding of the “world of the play” through cataloging the scenery, costume, prop, lighting and sound requirements of a script.
- Identify the members of the production team and explain how these roles are interdependent:
  - set designer
  - lighting designer
  - costume designer
  - sound designer
  - director
  - stage manager
  - prop master
  - set, costume, lighting, sound and prop crews

## Suggested Activities: Designing/Technical Theater

- Measure a room at home, create a ground plan and place furniture according to the plan.
- Design a marketing poster and program with logo or illustration based on a particular story or play.
- Create a tape or CD of music and sound effects for a scene.
- With supervision, learn to turn on stage and auditorium lights, operate curtains, and set up audio-video equipment.
- Participate in the running of a show as part of the properties, deck, electrics and costume crews.
- Devise a scenic concept for a play read in class, including backdrops, props, furniture and other scenic elements.
- Create a rendering for a stage backdrop and then execute the rendering to scale on a brown paper mural or painted backdrop.
- Build a mini-model of a proscenium theater with moveable scenic elements for at least three scenes.
- Read a play and create a costume rendering for a character.
- Create a design portfolio for one scene in a play with research materials, renderings and working drawings.

## Benchmark

- **Students participate as theater technicians, using basic theater vocabulary and applying technical skills in school productions.**

## Using Theatrical Space and Elements

Students will be able to:

- Identify the basic areas of a stage and theater.
- Measure a stage area, create a ground plan, and place furniture within the stage area.

# Theater Making: Directing

## Benchmark

- **Students investigate the various management and artistic roles of the director.**
- **Students use theater vocabulary to communicate basic directorial concepts and ideas to actors and designers.**

## Knowledge and Understanding

Students will be able to:

- Understand the role of the director and the various responsibilities related to staging scenes and plays, including:
  - casting
  - blocking, movement and stage composition
  - coaching actors
  - communicating with actors, designers and technical crews
- Demonstrate an understanding through discussion or writing about how a director's concept and artistic choices impact the overall approach to a scene or play.
- Know, understand and apply basic staging vocabulary, including:
  - stage directions
  - focal point
  - stage composition
  - sight lines
  - tone and mood
- Demonstrate an understanding of directing by recognizing and discussing set, prop, costume, lighting and sound design in theatrical productions.

## Suggested Activities: Directing

- Shape a small group tableau, deciding which character will take focus in the scene.
- Lead a short vocal or physical warm-up for the ensemble.
- Translate and communicate written stage directions of a short scene into the following:
  - designated entrances and exits
  - onstage movements
  - offstage speaking
- Respond to in class dramatic work, providing thoughtful and respectful feedback to peers related to:
  - projection
  - diction
  - physicalization
  - gesture

## Benchmark

- **Students work constructively with peers engaging in guided activities as emerging directors.**

## Imagination, Analysis and Process

Students will be able to:

- Respond constructively and analytically to the work of actors in a scene.
- Communicate a visual or physical concept or stage picture that supports the action and themes the scene of play.
- Make casting choices in consultation with the director/teacher.
- Direct actors to form basic stage pictures or tableaux that are appropriate for the scene or play.
- Create blocking and movement, using scenic elements to form compositions that reveal character relationships, focal points and action.
- Contribute positively and responsibly to ensemble efforts by leading and assisting the teacher with group activities.
- Support and assist peers in sustaining concentration and focus in group activities.
- Respond to and incorporate directions from teacher and peers in a respectful and productive manner.
- Show initiative by leading activities and setting an example for others.



# Developing Theater Literacy

## Benchmark

## Understanding Dramatic Texts

■ Students refine their knowledge of dramatic literature through an examination of a range of scripts.

Students will be able to:

- Differentiate between stage directions and spoken text notation on a printed page.
- Answer the “5 Ws” (Who? What? When? Where? Why?) related to a particular scene or script.
- Differentiate the status of different characters including when characters function as archetypes such as hero, villain, and maiden.
- Discuss and write about dramatic themes.
- Discuss and write about the cultural and historical context of a dramatic work.
- Recognize the environment of a play through an examination of scenic, costume, sound and prop needs as stated in the script.
- Compare character intent for various characters in the script.
- Identify an example of foreshadowing from a dramatic work.

### Suggested Activities

- Predict endings or outcomes for a particular scene or an entire work based on an understanding of character intent and conflict.
- Reading a dramatic text, students will identify:
  - monologues and/or dialogue
  - narrative
  - indications of accent and dialect
  - setting including environment, time and place
  - scenic elements
  - props
  - required costumes

Discuss how these elements combine to create mood in a particular scene.

- Reading a variety of dramatic works, students will identify and write about similar themes.

See Elementary Suggested Reading and Repertoire/ Appendix B.



Hero



Villain



Maiden

Theater vocabulary should be used in all theater activities and exercises in which students are engaged. The particular terminology will be introduced within the context of the classroom activities and student learning. Please see the Theater Glossary/ Appendix A for selected theater vocabulary and definitions.

# Developing Theater Literacy *continued*

## Benchmark

- **Students examine theater history to further understand its social and cultural context.**

## Understanding Theater History

Students will be able to:

- Identify and understand the principal types of theater and performance spaces.
- Identify and understand the purposes of theater in various eras and cultures.
- Understand the role of theater in various communities.
- Identify major historical periods of theater.
- Recognize that theater has a distinct history reflecting the society and culture of its time.

## Benchmark

- **Students practice constructive responses to theater performance using observable evidence to support opinion.**

## Responding to Theater Performance

Students will be able to:

- Review a theater event based on observed elements in theater performance and production.
- Understand theater as a shared communal experience between audience and actor.
- Develop an understanding of personal aesthetic and choice as related to production intent.
- Recognize the various purposes of theater, among others, to be:
  - social change
  - entertainment
  - education
  - communication
  - ritual

## Suggested Activities

- In preparation for attending a performance, students are instructed observe the principal characters, their actions, choices and relationships. Following the performance, engage in a teacher-guided group discussion presenting evidence from the production to support their statements. Use the Suggested Guided Questions and Inquiry/Grade 5 on page 29 to frame the discussion.
- Write letters to individual cast members or members of the production team, expressing observations and understanding of the production intent.
- Compare in writing or in student panels excerpts of three versions of *Carmen* through aesthetic and cultural lenses. Examine and critique the works through:
  - historical and social setting
  - character intent
  - use of music
  - language as a reflection of the time
  - intended audience
  - production intent and the clarity of the intent in the production

### Suggested Video Resources

Opera- *Carmen* by Georges Bizet (Maazel, Migenes, Domingo -1984), Columbia/Tristar Studios  
Musical Theater-*Carmen Jones* by Georges Bizet and Oscar Hammerstein (Dandrich, Belefonte-1954), Fox Home Video.  
*Carmen: A Hip Hopera* (Knowles, Phifer-2001), New Line Home Video.

## Suggested Activities

- Explore local and community theaters in your neighborhood, identifying the areas of the theater, the type of theater space and the intended audience. State the principal purpose of this theater and the types of performance(s) for which it was created.
- Contrast and compare one major Western and one non-Western type of theater, recognizing similarities in intended purpose and performance style), such as an ancient Greek arena and Vietnamese water puppets.
- Create a simple timeline with graphics and text illustrating the major eras of theater history, from antiquity to contemporary times.
- Explore theater history through an examination of festivals from ancient Greece and Rome through medieval Europe up to contemporary festival events. Resources can include film and video, online websites, and photographs.

### Suggested Reading:

*American Theatre Magazine*  
*The New York Times* theater listings  
*Play by Play*  
*Theater World*  
*Time Out New York*  
*The Village Voice*  
[www.broadway.com](http://www.broadway.com)  
[www.playbill.com](http://www.playbill.com)  
[www.theatremania.com](http://www.theatremania.com)

## Developing Theater Literacy *continued*

### Responding to Theater Performance Guided Questions and Inquiry/Grade 5

#### Character and Choice

What choices did the principal characters make? Describe them. How were these choices revealed in the action of the play?

What did you think that character X wanted? What did the actor say or do to show us that? What particular actions or situation showed us that the character was challenged?

Describe any change in the characters' behavior during the course of the play? Why did those changes occur?

Which characters did you relate to or understand the most? Why?

If you could ask one of the characters a question, what would it be?

#### Describing

Describe the actor's movements. What do the movements tell us about the character? Give an example.

Can someone show us a character gesture or movement you remember from the performance? Which character used the gesture? What was the actor trying to say with the gesture or movement?

Can you describe one of the actor's voices? Does anyone remember a specific word or phrase that one of the actors said? What do we notice about the character or the character voice when we say it in the same way?

Describe one costume that you saw. What did the costume tell you about the character?

Describe one of the sets in the play. What did the set tell you about the play? What reaction did you have to the set? Why?

If you were going to tell a friend about the performance, how would you describe the main idea or theme of the play?

#### Extended Inquiry

What specific choice(s) did the scenic, costume, lighting or sound designer make? Give an example.

What point do you think that the director and playwright were trying to make in presenting this work? What main idea were they trying to communicate to the audience? Did they want to entertain, educate, or change the audience in any way?

From your own personal perspective, give your opinion of the production or performances? Present evidence to support your opinion. What choices would you make to change the intention, look or mood of the production?

What questions would you ask the creative team (playwright, designers, director, etc.)?

# Making Connections Through Theater

## Benchmark

## Connecting Theater to the Arts and Other Disciplines

### ■ Students explore elements of theater shared with other art forms.

Students will be able to:

- Apply learning from other disciplines and art forms, such as math, science, language arts, social studies, technology, music, visual arts, dance, and film/video, to extend their understanding of theater.
- Recognize how associated art forms can enhance theater production. These art forms include:
  - » written and spoken text
  - » music and song
  - » visual arts
  - » dance and movement
  - » film and video

## Suggested Activities

### ■ Dance and Movement

Participate in and create stage combat and fight choreography for a scene.

### ■ Film and Video

Videotape and edit the tapes of school performances and classroom theater activities.

Compare film versions of a work with a stage performance

### ■ Language Arts

Use literature as the basis to create student performed scenes and monologues.

Write and lay out a program for as school performance using a professional playbill as a model.

Create first-person character biographies for fictional characters in dramatic literature or original student work.

### ■ Math

Create a lay-out grid for the placement of stage scenery and furniture using graph paper and “x” and “y” coordinates.

Measure and draw a mini-ground plan to scale.

Create story problems using box office and technical theater situations such as ticket sales, profits, or the amount of wood needed to construct platforms.

### ■ Music

Create original music or use found music in a student performance for entrance music, underscoring or interludes.

Use three different types of music, such as classical, world music and contemporary, in same movement and vocal improvisation to note impact of music on interpretation.

Starting with a monologue use the text as lyrics. Add original music.

### ■ Science

Identify and examine simple backstage machinery (levers, pulleys, ramps, wheels, etc.) and describe how it is used.

Examine friction as related to moving stage scenery and lighting booms.

### ■ Social Studies

Use history to generate improvisations and/or original student scenes. Themes and eras may include the construction of the Erie Canal, the civil rights movement, or the immigrant experience.

Use original source documents, journals, letters and speeches to create theater pieces.

Create a talk show with interviews of characters in history or contemporary life exploring motivations and characterizations.

### ■ Technology

Use Internet resources to research playwrights, actors and theater history.

Use basic computer software such as MS Word to create a lay-out schematic for a stage space and the scenery in that space.

Create projected backdrops and slide shows for a performance, using PowerPoint.

### ■ Visual Arts

Design costumes or sets, using research, rendering and construction.

Analyze the design of theater posters, including period and contemporary designs.

Research the work of graphic designers, such as Milton Glaser and Rafal Olbinski.

Create and use puppets from eastern Asian cultures, including Japan, Indonesia and Vietnam.

### Theater and Component Art Form Activities:

■ Through a teacher-guided discussion, students will explore live theater or film to examine its parts and the integration of other art forms. Students may demonstrate learning through imitation, re-creation, image making or music making activities, such as staging scenes, drawing designs or creating sound tracks. After viewing and examining film or live performances of *Romeo and Juliet* by William Shakespeare and *West Side Story* by Arthur Laurents, Leonard Bernstein and Stephen Sondheim, students compare the two works and their incorporation of other art forms. Frame the discussion, using the suggested Guided Discussion Questions/Grade 5 on page 31.

■ Students examine three versions of *Carmen* on video, engaging in guided discussion as listed in the activity above.

### Suggested Video Resources

Opera - *Carmen* by Georges Bizet (Maazel, Migenes, Domingo -1984), Columbia/Tristar Studios

Musical Theater - *Carmen Jones* by Georges Bizet and Oscar Hammerstein (Dandrich, Belefonte-1954), Fox Home Video.

*Carmen: A Hip Hopera* (Knowles, Phifer-2001), New Line Home Video.

# Making Connections Through Theater *continued*

## Theater and Component Art Form Guided Discussion Questions

### Suggested Guided Discussion Questions for *Romeo and Juliet*-*West Side Story*:

#### Character and Choice

What did the main characters in these plays—Tony and Maria, Romeo and Juliet—want? What obstacles confronted them?

How were the conflicts and relationships similar in these two plays? How were they different? Give an example. How was the resolution of the action, the denouement, similar or different?

What is the main theme of these works? Is the message of *Romeo and Juliet* different than the message of *West Side Story*? Why?

#### Describing

Describe the music that you heard in both works.

How did the music add to the mood, atmosphere or feeling of the piece? How did the music or songs tell you about individual

characters? Give an example. How were the productions similar or different in their use of music? How did the songs affect the storytelling? How were the songs used differently than the spoken words?

In *West Side Story*, how was the instrumental music used? How were the overture and dance music different from the songs?

How was Shakespeare's use of language different from Laurents' and Sondheim's? What were the similarities?

How did the writers use rhyme and rhythm?

What were the visual elements that you saw onstage today? Did you see elements that you would describe as visual art?

How was the visual art different than what you would

see in a museum or gallery? What was the purpose of the design onstage?

Describe the costumes. What did the costumes tell us about the characters? What did it tell us about the time and place in which they lived? Give an example.

How did the two productions use dance? How were they similar in their use of dance? How were they different?

The two works both have pivotal moments when the characters connect through dance. Describe these moments.

#### Extended Inquiry

From the topics we have discussed, what area would you like to know more about? What resources could you use to learn more about these topics?



# Making Connections Through Theater *continued*

## Benchmark

## Connecting Theater to Personal Experience, Community and Society Through an Exploration of Themes, Culture and History

- **Students refine their personal responses to theater by comparing various interpretations of a work and the context that informs the production of that work.**

Students will be able to:

- Recognize that theater may come from a different time, place and culture, and can teach us lessons about ourselves and our lives.
- Respond to the play through the interplay of observation and viewer imagination.

### Suggested Activities

Through teacher-guided discussion, students will explore live theater, examining the connections to their own lives and the lessons of the story.

#### **Example: Romeo and Juliet/West Side Story**

Based on video viewings or seeing live performances of *Romeo and Juliet* and *West Side Story*, students will be guided through reflection and examination. Guided discussion and activities can include:

What is the relationship between parents and children in these plays?

How are the parent/child relationships similar to or different from ones you see today, in your life or in other peoples' lives?

Write a letter in the voice of a character in the play, describing a particular emotion the character experiences or a situation the character is engaged in.

How might you have handled things differently if you were Romeo's parents? If you were Juliet's parents? Maria's? Tony's?

Why do the young men in both plays group themselves into gangs?

What are the advantages of being with a group of similar people?

What may be the problems in remaining with a gang or group?

If this play was set in today's world what might Juliet do differently? Romeo? Tony? Maria?

How do the plays/films differ because they are set in different time periods?

What was it like to live in New York City in the 1950s? How was life different for people from various backgrounds? What was it like to be newly arrived from Puerto Rico and speak mostly Spanish?



# Working With Community & Cultural Resources

## Benchmark

- **Students see live theater in school and at outside venues through partnerships with theater and theater education organizations.**

## Partnering With Theater Organizations Outside of School

Students will be able to:

- Experience the range and diversity of New York City theater and theater arts organizations in their own neighborhoods and in the city as a whole.

### Suggested Activities

- Attend at least one performance a year outside the school setting; at a local high school, college or university, a local community-based organization or a professional theater company.
- Participate in pre- and post-performance talk-backs with cast and crew.
- Encourage students and their families to explore family matinee opportunities, theater workshops, after-school programs and classes designed for children at community centers and local and professional theaters.

## Benchmark

- **Students explore theater organizations and companies through in-school residencies aligned with the theater curriculum.**

## Working With Theater Professionals in the School

Students will be able to:

- Participate in short- and long-term artist residencies that are integrated into the school theater program to support Theater Making, Theater Literacy and Making Connections.

### Suggested Activities

- Research the theater arts organizations working in your school to learn:
  - the organizations' purpose or mission
  - when they were founded
  - what type of work they produce
  - who their audience is
- Interview a professional theater artist working in your school about his/her career, training, goals and experiences.
- Conduct a survey of the school faculty and parent body to identify resources for the performing arts, such as costume designers and stitchers, playwrights, directors, choreographers, scenic artists, etc.



# Working With Community & Cultural Resources *continued*

## Benchmark

- Students become familiar with various resources for learning about theater.

## Use Theater Archives, Online Materials, Libraries, Museums and Other Resources

Students will be able to:

- Research and explore the world of theater and theater organizations through museums and electronic and print resources.
- Take a virtual tour of a performing arts complex, theater or theater workshop. Identify and download images related to the front of house, backstage, dressing room areas, etc.

## Suggested Activities

- Visit the school library and identify the section on theater and drama.
- Locate and identify theater artifacts from contemporary or historical theater using original documents or reprints, including programs, articles, posters, and photos of notable theater professionals.
- Use online resources to deepen students understanding of theater performance by researching historical and cultural setting, period dress and customs.

## Benchmark

- Students share their theater learning through performances for others, including their own school, families, and communities.

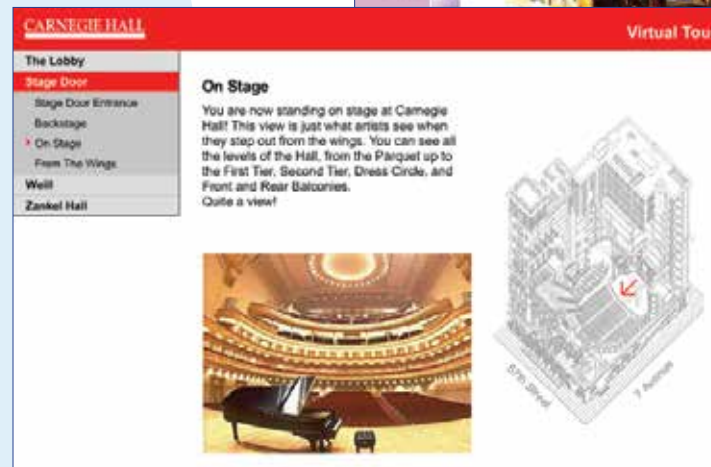
## Performing in the Community

Students will be able to:

- Share their Theater Making with the larger community.

## Suggested Activities

- Perform for the school or other classes, parents and families.
- Explore options to perform in DOE/Regional Performing Arts Festivals.
- Invite the local community, including businesses, senior centers, and fire and police stations, to attend school performances.



## Suggested Resources:

Centerline Scenic Studios/Works in progress: [www.centerlinestudios.com/progress.html](http://www.centerlinestudios.com/progress.html)

The Kennedy Center: [www.kennedy-center.org/about/virtual\\_tour/home.html](http://www.kennedy-center.org/about/virtual_tour/home.html)



# Exploring Careers and Lifelong Learning

## Benchmark

- Students examine the variety of careers in theater and related fields.

## Awareness of Careers in Theater

- Students will be able to:
- Identify the various jobs in professional theater.

## Suggested Activities

- Using a theater playbill, identify the theater jobs listed and research the responsibilities and training required.
- Create a theater company organizational chart to demonstrate how various workers interact.
- Invite technical theater professionals such as costumers, or wig, makeup or lighting designers to demonstrate their skill to the class.
- Create a student-made theater career wall with pictures and short job descriptions, focusing on theater careers front of house, onstage and backstage.
- Contrast and compare the role of the actor in live theater and in film and television.

## Benchmark

- Students recognize their personal skills, likes and dislikes as related to particular theater jobs.

## Set Career Goals and Develop a Career Plan

- Students will be able to:
- Understand the professional and personal skills associated with a particular theater profession.

## Suggested Activities

- Create a mock theater company and assign a role to each member of the class. Students can engage in a mock application and interview process for the jobs they select.
- Create a theater production time line looking at the creation of a production from writing through performance. Note when each member of the production team becomes involved in the process.
- Students identify the aspects they like about participating in theater, and categorize these aspects as they relate to onstage or offstage careers.

| Job   | Organization   | State | Date Posted | View |
|---|--|-------|-------------|------|
| <b>Technicians &amp; Production Assistants</b>                      | Sullivan Performing  | NY    | 07 Jun 2006 | yes  |
| <b>Production Assistants</b>  | A Liberation from The Dog  | NY    | 07 Jun 2006 | no   |
| <b>Director</b>   | Hotel Colibri Council on Theatre Arts                            | NY    | 07 Jun 2006 | yes  |
| <b>Production/Stage Hand</b>  | Theatre New Music  | NY    | 07 Jun 2006 | yes  |
| <b>Stage Manager</b>  | Blue Sky Group   | NY    | 07 Jun 2006 | yes  |
| <b>U.S. Open House Auditions: Actors, Writers, Directors</b>        | Southeastern Theatre Conference                                  | NC    | 07 Jun 2006 | yes  |
| <b>Various Positions: Production</b>                                | Playwrights Horizons   | NY    | 06 Jun 2006 | yes  |
| <b>Open Auditions For Equity: Production of J. Lee, Tom, George</b> | I Love You, Babe!  | NY    | 06 Jun 2006 | no   |
| <b>Stage Actor</b>  | Philadelphia Theatre Company                                     | PA    | 06 Jun 2006 | no   |
| <b>Assistant Technical Director</b>                                 | Northrup Stage   | VT    | 06 Jun 2006 | yes  |
| <b>Head Carpenter</b>   | Northrup Stage   | VT    | 06 Jun 2006 | yes  |
| <b>Production Manager</b>   | Northrup Stage   | VT    | 06 Jun 2006 | yes  |
| <b>Technical Director</b>   | Northrup Stage   | VT    | 06 Jun 2006 | yes  |
| <b>Production Electrician</b>                                       | The actual building  | NY    | 06 Jun 2006 | yes  |
| <b>Production/Stagehand</b>   | Auto Family Productions in association with Star Theatre Company | NY    | 06 Jun 2006 | yes  |
| <b>U.S. Open House: Production</b>                                  | WGA (Writers Academy of America)                                 | CA    | 06 Jun 2006 | yes  |
| <b>Stage Hand/Production</b>  | WGA (Writers Academy of America)                                 | CA    | 06 Jun 2006 | yes  |
| <b>Stage Hand/Production</b>  | Smith-Fair Production  | NY    | 06 Jun 2006 | yes  |

# Exploring Careers and Lifelong Learning *continued*

## Benchmark

## Theater for Enjoyment and Lifelong Learning

- **Students reflect upon and communicate their experiences as audience members to peers, families and professionals.**

Students will be able to:

- Express their feelings about participating in theater as audience members.
- Articulate the practices of being good audience members.

## Suggested Activities

- Write a journal entry about the theater-going experience to share with family and friends.
- Respond to a theatergoing experience by writing a thank-you letter to one member of the production team (actor, designer, director) discussing his/her work.
- Participate in a local or youth theater after-school or weekend workshop. Share the experience and impressions with schoolmates.



# Theater Making: Acting

## Benchmark

- **Students enhance and develop their performance skills while learning to work in diverse styles and forms, such as improvisation, theater games, spoken word, physical theater, clowning, puppetry, story theater, or musical theater.**
- **Students continue to develop the processes and the analytical and imaginative skills associated with acting.**

## Imagination, Analysis and Process Skills

Students will be able to:

- Maintain focus and concentration in order to sustain improvisations, scene work and performance.
- Recognize and create a variety of vivid characters in improvisation, scene work and plays.
- Make imaginative and expressive use of scenery, props, costumes, lighting and sound in improvisations, scene work and performances.
- Use research and analysis to inform an understanding of a play and character.
- Respond imaginatively and expressively to imaginary and scripted circumstances.
- Contribute positively and responsibly to the ensemble through collaboration, sustained focus and concentration.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Receive, respond to and incorporate directions.
- Communicate clearly and respectfully with fellow actors, director and crew members.

## Benchmark

- **Students enhance and develop their performance skills while learning to work in diverse styles and forms, such as improvisation, theater games, spoken word, physical theater, clowning, puppetry, story theater, or music theater.**

## Performance Skills

### Physical

Students will be able to:

- Use the body and voice expressively in theater exercises, improvisations, scene work and performances.
- Move and act appropriately on a stage set.
- Use the body in a variety of movements, demonstrating understanding of levels, composition, rhythm, quality of movement, setting and personal space.
- Create appropriate physical gestures and facial expressions that serve a character.
- Use non-verbal communication to support and enhance their performance.
- Use the body in a variety of ways to express clear, detailed choices of character, emotion and intention.

### Vocal

Students will be able to:

- Use a variety of vocal skills, including volume, pitch, articulation, rhythm and tempo.
- Speak with clear diction in solo, partner and group performances, demonstrating the ability to fill the space.
- Use the voice to express choices of character voice, emotional quality and intention.

*Continued on following page*

As actors, students are increasingly engaged as performers in public events while continuing to participate in classroom collaborations.

### Suggested Activities: Acting

- Participate in group exercises, drills, improvisations and theater games.
- Rehearse and perform a scene in front of others.
- Rehearse and perform the same scene in three distinct styles or genres.
- Research and portray a character, using at least one appropriate costume piece, prop, gesture, need and physical shape.
- Memorize an age-appropriate monologue.
- Track character development and emotional changes in a scripted scene.

### Characterization

Students will be able to:

- Use physical and vocal skills to create a variety of characters in improvisations, scene work and performance.
- Apply specific character needs, objectives, intention, obstacles, actions, emotions and relationships in the creation of roles.
- Apply an understanding of action and reaction in improvisation, scene work and performance.
- Demonstrate the ability to commit to truthful acting and responding “in the moment” within imaginary circumstances.
- Use research to inform the creation of characters and the choices characters make.
- Discuss dramatic character as related to style and genre.
- Use physical transformation to create a viable characterization.
- Differentiate between a character’s public and private behavior in a variety of improvisations or scenes.

### Staging

Students will be able to:

- Demonstrate an understanding of a character’s relationship to the setting and environment of the performance or play.
- Understand and be able to use detailed vocabulary related to stage directions.
- Demonstrate consistent, appropriate onstage behavior.
- Demonstrate the ability to memorize spoken word and movement, and create consistent performances through reflection and self-analysis.
- Apply an understanding of the various elements of Theater Making, including plot, action, conflict, character, and audience/actor relationship in performance.
- Apply a knowledge of the characteristics of various genres in performance, including:
  - tragedy
  - comedy
  - farce
  - improvisation
  - musical theater



# Theater Making: Playwriting/Play Making

## Benchmark

- Middle school students will increase their range of expression as playwrights through the use of vocabulary and dramatic structure, and by exploring various theatrical styles and forms.



## Understanding Dramatic Structure

### Plot/Structure

Students will be able to:

- Understand and apply the vocabulary and basic elements of dramatic structure in improvisations and writing, including:
  - beginning, middle, end
  - inciting moment
  - conflict
  - climax
  - resolution
  - character
  - intentions
  - actions
  - obstacles
- Know, understand and apply various theatricals styles in writing and improvisation, including:
  - realism, such as *A Raisin in the Sun* by Lorraine Hansberry
  - magic realism, such as *Prelude to a Kiss* by Craig Lucas
  - musical theater, such as *Bye Bye Birdie* by Charles Strouse
- Know, understand and apply various theatrical forms in writing and improvisation, including:
  - plays that adheres to unity of time, place and action, such as *Twelve Angry Men* by Reginald Rose
  - linear narrative, such as *Roosters* by Milcha Sanchez-Scott or *The Piano Lesson* by August Wilson
  - non-linear narrative, such as *Long Christmas Dinner* or *Pullman Car Hiawatha* by Thornton Wilder
  - collage play, such as *In White America, a Documentary Play* by Martin B. Duberman
  - poetry, such as *Under Milkwood* by Dylan Thomas
  - story theater, such as *Paul Sills' Story Theater: Four Shows* by Paul Sills
  - their own imaginative original forms
- Know, understand and apply various theatrical conventions in writing and improvisation, including:
  - narration
  - chorus
  - flashbacks
  - play within a play

### Character

Students will be able to:

- Understand the importance of character development in relation to the creation of a story or play.
- Discuss the multiple needs of characters and their actions, emotional range and transformations within a scene or play.

*Continued on following page*

## Understanding Dramatic Structure *continued*

- Apply an understanding of a monologue's purpose as a reflection of a character's inner thoughts at a particular moment in time.
- Discuss the distinct qualities and contrasts between characters in stories and plays as reflected in their language and exposition.

### Sequencing/Setting

Students will be able to:

- Demonstrate a solid understanding of rising action, climax, resolution and the dramatic arc of a play.

## Benchmark

- **Students apply elements of research, imagination and revision in their dramatic writing.**
- **Working alone and in groups, students begin to recognize and articulate their personal vision and the cultural context of their work.**

## Imagination, Analysis and Process

Students will be able to:

- Articulate the personal meaning and importance of their own original work, including their goals, choices and vision.
- Articulate the cultural, historical and social context of their original work, and a clear statement of theme.
- Demonstrate curiosity, open-mindedness and imagination in expressing ideas, perspectives, and personal and social views in original work.
- Gather, analyze, and elaborate on information and research to generate ideas, concepts and choices for written and improvised work.

### Writing /Literacy Process

Students will be able to:

- Write monologues, scenes and one-act plays in script form that conforms to proper usage and grammar guidelines.
- Create/write original work drawn from or inspired by a variety of source materials, including literature, history, current events, music, poetry, interviews, themes and their own imaginations.
- Create/write original work in a variety of theatrical styles and forms through a process of inventing, analyzing and revising.
- Create/write imaginative and detailed settings and stage directions that contribute to the action and theme of a scene or play.
- Use acquired information and research to inform their writing/improvising.
- Revise, refine and edit a written project over a sustained period of time.
- Evaluate and critique their work and that of their peers in a productive and respectful way.
- Integrate the following elements into a unified written text:
  - text
  - sound
  - music
  - visual design
  - movement
  - film, video and/or media technology

# Theater Making: Playwriting/Play Making *continued*

## Suggested Activities: Playwriting/Play Making

### Group Work

- Create storytelling circles to discover elements of plot development.
- Participate in improvisation or sketch-comedy play making.
- Depict a simple, known story in three physical or drawn images (beginning, middle, end).
- Activate a story into three scenes, adding dialogue.
- Improvise a scene that has:
  - characters with clear intentions/wants
  - obstacles to characters' wants
  - character growth or transformation from overcoming an obstacle or resolving conflict
  - plot comprising a sequence of actions
  - a unified and consistent theme such as *The Other in Society*.
- Remount a story using assigned or random dramatic styles, structures, and conventions (e.g., *Three Little Pigs* in the style of a Broadway musical, or *Hamlet* in a poetry rap, etc.).
- Read another student playwright's scenes aloud and give guided feedback.

- Write an analysis of a story or script, focusing on structure, character development/transformation, moments of conflict and plot.
- In trios, exchange scenes and, based on notes from the playwright, write a director's and a designer's concept statement for each other's scenes. Share the trio's ideas with the other members of your group.
- Devise a non-verbal scene that has:
  - characters with clear intentions/wants
  - obstacles to characters' wants
  - character growth or transformation from overcoming an obstacle or resolving conflict
  - plot comprising of a sequence of actions
  - unified and consistent theme

### Individual Work

- Dramatize and share non-dramatic source material in a variety of scripted forms.
- Perform the written word in a reading or memorized presentation.
- Write a monologue.

- Using original writing related to a specified theme, develop it into a scene or monologue.
- Write a scene that has:
  - a plot comprising of a sequence of actions characters with clear intentions/wants
  - obstacles to characters' wants
  - character growth or transformation from overcoming an obstacle or resolving conflict
  - unified and consistent theme
  - written stage directions, including character descriptions and notes
  - clear and articulated choices about dramatic style, structure and convention
- Analyze a dramatic script for elements of structure, character development, conflict and plot.
- Enter playwrighting competitions, including:
  - The Scholastic Art and Writing Awards: [www.artandwriting.org](http://www.artandwriting.org)
  - Young Playwrights: [www.youngplaywrights.org](http://www.youngplaywrights.org)

# Theater Making: Designing and Technical Theater

## Benchmark

- Students expand their skills by examining and participating in the sequential processes of moving from design to production.
- As designers, students make personal and artistic choices to convey meaning.

## Understanding Design

### Understanding Design

Students will be able to:

- Demonstrate an understanding of the constraints of physical space and identify spatial relationships in scenery and set pieces.
- Select design elements (scenery, lights, costumes, and sound) to convey meaning.
- Explore the relationship between color and light in the design process.
- Recognize texture and quality in costume and scenic design.
- Use sound, music and rhythm to convey meaning in sound design.
- Identify connections among design elements, including:
  - spatial relationships
  - patterns
  - placement of objects
  - color choices

### Design and Technical Skills

Students will be able to:

- Investigate and analyze theater design components.
- Visualize, conceptualize and implement a point of view in creating designs.
- Identify and discuss symbols and symbolism in design.
- Demonstrate the ability to make design, construction and production-running decisions.
- Work in collaboration with other designers, stage manager, director or crew members.
- Use research and documentation to generate design.
- Create a production needs list from script reading.
- Prepare and plan to realize schedules, construct designs and models.
- Use the specific tools of designers and theater technicians.





# Theater Making: Designing and Technical Theater *continued*

## Benchmark

- **Students experiment with transforming space in order to understand the abstract elements of design.**

## Using Theatrical Space and Elements

### Transforming environment

Students will be able to:

- Execute a plan for transforming a neutral space.
- Identify and understand the importance of placement and use of design elements including:
  - spatial relationships
  - symbols
  - patterns
  - dissonance and similarities

## Benchmark

- **Students develop communication skills and proficiency in the use of theater documents while engaged in the authentic process of theater production.**

## Communication and Organization Skills

### Communication

Students will be able to:

- Communicate design choices to fellow design and technical theater students.

### Organization

Students will be able to:

- Use theater paperwork including prompt book, cast lists, rehearsal and production schedules.
- Demonstrate an understanding of the skills required to work as a:
  - costume designer
  - lighting designer
  - prop master
  - scenic designer
  - sound designer
  - stage manager
  - member of set, costume, lighting and prop crews
- Recognize the constraints of a production schedule and a working budget.

# Theater Making: Designing and Technical Theater *continued*

## Benchmark

### Suggested Activities: Designing/ Technical Theater

#### General Design/Technical

- Investigate theater and technical opportunities within the school, after-school programs and performance options.
- Create a marketing poster for a show with an identifiable dominant image.
- Work as a member of a stage crew (e.g., set, props, lighting, sound and/or wardrobe crews).
- Create a crew check list for a week-long production schedule.
- Create a mini-design portfolio for a scene using collage, swatches, original drawings/diagrams, found objects/images, and writing.
- Respond to design elements in a theater performance, noting the elements of spatial relationships, symbols, patterns, dissonance and similarities by providing examples.

#### Costumes

- Pull costumes from existing stock or one's own wardrobe. Label and catalog the items.
- Sew on a button, or sew a hem by hand or using a machine.

#### Lighting

- Light a scene in a classroom using a variety of found lights, such as flashlights, clip lights and lamps.
- Use portable lighting units such as Par Can 30s in a classroom or theater.
- Operate school auditorium lighting using existing or rented lighting board.

#### Props

- Set up and label a prop table.
- Catalog props used in a show.

#### Scenic

- Measure a room and create a ground plan including furniture and other elements from the room.
- Design a scene in a classroom using found objects.
- Spike the set and furniture pieces from a student-generated ground plan for a scene or school production.
- Work with teacher or technical director in constructing scenery for a production.
- Diagram and build a flat.

#### Sound

- Make a CD or audio tape to score a scene.
- Run the sound for a show, including CD or tape player, microphone and speaker set-up.

#### Stage Management

- Create and post cast sign-in sheets.
- Take blocking notes in a working rehearsal.
- Generate daily rehearsal schedules under the director's guidance.
- Generate a master production schedule and a working production budget.



# Theater Making: Directing

## Benchmark

- **Students develop a holistic understanding of theater and the diverse skills required of a director.**
- **Students become competent in the basic elements of directing and recognize the work of directors in theater productions.**

## Knowledge and Understanding

Students will be able to:

- Understand and apply the vocabulary and elements of Theater Making, including:
  - performance
  - stage composition
  - text analysis
  - design
  - time
  - place
  - mood
  - pacing
- Understand how a director's concept and artistic choices impact the overall approach to a scene or play.
- Apply a knowledge of staging vocabulary, including:
  - blocking
  - stage directions
  - focal point
  - stage composition
  - sight lines
  - tone
  - mood
- Understand the responsibilities of a production team involved in Theater Making, including:
  - costume, lighting, scenic and sound designers
  - stage manager
  - technical staff
  - backstage and booth crews
- Understand and discuss the importance of elements of acting as related to the staging of a scene, including:
  - voice
  - movement
  - actions
  - reactions
  - character choices

# Theater Making: Directing *continued*

## Benchmark

- **Students develop a holistic understanding of theater and the diverse skills required of a director.**
- **Students express personal vision and demonstrate an understanding of context through articulating directorial concepts.**

## Imagination, Analysis and Process

### Imagination and Analysis

Students will be able to:

- Identify dramatic themes and playwright's point of view in written or performed scenes or plays.
- Develop and articulate a directorial concept that incorporates a point of view and how one's own work relates to the current culture and time.
- Demonstrate the ability to communicate and execute a visual or physical concept with stage pictures that support the action and themes of a scene or play.
- Recognize and describe other director's work.
- Gather and analyze research in order to understand the historical, cultural and social context of a play.

### Theater Processes

Students will be able to:

- Make artistic choices in consultation with the director/teacher, including:
  - casting
  - staging
  - design
- Create blocking and movement that uses actors and scenic elements to form stage pictures and compositions that reveal character relationships, focal points and action.
- Contribute positively and responsibly to ensemble efforts by leading and assisting in group activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Demonstrate the maturity, patience and discipline to lead peers in group activities and rehearsals.
- Respond to, incorporate and give directions in a respectful and intelligent manner.

## Suggested Activities: Directing

- Students in groups of four are provided with a folktale or cyclical story. The group decides on frozen pictures (tableaux vivant) that tell the story in four "freeze frames," indicating the beginning, middle and end. Each student is responsible for creating one of the four tableaux, focusing on stage picture, characterization, time, place and mood.
- Direct a reading of a small group scene providing notes about diction, projection, stage pictures, and entrance and exits.
- Provide feedback to scenes performed by peers in the "director's voice," noting character choices, vocal projection and stage pictures.
- Compare and contrast the work of two different directors, such as *Romeo and Juliet* as interpreted by Baz Luhrmann and Franco Zeffirelli.

# Developing Theater Literacy

## Benchmark

- **Students apply an understanding of dramatic text and theater history in their critical responses as they enhance their skills to critique live performance.**
- **Students use vocabulary that is authentic and integral to theater.**

## Understanding Dramatic Texts

Students will be able to:

- Read and respond to dramatic literature in preparation for producing a script.
- Recognize patterns of meaning in a dramatic text by identifying various elements of a script, including:
  - plot
  - time, place, setting
  - characters and relationships among characters
  - stage directions
  - scene breaks
  - production elements, such as costumes, set, lights and props
  - major themes
  - playwright's intention
  - moral and ethical conflicts
  - language usage, such as style, speech patterns, accents and dialects
  - dramatic structures such as narrative, dialogue and monologue

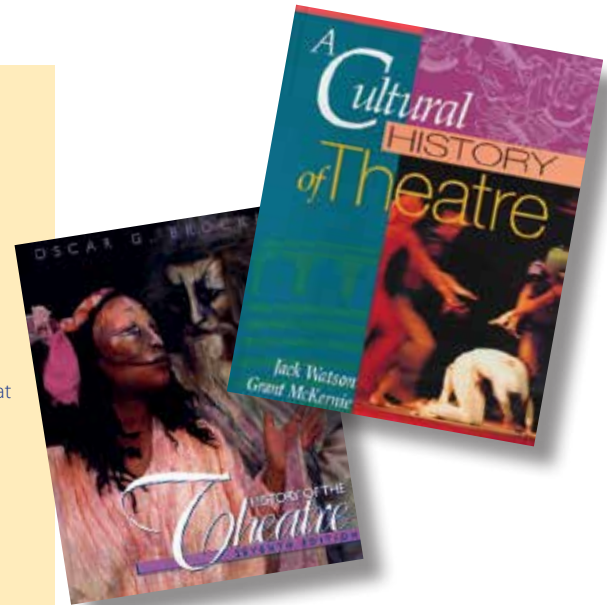
Theater vocabulary should be used in all theater activities and exercises in which students are engaged. The particular terminology will be introduced within the context of the classroom activities and student learning. Please see the Theater Glossary/Appendix A for selected theater vocabulary and definitions.

## Suggested Activities

- Read a dramatic text such as a play, scene, book of a musical, or opera libretto. Write a synopsis of the text, including:
  - plot
  - theme
  - relationships among characters
  - exposition
  - climax
- Moderate and take part in small group discussions about a dramatic text and how it might be realized as a performance.
- Using a variety of resources such as libraries, the Internet, video, and recordings, students will create a response to a dramatic text that addresses the facts (historical and social context, performance history, etc.) and themes of the text. Suggested projects include:
  - making a visual arts collage
  - creating a CD with selections of music and songs
  - writing an essay or report
  - creating a PowerPoint presentation that incorporates music, text and images

### Suggested Readings and Dramatic Texts:

*A Cultural History of Theatre* by Jack Watson and Grant McKernie  
*History of the Theatre* by Oscar Gross Brockett and Franklin J. Hildy



# Developing Theater Literacy *continued*

## Benchmark

- **Students develop an appreciation of the role of theater in various cultures by exploring eras and personages in theater history and, in particular, New York City theater.**

## Understanding Theater History

Students will be able to:

- Identify the origins and historical uses of theater as popular entertainment and ritual within Western and non-Western cultures.
- Recognize the importance of New York City as a focal point of North American theater history in the 19th and 20th centuries.
- Identify major periods and movements in theater history, recognizing that theater reflects the society and culture of its time.
- Describe and discuss a written text or live performance in terms its social, historical, cultural and political context.

## Suggested Activities

- Compare and contrast early theatrical texts to contemporary performances.
- Read one example of Greek or Roman theater and one example of early non-Western theater, examining the origins and uses of theater.
- Use online and video resources to research and guide the creation of a project that examines Greek, Roman or early non-Western theater, such as Noh Theater or Peking Opera. Suggested projects include:
  - setting models
  - performing scenes
  - writing and essay on the historical overview of time period
- Research and write a biography of a New York City theater professional (living or dead), noting biographical facts and how this person's life and career impacted theater history.
- Research and write a profile of a New York City theater, including the performance history, architecture, and the historical, social and political context of when the theater was built.

(Note: Both of the above research report activities may take a variety of forms, including essays, scrapbooks, and PowerPoint presentations.)

- Use New York City as a "living museum" to conduct small group research projects about pivotal events and periods in the city's theater history. Possible sites and events include:
  - theater on Nassau Street and actor-managers Walter Murray and Thomas Kean
  - the Astor Place riots
  - Union Square and the rise of vaudeville
  - Times Square and the evolution of the American Musical Theater
  - the Yiddish Theater movement
  - theater and immigrant/slave cultures
  - Eugene O'Neill and the Provincetown Playhouse
  - the Federal Theater Project
  - political/radical theater of the 1960s

## Suggested Reading and Resources:

*Curtain Rises: A History of Theatre from Its Origins in Greek and Roman Times through the English Restoration, Vol. 1* by Paula Gaj Sitarz and William-Alan Landes

*The Empty Space* by Peter Brook

*At This Theatre: 100 Years of Broadway Shows, Stories, and Stars* by Louis Botto (ed.)

*Broadway: The American Musical* by Michael Kantor and Laurence Maslon

*The Encyclopedia of New York City* by Kenneth T. Jackson (ed.)

*New York Times Book of Broadway: On the Aisle for the Unforgettable Plays of the Last Century* by Ben Brantley (ed.)

*History of the Theatre* by Oscar Gross Brockett and Franklin J. Hildy

*Broadway: The American Musical*, WNET/Channel 13 DVD-Video

# Developing Theater Literacy *continued*

## Benchmark

- **Students enhance their ability to critique live performance, and they apply an understanding of dramatic text and theater history in their critical responses.**
- **Students use vocabulary that is authentic and integral to theater.**

## Responding to Theater Performance

Students will be able to:

- Demonstrate the ability to critique and review live performance by identifying elements of dramatic text including:
  - plot
  - time, place, setting
  - characters and relationships among characters
  - stage directions
  - scene breaks
  - production elements, such as costumes, set, lights and props
  - major themes
  - playwright's intention
  - moral and ethical conflicts
  - language usage, such as style, speech patterns, accents and dialects
  - dramatic structures, such as narrative, dialogue and monologue
- Use theater vocabulary to:
  - differentiate between actor and character
  - describe and discuss the temporal nature of live theatre as compared to film and video
  - describe the conventions of a specific performance
  - identify artistic choices

## Suggested Activities

- View and respond to a variety of live performances representing a range of styles (classical, contemporary, non-Western, musical theater, puppetry, etc.) and venues (Broadway, off-Broadway, college, high school, etc.).
- Write a review of a performance that includes:
  - short synopsis
  - information about the theater
  - production/design description
  - casting
  - production intent and success/failure of intention

- Read and analyze published reviews discussing theater critics' writing as it incorporates the following criteria:
  - short synopsis
  - information about the theater
  - production/design description
  - casting and characterization
  - production intent and success/failure of intention
- Contrast and compare monologues from two productions of the same work (live, film or video) to discuss:
  - theater space
  - scenery, costume, lighting, and sound
  - timing and pacing
  - casting and characterization
  - artistic choices

## Suggested Reading:

*How to Write about Theatre and Drama* by Suzanne Hudson

*The New York Times* theatre reviews

*Hot Seat: Theatre Criticism for The New York Times, 1980 to 1993* by Frank Rich

# Making Connections Through Theater

## Benchmark

- **Students broaden their understanding of theater by applying concrete learning from other disciplines.**
- **Students investigate how arts are incorporated in the theater production, and articulate the distinct choices that are made within the art forms to interpret and develop the theater work.**

## Connecting Theater to the Arts and Other Disciplines

Students will be able to:

- Apply learning from other arts and disciplines, such as math, science, language arts, social studies, technology, music, visual arts, dance, and film/video, to extend their understanding of theater.
- Respond to theater pieces they have seen and read using other art forms. These art forms include:
  - written and spoken text
  - music and song
  - visual arts
  - dance and movement
  - film and video

## Suggested Activities

### ■ **Dance and Movement**

Create original choreography for a scene in a musical or drama.

Participate in and create stage combat and fight choreography for a scene.

### ■ **Film and Video**

Adapt a scene from a play into a screenplay with proper formatting.

Film a staged scene in performance and on location. Contrast and compare the live version with the film version.

### ■ **Language Arts**

Write original monologues in a personal voice.

Edit a play for a particular audience, paying attention to length, the dramatic integrity of the scene and the audience.

Analyze and critique a piece of dramatic literature or live performance.

### ■ **Math**

Create and monitor a working budget for a school production or fictional theater production.

Build scenery pieces from scaled working drawings.

Use geometry in examining stage construction, such as angle braces, supports, trusses.

### ■ **Music**

Create original music or use found music in a student performance for entrance music, underscoring or interludes.

Write a review a school musical, demonstrating an understanding of the integration of instrumental and vocal music.

### ■ **Science**

Examine the anatomical mechanisms of vocal production and how the body produces vocal sound.

Explore electricity and electrical circuits in stage lighting.

Use the science of acoustics in examining stage and sound design.

Use the spectrum of light to examine lighting design and the mixing of light.

### ■ **Social Studies**

Read and examine an American musical, (e.g., *Fiorello* by Harnick and Bock, *1776* by Sherman Edwards or *South Pacific* by Rodgers and Hammerstein), with attention to the cultural, social and historical accuracy in the script.

Create a mock trial/theater presentation of a pivotal moment in American history, such as the Salem witch trials or the Scopes trial.

Using oral histories or interviews of veterans, suffragists, or civil rights activists, create an original theater piece.

### ■ **Technology**

Generate lighting plots and ground plans using computer software.

Use playwriting software such as Script Wizard to format original scripts in standard format.

Use lighting boards in designing and running lights for a production.

### ■ **Visual Arts**

Create scaled set models.

Research and render costume designs for a play with attention to budget and fabric choices.

Design and create character masks with attention to how color and design communicate emotion.

Explore trompe l'oeil techniques in scenic painting, such as paneled doors and marble columns.

### Theater and Component Art Form Activities:

- Write a poem or song lyrics inspired by the themes or moods of a particular play. Discuss the choice of words and images they have used in the poem.
- Prior to attending a performance or film, students are asked to note their observations and impressions in the following areas:
  - spoken work
  - music and song
  - visual arts (sets, costumes and lighting)
  - dance and movement
  - film, video and projections

Following the performance discuss the work, making observations and providing evidence about the integration of the arts, and the themes and characters in the work. Use the Guided Questions/Grade 8 on page 51 to frame the discussion.

Suggested Repertoire: *Medea* by Sophocles, *Othello* by William Shakespeare, and *The House of Bernarda Alba* by Federico Garcia Lorca. For additional repertoire, see Middle School Reading and Repertoire List/Appendix B.



## Making Connections Through Theater *continued*

### Theater and Component Art Form Guided Discussion Questions/Grade 8

What was the playwright's main purpose in writing this work? How did he/she reveal this purpose through the characters and their relationships?

What differing points of view or desires motivated the characters? What conflicts did this create in the drama? Give an example of the conflicts from the script.

Describe the music that you heard. How did the music add to the mood, atmosphere or conflicts in the play? Did the music compliment or add to an understanding of a particular character? Give an example.

How would you compose music to deepen the audiences understanding of the theme or mood expressed in the play? What instruments might you use? Why?

How was song used in the play? How did the songs affect the story telling? What did the songs reveal about the characters that spoken words did not?

What elements of art or design did you see on stage? What was the purpose for the various design elements? What did the designer hope to communicate?

What were the elements of film, video or projections used in the performance? How did they add to your understanding of the theme of the work?

Describe the costumes. What did the costumes tell us about the characters? How did the costumes tell us about the social position of the character? How were they similar or different from clothing you would wear?

Describe how the actors used their bodies.

Was there any movement that you would describe as dance? How did the dance help in telling the story or in understanding the characters?

#### **Extension Activity:**

Using music, dance, design, film/ video or original text, create a short response to the work illuminating the theme or revealing character relationships.

# Making Connections Through Theater *continued*

## Benchmark

## Connecting Theater to Personal Experience, Community and Society Through an Exploration of Themes, Culture and History

■ **Students examine the themes and context of theater works to recognize and connect personal experience to universal themes.**

Students will be able to:

- Reflect on and discuss theater's connection to their own lives through examining the themes and lessons of the play.
- Identify and articulate the cultural and historical components of the work and how these components create a particular world of behaviors.
- Recognize that behaviors and themes particular to the world of the play also connect to our understanding of the larger world.

### Suggested Activities

- Through a teacher-guided discussion, students explore live theater to examine the connections to their own lives and the lessons of the play.

#### Suggested Example: *The Diary of Anne Frank*

- Based on a video viewing or seeing a live performance of *The Diary of Anne Frank*, students discuss the work through a series of reflective questions and activities:
  - How would you describe Anne's story?
  - What did she experience internally?
  - What did she experience externally?
  - How did she grow? Did she change? Provide examples.

Were there times in the play when you would say that Anne felt connected to her family? Give an example.

What other feelings or conflicting emotions accompanied her sense of connection?

Were there times that Anne felt separated from her family? Give an example. Describe the emotions that she felt when she was not connected to her family?

Have you experienced similar feelings? Can you remember and share a situation where you felt connected to or separate from your family or another group?

Describe the relationship between Anne and her mother.

What did Anne do or say that makes you say that?

Imagine looking at Anne through her mother's eyes. How would she describe Anne?

What about Anne's relationship with her sister? Describe that relationship and give evidence from the play.

Have you had similar relationships with people in your family? Compare or contrast your family relationships with Anne's.

Where and when does Anne's story take place? What do you about this period of history?

What was happening in Europe in the late 1930s and early 1940s?

Why would Anne and her family be in danger?

What was happening to the Jewish people in Europe at this time?

If you were a German boy, what might your opinion of Anne be? Why?

Why do you think that it is important that people see this particular play?

What effect might this play have on the audience? How do you imagine that it might affect you?

How would this play affect audiences in different cultures and societies?

Identify plays that might have a similar affect on audiences.

#### Extension Activities:

Journal writing on important personal relationships or experiences with danger or prejudice.

Research and presentations about Judaism, the Holocaust and World War II in Europe.

# Working With Community & Cultural Resources

## Benchmark

- **Through school partnerships, students broaden their horizons in theater and gain an understanding of the mission and goals of theater organizations.**

## Partnering With Theater Organizations Outside of School

Students will be able to:

- Demonstrate an understanding of the mission and audience for a particular theater company or presenting organization, including theaters categorized as Broadway, off-Broadway, not-for-profit, community, commercial, Western, non-Western, repertory-based and experimental.

## Suggested Activities

- Visit a working rehearsal for a professional or non-professional theater company.
- Take a backstage tour with lecture/demonstration of basic production elements.
- Participate in lecture/demonstration sessions on various theater-related topics, such as design for theater.
- Participate in master classes and/or workshops offered by local and regional theater companies
- Write critiques and reviews of productions, and send them to theater press offices or education departments to spark an ongoing correspondence.
- Visit design studios and theater production shops to interact with designers, technicians and other backstage theater professionals.
- Interview by e-mail or in person a staff member at a theater or theater education organization.

## Benchmark

- **Students increase their capacity in Theater Making through collaborations with theater professionals.**

## Working With Theater Professionals in the School

Students will be able to:

- Work with theater professionals in either long- or short-term residencies connected to and supporting the course of theater study.

## Suggested Activities

- Collaborate with playwrights, actors, directors, designers, dramaturges and other professionals to develop or enhance a theater piece for performance.
- Collaborate with school arts faculty in producing the elements of a theater piece, such as designing and building sets, creating choreography, or adding songs and music.
- Invite professional actors to give staged readings of original student scripts.
- Survey the school faculty and parent body to identify professional theater artists in the community with whom to collaborate.
- Use the Internet, periodicals and magazines to research theater companies coming to New York City, and invite them to interact with students in master classes and workshops.
- Provide students with opportunities to interact with professionals including:
  - Reading a review; writing a response to that review and sending it directly to the critic.
  - Seeing a production; writing a response to the design, direction or acting, and sending it to the artist.



**Images from the backstage tour of the Apollo Theater in Harlem.**

# Working With Community & Cultural Resources *continued*

## Benchmark

## Use Theater Archives, Online Materials, Libraries, Museums and Other Resources

- **Students increase their understanding of theater history and compare diverse productions and theater companies by using various research resources.**

Students will be able to:

- Use the resources of museums, libraries, archives and online resources for theater research.
- Develop an understanding of theater history through a study of the architecture, clothing and customs of a particular period and culture.

### Suggested Activities

- Take trips to libraries or museums (art, cultural, history and natural history) for research purposes.

Associated activities include:

- journal entries
  - collages
  - creative writing
  - research papers linked to the creation, design or production of plays
- Use the theater archives and collections of the New York Public Library for the Performing at Lincoln Center in researching a school play to be produced.
  - Use online research to examine a theater company in a different culture or country.
  - Use theater archives, libraries or museums to compare and contrast two different productions of the same theater piece.
- Photos, design drawings, Playbills, videos, and costume renderings can be used to show how different companies interpret and produce the same work. Compare two productions of the same play produced in different times or cultures.
- Use online resources to research a theater company from a different country. If this company were coming to New York, attend a rehearsal, ask the company to conduct a master class, or invite the company to the school.

### Suggested Reading and Resources:

*Theatre Research Resources in New York City* by Martin E. Segal  
Theater Center

The Museum of the City of New York has an extensive theater collection and exhibitions.

The New York City Public Library system offers a search engine online for identifying theater resources in the public library system:  
<http://catnyp.nypl.org/search~/d>



# Working With Community & Cultural Resources *continued*

## Benchmark

- **Students share their theater learning by performing for others including their own school, families and communities.**

## Performing in the Community

Students will be able to:

- Perform for peers and the wider community including parents and guardians, other schools and community groups and senior centers.

## Suggested Activities

- Create an original theater piece and perform it for an audience from a different community.
- Choose an audience, and then develop an original theater work appropriate to the age and interests of the audience.
- Take part in a regional middle school theater festival. Participate in a wide range of activities onstage and off, such as playwriting, acting, directing, producing, marketing, dramaturgy, box office, carpentry, design or criticism.



# Exploring Careers and Lifelong Learning

## Benchmark

- **Students assess and evaluate their own personal and professional skills through the identification and examination of theater careers.**

## Awareness of Careers in Theater

Students will be able to:

- Demonstrate an awareness of the range of theater careers in teaching, production, performance, technical theater and supporting occupations.
- Recognize and discuss the differences in not-for-profit, commercial, and educational theater and presenting organizations.

## Suggested Activities

- Participate in a theater career day with professional artists, technicians and administrators from the theater, film and television communities, both profit and not-for-profit.
- Participate in theater and technical theater opportunities within the school, after-school programs and performance options.
- Identify theater positions using a Playbill from Manhattan Theatre Club, Lincoln Center Theater or The Roundabout Theatre. Students research each job title on the production and cast page. Students write a job description, including salary range and education requirements. Create a mock theater company in the school, allowing students to select the positions they have researched.
- Research and report on a particular theater artist (director, actor, designer, playwright, artistic director, etc.) and his/her education and career path.
- Research and apply for low-cost or free summer arts programs offered by theater organizations, day camps, community-based programs and public schools.

## Benchmark

- **Students become informed, active participants in deciding on a high school career by researching opportunities.**

## Set Career Goals and Develop a Career Plan

Students will be able to:

- Identify a preliminary school career path, including high school and professional training for a theater arts career.
- Identify particular theater arts careers that are of interest.

## Suggested Activities

- Identify and report on New York City specialized high schools, including ones that have performing arts, media, design or technical theater programs or majors. Review their admission processes and requirements. Work on appropriate audition and portfolio materials.
- Working in groups, identify a particular career opportunity. Interview a theater professional and create a pro/con list of the job responsibilities and requirements, asking some of the following questions:
  - What are the work hours?
  - What is the average income for someone in this profession?
  - What are the most challenging/rewarding parts of the job?
  - What classes in high school would prepare an applicant for this career?
  - Which profession best matches my skills and interests?

### Suggested Resource:

The Directory of the New York City Public High Schools  
[Schools.nyc.gov/choicesenrollment/high/resources/default.htm](http://Schools.nyc.gov/choicesenrollment/high/resources/default.htm)

# Exploring Careers and Lifelong Learning *continued*

## Benchmark

- **Students cultivate a personal response to and affinity for theater as a part of their lives.**

## Theater for Enjoyment and Lifelong Learning

Students will be able to:

- Begin to participate in and attend theater outside school on their own, in small groups, and with families.
- Develop and articulate a personal connection to theater.
- Document theater attendance experiences.

## Suggested Activities

- Research and report on discount student ticket opportunities in New York City, including Theatre Development Fund, High 5, and others.
- Attend low-cost performance with friends and family.
- Look for theater listings in five different sources (online theater websites, city newspapers, local newspapers, etc.). Report back on the range of offerings and the different audiences each play, musical or theater piece hopes to attract.
- Start a “theatergoers” club at the school with opportunities for group attendance at theater performances along with parents and faculty.
- Maintain a theater journal/scrapbook. Experiences can include other school performances, local and college theater. Include programs, ticket stubs and reviews with personal reflections and impressions.



# Theater Making: Acting

## Benchmark

- **Students increase their ability as imaginative and analytical actors while continuing to participate as collaborative ensemble members.**
- **Students demonstrate the ability to reflect on and think critically about their work.**

## Imagination, Analysis and Process Skills

### Imagination and Analysis

Students will be able to:

- Maintain consistent focus and concentration in improvisations, scene work and performances.
- Respond imaginatively and expressively to imaginary and scripted circumstances in improvisations, scene work and performances.
- Make imaginative and expressive use of props, costumes and setting.
- Make inferences and connections, using research and analysis to inform an understanding of a play and character.
- Analyze, interpret, memorize and perform a scripted scene.

### Theater Process

Students will be able to:

- Contribute positively and responsibly to ensemble efforts.
- Demonstrate sensitivity to the emotional and physical safety of self and others
- Sustain consistent focus on and commitment to group activities and goals.
- Receive, respond to, elaborate on and incorporate directions.
- Communicate clearly and respectfully with fellow actors, director and crew members.



# Theater Making: Acting *continued*

## Benchmark

- **Through sequential and sustained activities in various theater forms, students improve upon and gain new performance skills.**
- **Students model proficiency in an area of acting by leading workshops, demonstrations and in performance.**

## Performance Skills

### Physical

Students will be able to:

- Use voice and body expressively in improvisations, scene work and performances.
- Use the body to demonstrate a command of physical energy, space, time, patterns, composition, contrast and period movement.
- Create imaginatively detailed physical gestures in service of a character.
- Demonstrate a command of nonverbal communication to contribute to a performance.
- Use the body in a variety of ways to express detailed choices of emotion, intention, and subtext in the specific physical attributes of a character.
- Create personal blocking based on intuitive impulses in response to a text or improvisation scenario.

### Vocal

Students will be able to:

- Use a full range of vocal skills, including breath control, resonance, articulation, inflection, color, texture and dialect.
- Demonstrate the ability to speak with clear diction.
- Demonstrate an ability to vocally project according to the requirements of the space.
- Use the voice to express inventive choices of character, emotion, intention, subtext and inner thoughts.
- Use learned vocal skills to speak contemporary and classic texts.

### Characterization

- Use learned physical and vocal skills to create a variety of vivid, idiosyncratic characters in improvisations, scene work, plays and musicals.
- Understand and apply specific needs, objectives, intentions, obstacles, actions, emotion, relationships, subtext and internal life in the creation of a character.
- Make character choices that are specific, detailed and integrated to produce a unified impression in performance.
- Play dramatic objectives truthfully.
- Use and incorporate research to inform character choices.

# Theater Making: Acting *continued*

## Benchmark

### Suggested Activities: Acting

- Lead workshop or series of exercises for fellow students in at least one of the following areas, through which the students demonstrate understanding of and proficiency in:
  - speech and voice
  - improvisation
  - movement
  - clowning
  - at least one acting methodology
  - mime
  - stage combat
- Students perform in a program of scenes, monologues and structured improvisations that includes works from a variety of styles, periods, genres and cultures (including their own), demonstrating the ability to:
  - create a variety of vivid, idiosyncratic characters
  - play dramatic objectives truthfully
  - make imaginative, expressive use of props, costumes, and the imagined world of the play
  - use improvisation as a performance technique
  - use the voice and body expressively in the service of the play
  - respond and concentrate as part of an ensemble
  - integrate direction into performance and rehearsal
  - cooperate in ensemble work
- Write a detailed assessment of the process and outcomes in both of the commencement projects, and participate in an extended oral critique of both projects with classmates and instructors.

## Performance Skills *continued*

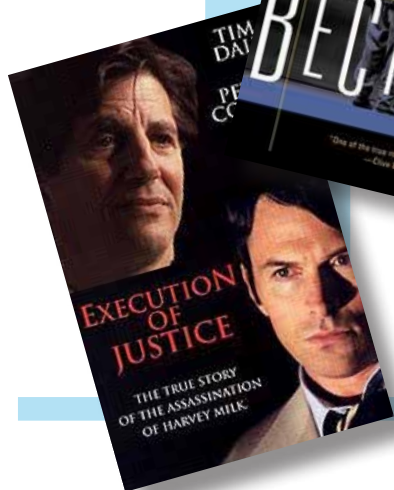
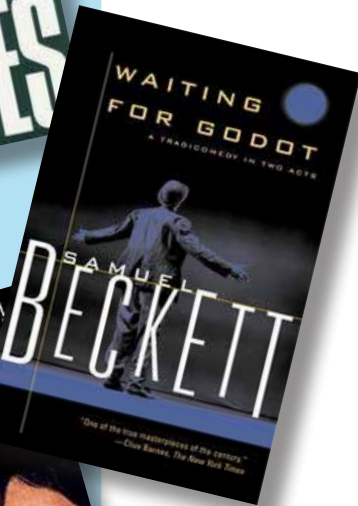
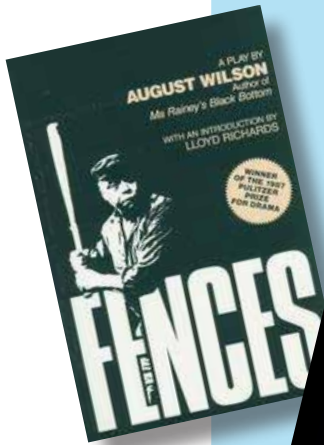
### Staging

- In performance apply the various elements of Theater Making, including:
  - plot
  - action
  - conflict
  - character
  - audience/actor relationship
  - environment
  - mood
  - music
  - language
  - theme
- Use complex vocabulary related to stage direction.
- Demonstrate consistently appropriate onstage behavior.
- Memorize spoken word and movement and create consistent performances through reflection and self-analysis.
- In performance apply a knowledge of the characteristics of various genres, including:
  - tragedy
  - comedy
  - farce
  - melodrama
  - classical
  - improvisational
  - experimental
  - musical theater
- Demonstrate competence in a variety of performance styles and techniques.

# Theater Making: Playwriting/Play Making

## Benchmark

- Students develop their ability as playwrights in a variety of theatrical styles and forms.
- Students explore personal voice and individual expression by applying diverse conventions of dramatic writing to their original work.



## Understanding Dramatic Structure

### Plot/Structure

Students will be able to:

- Understand and apply the vocabulary and elements of dramatic structure in their writing, including:
  - inciting moment
  - internal and external conflict
  - climax
  - resolution
  - character intentions
  - actions
  - obstacles
  - subtext
- Understand and apply a variety of theatrical styles in writing and improvisation, including:
  - realism, such as *Fences* by August Wilson
  - magic realism, such as *Marisol* by Jose Rivera
  - abstract realism, such as *Waiting for Godot* by Samuel Beckett
  - docudrama, such as *Execution of Justice* by Emily Mann.
  - musical theater, such as *Guys and Dolls* by Frank Loesser
- Understand and apply in writing and improvisation various theatrical forms, including:
  - poetry, such as *For Colored Girls Who Have Considered...* by Ntozake Shange
  - unity of time, place and action, such as *'night, Mother* by Marsha Norman
  - ensemble plays, such as *Antigone* by Sophocles
  - collage plays, such as *Fires in the Mirror* by Anna Deavere Smith
  - linear narrative, such as *Brighton Beach Memoirs* by Neil Simon
  - non-linear narratives, such as *Death of a Salesman* by Arthur Miller
  - their own imaginative original forms
- Recognize, understand and apply various theatrical conventions in writing and improvisation, including:
  - narration
  - chorus
  - masks
  - ritual
  - flashbacks
  - play within a play

# Theater Making: Playwriting/Play Making *continued*

## Understanding Dramatic Structure *continued*

### Character

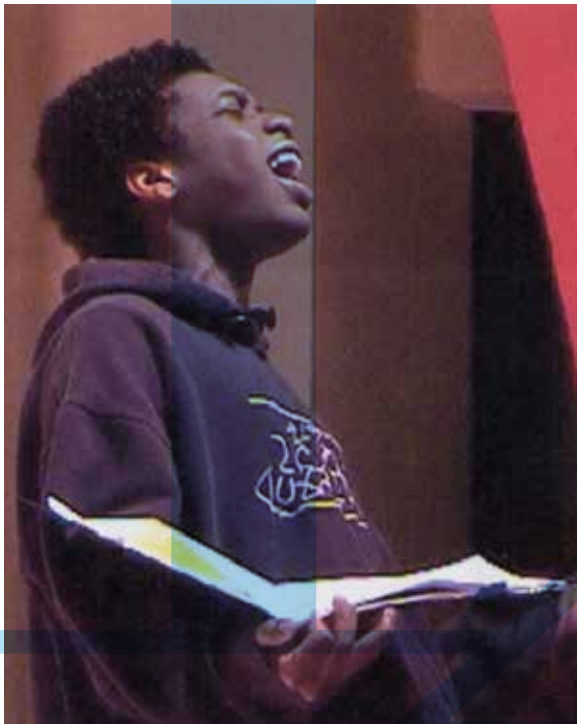
Students will be able to:

- Create and write vivid, complex and well-rounded characters through a process of investigation and pre-writing activities.
- Demonstrate an understanding of characters' emotional wants, needs, intentions, motivations, actions and inner life.
- Demonstrate an understanding of the psychology of characters, and how social, historical, cultural and economic forces inform their choices.
- Demonstrate an understanding of the distinct qualities and contrasts between characters in plays as reflected in their language and exposition.

### Sequencing/Setting

Students will be able to:

- Demonstrate a command of rising action, climax, resolution and the dramatic arc of a play.
- Demonstrate an understanding of various sequencing devices used in dramatic writing, including overlapping, simultaneous action, fragmentation, repetition, reversal of action, jump cuts, and unison and multiple actions.



# Theater Making: Playwriting/Play Making *continued*

## Benchmark

- **Student playwrights extend and revise their written work guided by peer assessments and self-assessment.**
- **Students refine their ability as playwrights to express point of view and personal vision.**

### *Suggested Activities: Playwriting/Play Making*

- Drawing on personal experience and through a process of guided discovery and development, students will create a portfolio of original scenes and monologues using a range of playmaking tools, including:
  - traditional theater genres of diverse national, cultural and/or historical origins
  - adaptations of stories, poems, songs, articles, autobiographical materials and other documents and sources
  - storytelling, sayings, jokes and other folk/oral forms
  - collective creation, including improvisations and group collaborations
  - non-verbal expressions
- Understanding basic dramatic structures, students create original plays or scenes with:
  - vivid and complex characters with lives of their own
  - dramatic conflict emerging from the interplay of the characters and their needs
  - consistent and clear thematic development
  - inventive settings that contribute to the play's action and theme
  - consistent integration of chosen theatrical elements, such as text, sound and music, visual design, film/video and media technology
- As a means for playwrights to explore the impact of live performance and audience interaction, students collaborate in play development and evaluation through:
  - staged readings of their work-in-progress
  - peer critique and guided discussion
  - ongoing revisions and edits
- Participate in local or national playwrighting competitions, including:  
Scholastic Art and Writing Awards: [www.scholastic.com/artandwritingawards/about.htm](http://www.scholastic.com/artandwritingawards/about.htm)

## Imagination, Analysis and Process

### Imagination and Analysis

Students will be able to:

- Articulate as playwrights the personal meaning and importance of their own original work, including their goals, choices and vision.
- Articulate the cultural, historical and social context of their original work and a clear statement of purpose and theme.
- Demonstrate curiosity and imagination in expressing personal ideas, perspectives and social views in their own original written work.
- Use the critical and creative thinking skills of analyzing, synthesizing, imagining, and elaborating on information and research to generate ideas, concepts and choices for written work.
- Use literary devices to enhance their dramatic writing, including metaphor, simile, imagery, symbolism, foreshadowing and circular construction.
- Make choices that are clear, specific, detailed and integrated to produce a unified dramatic text.

### Writing/Literacy Processes

Students will be able to:

- Write monologues, scenes, one-act and full-length plays in script format that conforms to proper usage and grammar guidelines.
- Write original work drawn from or inspired by a variety of source material, including literature, history, current events, music, poetry, interviews, themes and their own imaginations.
- Write original work in a variety of theatrical styles and forms through a process of inventing, analyzing and revising.
- Write vivid, complex, and well-rounded characters drawn from or inspired by a variety of sources materials.
- Create and write inventive and detailed settings and stage directions that contribute to the action and theme of a scene or a play.
- Use acquired information and research to inform their writing.
- Revise, refine and extend a written project from first to final draft over a sustained period of time.
- Create organizational plans necessary for producing readings, workshops and performances of original student writing.
- Evaluate, assess and critique their work and that of their peers in a productive and respectful way.
- Integrate the following elements into a unified written text:
  - text
  - sound
  - music
  - design
  - movement
  - film/video and media technology

# Theater Making: Designing

## Benchmark

- **Students work in groups and independently as designers, applying a multi-faceted understanding of design concepts and processes.**

## Understanding Design and Developing Design Skills

### Understanding Design

Students will be able to:

- Understand and apply the following vocabulary and principles of theatrical design to scenic, costume, lighting, sound, hair and makeup design:
  - concept
  - composition
  - balance
  - form
  - line
  - color
  - texture
  - mood
  - atmosphere
  - theme
- Understand the relationship of theatrical design to the other aspects of theatre making in a performance.
- Demonstrate critical and creative skills by analyzing, synthesizing, imagining and elaborating on basic knowledge.
- Use research to generate concepts, choices, solutions and designs in the service of a performance event/text.
- Make artistic choices that are specific and detailed to produce a unified design that captures the central idea of a performance event/text.
- Articulate a clear and specific design concept that explains how one's own work relates to the text and its themes.
- Understand and apply design variables that support the director's vision, the performers' efforts, and the needs of an audience.

### Developing Design Skills

Students will be able to:

- Demonstrate and communicate design concepts through:
  - ground plans
  - models
  - renderings
  - elevations
  - collage
  - swatches
  - other appropriate forms
- Work imaginatively within the limits of available resources in the pursuit of a unified theatrical design.
- Demonstrate the ability to encounter challenges with maturity, flexibility and creativity.

# Theater Making: Designing *continued*

## Benchmark

- **Students develop the communication and organizational skills to effectively realize a design project.**

## Communication and Organizational Skills

Students will be able to:

- Lead a group of peers through the construction and execution of a theatrical design.
- Demonstrate effective task and time management skills in daily efforts and long-term projects.
- Engage in regular effective and responsible communication with fellow designers, the director, actors and the crew.
- Demonstrate sensitivity to the emotional and physical safety of self and others.

## Suggested Activities: Designing

- Either alone or in groups, develop and present a design concept with a concise design statement (set, costume, sound or lighting) for either a drama or a musical through which the student:
  - translates an emotional response to the text into the elements of design, such as actor-audience relationship, scale, traffic patterns and color.
  - responds to the demands of the text, such as the historical, aesthetic and spatial requirements by using elements of design.
  - supports the design concept with visual research in a design/research portfolio.
  - demonstrates the ability to communicate the design through the appropriate tool, such as ground plans, renderings, swatches, elevations or a model.
- Design a unit set for a period or contemporary play.
- Render and swatch ten costumes for two or three different characters in a period or contemporary play.
- Design and draw a lighting plot with appropriate instruments and justifiable color choices for a one-act play, demonstrating the passage of time and change of atmosphere.
- Create a sound plot accompanied by an original audio tape or CD, including music and sound effects.
- Work with a technical theater crew to realize the design through the construction, load-in, technical rehearsals, and running of the production.
- Write an analysis of the above work, contrasting the student-generated concept with an actual design they have seen in a live or taped production by a prominent designer, citing specific influences and the practical parameters of the project. Designers might include Tony Walton, Derek McClane, Jennifer Tipton, Jules Fisher, Theoni Aldrich, William Ivey Long or Paul Tazewell.

# Theater Making: Technical Theater

## Benchmark

- Students demonstrate proficiency in one area of technical theater and develop working skills in another selected area.
- Students apply the mathematical, organizational, safety and analytical skills required of a theater technician.

## Understanding Technical Theater

Students will be able to:

- Perform the duties associated with one selected area of technical theater.
- Demonstrate general knowledge and experience in at least one other area of technical theater.
- Apply basic mathematical concepts that apply to technical theater duties.
- Observe all safety procedures required in technical theater.

## Suggested Activities: Technical Theater

(by area of expertise)

### Costuming/Makeup and Hair

- Perform basic hand and machine stitching.
- Take measurements and perform fittings.
- Label costumes, accessories and shoes.
- Organize dress bags and wardrobe racks.
- Set up and organize a quick change booth.
- Create a character makeup design for three to five actors for a performance.
- Use basic makeup techniques in performance.
- Identify and use costume and makeup resources, including shops and suppliers.
- Create a list of the range of fabric and appropriate choices available for costume construction.
- Perform basic costume maintenance, including laundry and repairs.
- Prepare a wardrobe plot for each character in a script.
- List the basic hair and wig requirements for a show from an examination of the script.
- Create and use budgets for costume, makeup and hair expenditures.

### Carpentry

- Use the basic components of a flat to construct scenery.
- Build a standard 4' x 8' platform with legs and bracing.
- Measure and work in scale from a ground plan or working drawing.
- Read construction plans such as elevations and ground plans.
- Create technical drawings.
- Create a cut list for scenic construction.
- Lay out the set placement on stage.
- Spike scenic units in the performance space.
- Use bearing loads in platform construction.
- Use basic scene-shop math for measuring.
- Follow and enforce all safety procedures required in carpentry work.
- Create and use scenic budgets.
- Use basic theater rigging techniques.

### Electrics

- Differentiate between the basic types of lighting instruments.
- Operate a spotlight.
- Hang and focus lighting equipment.
- Change lamps and gels in standard lighting equipment.
- Circuit and patch lighting equipment.
- Read lighting plots and generate lighting paperwork.
- Use lighting equipment templates to draw lighting symbols on a hang plot.

- Identify electrics and lighting positions in the theater.

- Use math in calculations working with stage electrics and circuitry.

- Follow and enforce all safety procedures required in electrics work.

- Create and use electrics budgets.

### Properties

- Create properties paperwork and running sheets.
- Lay out and label a prop table.
- Construct and repair basic props using a variety of materials and skills.
- Create props from papier-maché.
- Create and use a properties budget.

### Running Crews

- Follow cues from headset and cue lights.
- Read cue sheets and run show accordingly.
- Understand and use rigging systems and operations.
- Discuss and outline the roles of various crew positions.
- Outline in discussion or writing the procedures for deck safety.
- Walk the stage area to trouble-shoot for safety issues.

High school students engaged in a sequential commencement program may be provided with opportunities to work both as designers and as theater technicians. Therefore, the 12th grade benchmark in Theater Making differentiates between Designing and Technical Theater, allowing for the participation of students with diverse interests.



## Theater Making: Technical Theater *continued*

### Suggested Activities: Technical Theater *continued*

#### Stage Management

- Create a time line and flow chart to demonstrate an understanding of the rehearsal and production processes.
- Create a call book to be used in the production of a theater event.
- Create call sheets and scene breakdown paperwork to be used in the production of a theater event.
- Direct the various crews in running rehearsals and performances.
- Create prop running paperwork in conjunction with the prop crew.
- Generate rehearsal and show reports.
- Communicate in writing and in person as the liaison between creative team, actors and crews.
- Generate rehearsal schedules in conjunction with the director.
- Create and stock a basic stage management kit.
- Tape out a rehearsal room by reading drawings and ground plans.
- Supervise the deck crew in glow taping stage set and set-up of safety lights.
- Organize and run a rehearsal and a line run-through session with the cast.
- Create and use production budgets.



# Theater Making: Directing

## Benchmark

- **Students refine their abilities to develop, articulate and realize a directorial concept.**

### Suggested Activities: Directing

- As an assistant to the faculty director/mentor for a main stage or studio production, the student should be engaged in:
  - initial design discussions.
  - the creation of rehearsal and production schedules.
  - production/directorial research.
  - maintenance of prompt book with blocking notation; ground plans and notes regarding lighting, sound cues and character choices; and discussions regarding staging and actors' choices.
- In consultation with a faculty mentor/advisor, students direct one-act plays (classic, contemporary or original) with two to five actors, through which the student demonstrates:
  - the ability to reveal through the actors' performances the play's dramatic shape, and to express the work's conflicts and themes clearly and forcefully.
  - the ability to elicit clear, truthful characterizations from actors.
  - the ability to collaborate with designers to create a theatrical world, and to express the issues of the play through scenic, costume, lighting and sound elements.
  - the ability to use staging and movement patterns to reveal and express the play's dynamics and conflicts.
  - the ability to elucidate a production/directorial vision statement, and to communicate this to the cast and designers.
- Write a detailed assessment of the process for this project and/or participate in extended oral critique with classmates and mentor. The assessment document should focus on every aspect of the production process, with particular attention to script analysis, casting, research, rehearsal process, technical rehearsals, and collaboration with actors, designers and stage management.

## Knowledge and Understanding

Students will be able to:

- Apply the vocabulary and principles of the various elements of Theater Making, including:
  - performance
  - text
  - space
  - design
  - theme
  - atmosphere
  - environment
  - spectacle
- Demonstrate an understanding of how a director's concept and artistic choices impact the overall approach to a play.
- Develop and articulate a clear and specific directorial concept, style and approach to a performance event that explains how one's own work relates to current culture and time.
- Apply a knowledge of staging including:
  - blocking
  - stage directions
  - focal point
  - stage composition
  - sight lines
  - tone
  - pacing
  - patterns
  - motifs
- Know and understand the nature and responsibilities of the production team, including:
  - producer
  - stage manager
  - writer
  - composer
  - choreographer
  - costume, lighting, scenic and sound designers
  - technical staff
  - backstage and booth crews
  - front of house staff.
  - publicity staff

*Continued on following page*

**D**irecting instruction and projects should be made available as an advanced course of study for students who have self-selected for this work. Student directors should have completed work in Acting, Playwriting/Play Making and design prior to beginning a directing project.

## Knowledge and Understanding *continued*

- Apply an understanding of the elements of acting, including:
  - voice
  - movement
  - actions
  - reactions
  - character choice

## Benchmark

- **Students develop their communicative, personal, imaginative and analytical skills while investigating the role of the director.**

## Imagination, Analysis and Process

### Imagination and Analysis

Students will be able to:

- Demonstrate critical thinking skills by analyzing, imagining and elaborating on basic knowledge and research to generate ideas, concepts, choices and solutions for staging a performance event.
- Develop and articulate a clear directorial concept that explains a point of view, and how one's own work relates to present culture and society.
- Communicate and execute a visual or physical concept that supports the action and themes of a scene or play.
- Use the processes and organizational plans including rehearsal and tech schedules necessary for creating a live performance event.
- Make artistic choices that are specific and integrated to produce a unified performance event.

### Theater Processes

Students will be able to:

- Be able to work imaginatively within the limits of available resources to create a performance event.
- Demonstrate the ability to motivate and nurture ensemble efforts that promote the physical and emotional safety of the cast.
- Demonstrate the maturity, patience, and discipline needed to lead peers through a rehearsal and performance process.
- Respond to, incorporate and give directions in a respectful and intelligent manner, and engage in regular effective and responsible communication.
- Demonstrate efficient and effective time-management skills in daily efforts and long-term projects.
- Demonstrate the ability to encounter challenges and crises with maturity, flexibility and creativity.

# Developing Theater Literacy

## Benchmark

- Students integrate an understanding of dramatic text and theater history in their responses to live performance.
- Students engage in research and analysis as dramaturges to distinguish similarities and differences in diverse theater forms.

## Understanding Dramatic Text

Students will be able to:

- Recognize the basic elements of dramatic action, including:
  - exposition
  - rising action
  - inciting incident
  - climax
  - falling action
  - denouement
- Compare and contrast examples of dramatic literature from different periods and/or cultures.
- Examine dramatic literature through analysis and research in preparation for producing a script.

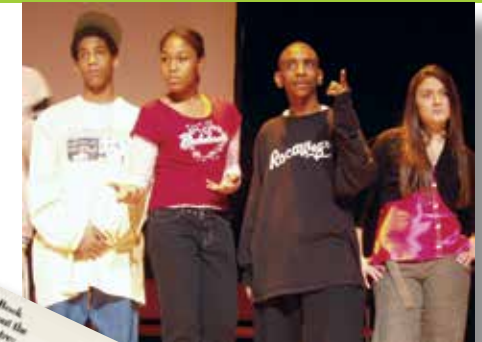
Theater vocabulary should be used in all theater activities and exercises in which students are engaged. The particular terminology will be introduced within the context of the classroom activities and student learning. Please see the Theater Glossary/ Appendix A for selected theater vocabulary and definitions.

## Suggested Activities

- Read a variety of plays, musical libretti and dramatic works. Students will identify and understand the following:
  - plot
  - exposition
  - rising action
  - inciting incident
  - climax
  - falling action
  - denouement
  - relationships among characters
  - theme
  - form
  - genre and style
- Create a dramaturgical casebook to aid director and designers. Incorporate various points of inspiration and research (poetry, song, lyrics, newspaper articles, reviews and other original documents), and visual documents (period photographs, artwork).
- Using the casebook, students will prepare a presentation communicating dramatic theme, performance and production history to various members of a theatrical team, including actors, designers, production personnel, press and marketing.
- Using the research gathered above, students will create either a study guide or program notes for a dramatic production.

### Suggested Reading:

*The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel* by Daniel Gerould (ed.)  
*The Empty Space* by Peter Brook  
*Creating Theatre* by Lee Alan Morrow



# Developing Theater Literacy *continued*

## Benchmark

- **Students integrate an understanding of dramatic text and theater history in their responses to live performance.**
- **Students engage in research and analysis as dramatuges to distinguish similarities and differences in diverse theater forms.**

## Understanding Theater History

Students will be able to:

- Identify the distinguishing characteristics of major periods in Western theatrical innovation.
- Recognize the distinguishing characteristics of theater from diverse cultures.

### Suggested Activities

- Read at least one play from any three of the following eras:
  - Ancient Greece
  - Medieval Europe
  - Elizabethan England
  - The Golden Age of Spain
  - 17th century France
  - 18th century Germany
  - 19th century Russia and Scandinavia
- Create an annotated chronological chart that displays the seven eras of Western theater listed above aligning with the three cultural forms studied.
- Students will experience at least three of the following cultural forms through live performances, video, exhibitions or presentations:
  - Japanese Theater
  - Peking Opera
  - American Musical Theater

- Asian Dance Drama of India and Bali
- 20th century African Theater
- International Puppet Theater
- Latino Theater
- Commedia dell'Arte
- Opera

- Read three plays by 20th century, American playwrights, representing a diverse selection of writers by gender and race.
- Using online and video resources, research one of the selected eras of theatrical innovation or cultural forms to complete a project. Projects might include:
  - Designing a set model
  - Making a prompt book
  - Performing scenes
  - Writing a biographical essay on a dramatist
  - Writing a historical overview essay of a time period

### Suggested reading:

*History of the Theatre* by Oscar G. Brockett with Franklin J. Hildy

*The Oxford Companion to American Theatre* by Gerald Martin Bordman and Thomas Hishak

*Theatre Matters: Performance and Culture on the World Stage (Cambridge Studies in Modern Theatre)* by Richard Boon (ed.) and Jane Plastow (ed.)

*A Chronological Outline of World Theatre* by Walter J. Meserve and Mollie Ann Meserve

*Show Time: A Chronology of Broadway and the Theatre, From Its Beginnings to the Present* by Gene Brown

# Developing Theater Literacy *continued*

## Benchmark

- **Students integrate an understanding of dramatic text and theater history in their responses to live performance.**
- **Students develop skills as critics by analyzing the critical writings of others.**

## Responding to Theater Performance

Students will be able to:

- Analyze, critique and review performance from a range of styles and genres in live venues, film and video by identifying production and dramatic elements, including:
  - plot
  - time, place, setting
  - characters and relationships among characters
  - stage directions
  - scene breaks
  - production elements such as costumes, set, lights and props
  - major themes
  - playwright's intention
  - moral and ethical conflicts
  - language usage such as style, speech patterns, accents and dialects
  - dramatic structures such as narrative, dialogue and monologue
- Demonstrate the ability to analyze the critiques and reviews of others.

## Suggested Activities

- View and respond to a variety of live performances representing a range of styles (classical, contemporary, non-Western, music theater, puppetry, etc.) and venues (Broadway, off-Broadway, college, high school, etc.).
- In class discussions, use theater vocabulary to demonstrate an understanding of elements of performance, including:
  - theater performance space
  - theater house and lobby
  - scenery, costumes, lighting, and sound
  - timing and pacing
  - casting and characterization
  - acting choices
  - directorial choices
  - specific theatrical choices that create meaning

- Write reviews or a comparative essay of two viewed performances, contrasting performance elements, including:
  - theater performance space
  - theater house and lobby
  - scenery, costumes, lighting, and sound
  - timing and pacing
  - casting and characterization
  - acting choices
  - directorial choices
  - specific theatrical choices that create meaning

- Students create and perform monologues, scenes and other performance pieces in response to performances they have seen. They explore existing characters or create sequels or prequels.

## Suggested Reading and Online Resources:

*American Theatre Magazine*

*The New York Times* theater listings and reviews

*Time Out New York*

*Play By Play*

*The Village Voice*

[www.broadway.com](http://www.broadway.com)

[www.theatremania.com](http://www.theatremania.com)

[www.playbill.com](http://www.playbill.com)

*Creating Theatre* by Lee Alan Morrow

*How to Write about Theatre and Drama* by Suzanne Hudson

*Hot Seat: Theatre Criticism for The New York Times, 1980 to 1993* by Frank Rich

# Making Connections Through Theater

## Benchmark

- **Students apply skills and understanding from other disciplines and art forms when analyzing and making theater.**

## Connecting Theater to the Arts and Other Disciplines

Students will be able to:

- Apply learning from other arts and disciplines, such as math, science, language arts, social studies, technology, music, visual arts, dance and film/video, to illuminate their understanding of theater.
- Recognize how associated art forms can enhance theater production. These art forms include:
  - written and spoken text
  - music and song
  - visual arts
  - dance
  - film and video

## Suggested activities

### ■ Dance and Movement

Create original choreography for a scene in a musical or drama  
Participate in and create stage combat and fight choreography for a scene.

### ■ Film and Video

Adapt a scene from a play into a screenplay with proper format.  
Film a staged scene in performance and on location. Contrast and compare the live version with the film version.

### ■ Language Arts

Adapt works of literature in various realistic and abstract forms for stage performance.  
Write an original play or scene using proper play format.  
Write incisive reviews and critiques of theater performances.

### ■ Math

Create and use a spread sheet to monitor box office revenue or a royalty pool for a mock Broadway production, using basic accounting and balance sheet processes.  
Use measurements and geometry to determine audience sight lines in a theater.  
Determine weight loads in counterweight systems and other stage rigging.

### ■ Music

Musicalize a story or add music to a straight play.  
Use music in a piece of theater to heighten mood or create dramatic dissonance.  
Examine the dramatic role of music in film and theater such as foreshadowing, commentary, creating mood, and setting historical period.

### ■ Science

Examine acoustics to understand sound amplification and how acoustics are affected by theater architecture.  
Explore elements of physical engineering as related to stage platforms and weight-bearing loads.  
Use physics and engineering to understand stage machinery, including hydraulic and pneumatic lifts and equipment.  
Explore the chemical components of fireproofing stage draperies and costumes.

### ■ Social Studies:

Explore issues of cultural imperialism and the co-opting of art forms by dominant cultures, such as *Porgy and Bess*, *M Butterfly* and *Pacific Overtures*.  
Create original collage theater works based on historical speeches, such as Martin Luther King's "I Have a Dream."  
Examine a piece of historical theater with attention to the culture, society and historical accuracy as reflected in the script such as

*Saint Joan* by George Bernard Shaw, *Richard III* by William Shakespeare, *Evita* by Tim Rice and Andrew Lloyd Weber or *The Kentucky Cycle* by Robert Schenkkan.

### ■ Technology

Integrate various technologies into performance, including, sound editing, lighting design, film and projections.

### ■ Visual Arts

Explore stage and theater design in non-theatrical settings, such as window displays and museum dioramas.  
Explore artists in history who have also worked as theatrical designers, such as Pablo Picasso, Marc Chagall and David Hockney.  
Examine a work of theater related to visual arts such as *Sunday in the Park with George* by Stephen Sondheim and James Lapine, or *Picasso at the Lapin Agile* by Steve Martin.

# Making Connections Through Theater *continued*

## Suggested Activities *continued*

### Theater and Component Art Form Activity

Students work in teams to create a multi-layered interpretation a play. Choosing a scene from a play involving two or three characters, students participate a group projects demonstrating how different art forms impact the creation of a theater piece. In the project, students demonstrate artistic interpretations and opinions about the original play.

The project may be documented in film or video to facilitate contrast and comparison.

Each student team creates a six-part project:

1. The original scene as written.
2. A silent scene, in which the visual choices of movement, costume, setting, color and light are used to tell the story.
3. The same silent scene and characters with music added as underscoring.
4. A version with original text, but without music. The new text can be a poem, monologues or new dialogue, and should be a reinterpretation of the original scene.
5. A version using dance or movement exploring the same scene, characters and relationships.
6. A presentation of the various versions to the entire class.

Following the completion and presentation of the project, students reflect on the choices each group made using the questions below:

#### **What did each group find important in the various versions?**

Thinking about the progression of the five versions, was there any constant throughout the different versions?

Can you track it through all five versions and describe it?

What were the unique qualities of each version?

Which choices made by the artists surprised you?

What questions do you have for the creators?

Did our role as audience change in relation to the different versions? How? Why?

#### **What interpretations of the characters are revealed in the various versions?**

What did we learn about the characters and their relationships in each version?

How did dance or movement add to your understanding of the characters?

What effect did the music have on your understanding? What insights about character and mood did it provide? Give an example.

What changed in the scene when the spoken word was added?

What surprised you most about any of the choices you observed?

If you could ask one character a question, what would it be?

#### **What do the various choices reveal about each of us as artists?**

What was it like creating/collaborating in a group?

Can you highlight any aspects of your process?

Did your group make any radical changes in your artistic vision? What caused the new direction?

If you could present only one of your versions, which one would you choose? Why?

With which version did you as artists feel most comfortable?

After hearing feedback from your peers, is there anything you would change about any of your versions?

Did any choices you observed give you new ideas for your own project?

#### **What do the various choices reveal about each of us as people?**

What parts of us, as audience members, are engaged by the different versions?

Which versions or theatrical elements did you connect to as a creator?

Can you recall any play you have seen that was similar to any of these versions in terms of style and use of theatrical elements?

Did any of these versions remind you of another play or playwright? Give an example.

Can you imagine applying any of the techniques and choices from each version to other material you have read? How would you use these techniques?

What might we learn by exploring these elements (movement, movement and music, related text, etc.) with a scene we are working on as an actor, director, designer or playwright?

### Suggested Repertoire

For repertoire, see High School Reading and Repertoire List/Appendix B.



# Making Connections Through Theater *continued*

## Benchmark

## Connecting Theater to Personal Experience, Community and Society Through an Exploration of Themes, Culture and History

- **Students demonstrate a capacity for deep personal connection to theater and a realization of the meaning and messages in theater.**

Students will be able to:

- Examine issues of the individual's relationship to self and community.
- Understand that theater fosters self-reflection by examining the world of the play and the moral, intellectual and emotional choices that characters make.
- Examine the emotional, intellectual and moral lessons of the work.

### Suggested Activity

- Through a teacher-guided discussion, students will explore live theater or if necessary video or dramatic literature to examine the connections to their own lives and the lessons of the play.

### Suggested Repertoire:

*Joe Turner's Come and Gone* by August Wilson

*The House of Bernarda Alba* by Federico Garcia Lorca

*All My Sons* by Arthur Miller

### Discussion topics include:

- What are the social norms that define the community in the play?  
What are the boundaries for the characters' behavior?  
To what extent do the characters have a defined view of right and wrong?  
How do those norms and behaviors differ from our community?
- Give an example of the emotional consequences of a particular character's action in the play.  
Provide an example from your life when your actions had emotional consequences.
- Give an example of an important intellectual decision that spurs a character's action.  
What similar intellectual decisions have you had to make?
- Give an example of a moral issue that affects a character's behavior in this play.

- Draw a parallel to contemporary society.
- Do you think the writer most desired intellectual, emotional, or moral self-examination in the audience?  
What behavioral shift might the author have hoped for in his/her audience?
- Compare this desired effect with the impact that a playwright in another era might have hopes to elicit from an audience (e.g., Henrik Ibsen, George Bernard Shaw, Bertolt Brecht, Larry Kramer, Wole Soyinka or Anna Deavere Smith).

For additional repertoire, see High School Reading and Repertoire List/Appendix B.

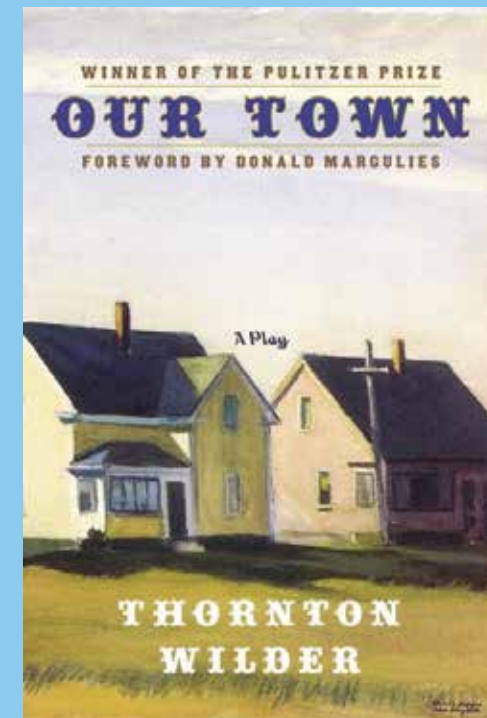
### Suggested activities:

- View a live or video version of Thornton Wilder's *Our Town* comparing it with *OT: Our Town*, a video documentary about a student production of *Our Town* in urban Los Angeles. Explore the universality of *Our Town* by examining the play's intended impact and its effect on current urban students.
  1. In groups, students discuss and agree upon a series of social norms that exist within their community, noting how these social norms might one day conflict with their personal values.
  2. Write and perform a short monologue in which he/she considers an action that either validates or conflicts with the established norms.
  3. Write a character reflection, noting the character's intellectual, emotional and moral perspectives.

### Suggested Video Resources:

*Our Town* by Thornton Wilder (Newman, Lacey, Fox-2003), PBS Pictures

*OT: Our Town/A Famous American Play in an Infamous American Town* (Borek-2005), Film Movement



# Working With Community & Cultural Resources

## Benchmark

- **Students invigorate and broaden their understanding of theater through collaborative partnerships with theater professionals.**
- **Students gain an appreciation of the range of performance opportunities available to them through ongoing experiences with theater in New York City.**

## Partnering With Theater Organizations Outside of School

Students will be able to:

- Identify different theater organizations and build active and meaningful partnerships with them.
- Research theater organizations covering a wide range of missions, cultures, styles and forms. Include theater companies, theater schools, arts service organizations and non-traditional theater events.

## Suggested Activities

- In small teams, students identify and research different theater companies active throughout the city, particularly within the school's neighboring community or borough, and present their findings to the class. Research the company's history, mission, performance style and programs to create a future mock season for the company.
- Organize a group of peers and parents to attend an evening performance of their chosen company.
- Attend workshops, lectures and/or panels conducted by key company artists.
- Conduct e-mail interviews with key staff, artists and directors from a theater company.
- Participate as a volunteer in the company's youth programs, festivals or community events.
- Contribute a short piece to the company's website, such as a student review of a company production or an invitation for other students to partner with the company.
- Become familiar with local and state arts councils, such as New York State Council on the Arts, Bronx Council on the Arts, and the New York City Department of Cultural Affairs, and their role in supporting local theater. Conduct research on theater programs in the various communities.

## Benchmark

- **Students invigorate and broaden their understanding of theater through collaborative partnerships with theater professionals.**
- **Students gain an appreciation of the range of performance opportunities available to them through ongoing experiences with theater in New York City.**

## Working With Theater Professionals in the School

Students will be able to:

- Collaborate with theater professionals directly in the school. Collaborations may be linked to a student production or may be integrated within theater or general curriculum.

## Suggested Activities

- Identify professional theater artists within the parent community or others who are able to contribute their expertise toward a school production. Artist collaborations may include the following:
  - Artists working directly with students, conducting workshops in acting, voice, diction, dialects, movement, stage combat or mask work, or any area of expertise that could be applied to a student production.
  - Directors partnering with a teacher or student to stage a production.
  - Playwrights guiding the creation of an original student work.
  - Set, costume, lighting and sound designers working on productions.

- Musicians, composers and musical directors.
- Choreographers working in the staging of a production.
- Stage managers or technical experts.
- Invite professional artists to perform with students to strengthen the students' development and command of their own craft as performers and theater makers.

# Working With Community & Cultural Resources *continued*

## Benchmark

- **Students increase their ability to use a variety of resources in researching and writing about theater.**



## Use Theater Archives, Online Materials, Libraries, Museums and Other Resources

Students will be able to:

- Use the resources of the New York Public Library for the Performing Arts at Lincoln Center Library.
- Identify additional online, museum and library resources for design and historical research, and share with others.

### Suggested Activities

- Create outreach materials for an in-school or professional production.
- Use online and/or library and museum resources to create a study guide for fellow students that includes written and visual information, such as:
  - historical background
  - production information
  - interviews with cast and production staff
  - activities for further exploration
  - suggested discussion questions
- Build a website that includes information about a school production, as well as a performance history of past productions including, designs, programs and reviews.
- Visit museums or use a museum's website to view resources related to a play, the performance tradition, or the historical period of the work. For example, study the representations of performers in ancient Greece

and Rome on urns or friezes at the Metropolitan Museum of Art to inform a production of *Medea*.

- In groups, assemble multimedia biographies of notable performers, such as Paul Robeson, Eleanor Duse, James O'Neill or Marcel Marceau. Investigate the question: "Why is this artist notable within his/her own culture or time period?"
- Visit a theater bookstore and report back on the range of books, recordings and resources that are available.

### Suggested Reading and Resources

*Theatre Research Resources in New York City* by Martin E. Segal Theater Center.

The Museum of the City of New York has an extensive theater collection and exhibitions.

The New York City Public Library system offers a search engine online for identifying theater resources in the New York City Public Library system: <http://catnyp.nysl.org/search~/d>

## Benchmark

- **Students share their theater learning through performances for others including school, family and community audiences.**

## Performing in the Community

Students will be able to:

- Perform for their peers and other groups both in their own community and in other locations and venues.

### Suggested Activities

- Perform student theater productions for peers, families and younger students.
- Partner with professional and non-professional theaters to create performances for a local community.
- Mount, market and package a student production for touring to schools in your region.

- Identify a school with a similar performance focus. Arrange to perform at the partner school and host a performance of the partner school.
- Perform at a community carnival or festival.
- Participate in neighborhood or city-wide performance competitions, poetry slams, monologue contests or Shakespeare festivals.
- Use the venues and resources of local colleges for student productions and performances.

# Exploring Careers and Lifelong Learning

## Benchmark

- **Students identify potential career paths through an exploration of the careers in theater, associated industries, and professional unions and guilds.**

## Awareness of Careers in Theater

Students will be able to:

- Demonstrate an advanced understanding of the range of theater careers in teaching, production, performance, technical theater and supporting occupations.
- Identify the unions associated with the various theater professions.
- Identify and explore careers in the associated industries of film, television and radio.

## Suggested Activities

- Research the role of and entrance requirements for theatrical unions and guilds.
- Research theater careers using the theatrical trade papers *Backstage* and *Variety* and on-line resources, including Artswire and Artsearch.
- Explore careers and training in radio, television and film, comparing the training and careers with those in live theater. Career exploration should include:
  - screenwriting
  - acting for the camera
  - sound and recording studio
  - television studio technicians
  - voice-over work
- Research and report about theater-associated support careers, such as managers, agents, press agents, advertising and marketing, and how they function in both the commercial and not-for-profit sectors.

## Suggested Resources:

Theater guilds and unions:

- Actor's Equity Association
- American Federation of Television and Radio Artists
- American Guild of Musical Artists
- American Guild of Variety Artists
- Association of Theatrical Press Agents and Managers
- Directors Guild of America
- Dramatists Guild of America
- The International Alliance of Theatrical Stage Employees
- Screen Actors Guild
- Society of Stage Directors and Choreographers

# Exploring Careers and Lifelong Learning *continued*

## Benchmark

## Set Career Goals and Develop a Career Plan

- **Students become self-guided pre-professionals by identifying theater internships, college and conservatory programs.**

Students will be able to:

- Demonstrate an understanding of next steps for pursuing a theater arts career, including internships and the application processes for college and conservatories.

### Suggested Activities

- Research and apply for a theater, film or television internship with a local organization or city organization. Create an appropriate résumé, including school and outside experience and a cover letter for application to an internship program. Role-play an interview with a focus on appropriate wardrobe and interview skills.
- Explore colleges, conservatories and universities with theater, theater education, film, media and television departments.
- Prepare appropriate audition materials and portfolios.
- Research and explore scholarship opportunities for particular institutions in specific fields, such as scholarships for aspiring costume designers or media professionals.
- Create a database on local and citywide youth training and theater opportunities for:
  - set, costume, lighting and sound design
  - technical theater
  - theater and stage management
  - acting and directing
  - playwriting
- Research and participate in local, regional and national student acting, playwriting and design competitions.
- Identify and research different theater schools throughout the city. These may include acting studios; training schools associated with a particular theater company; college theater departments and programs; non-Western theater schools and traditions; and training conducted in languages other than English. Students participate in workshops and/or training offered by their chosen school or institution and share the experience with the rest of class.

### Suggested Resources:

*Play by Play*, published by Theater Development Fund (Annually, issue #3/Spring has a Summer Internship Guide.)

*Guide to Performing Arts Programs: Profiles of Over 600 Colleges, High Schools and Summer Programs* (Princeton Review Series) by Carole J. Everett and Muriel Topaz



## Exploring Careers and Lifelong Learning *continued*

### Benchmark

### Theater for Enjoyment and Lifelong Learning

■ **As theater goes, students research options for attending theater independently and in small groups.**

Students will be able to:

- Participate in and attend theater individually, in small groups and with families.
- Identify theater and theatergoing opportunities that connect to a personal experience and choice.
- Identify reduced-cost performance opportunities

### Suggested Activities

- Research and report on reduced-cost ticket opportunities in New York City.
- Attend a low-cost performance with friends and family.
- Explore student subscription options at not-for-profit theaters. Report back on the benefits such as reduced pricing, free lectures and events offered by a particular organization. Join a local theater organization as a student subscriber or participant.
- Become familiar with the range of theater performances in the area through theater listings in newspapers and online. Choose five plays, musicals or operas to see over the course of a year and write a short rationale for each choice.
- Attend lectures and panel discussions featuring performers and theater professionals at bookstores, museums, performing arts organizations and other venues.
- Attend performances with pre-show and post-show talks. Family matinees frequently offer these associated events.

### Suggested Resources for Reduced-cost Tickets:

- Theater Development Fund: [www.tdf.org/PlaybyPlayOnline/index.html](http://www.tdf.org/PlaybyPlayOnline/index.html)
- ArtsConnection: [teens.artsconnection.org](http://teens.artsconnection.org)
- Individual theaters

- Appendix A. Selected Theater Glossary*
- Appendix B. Suggested Reading and Repertoire*
- Appendix C. Resources and Bibliography*
- Appendix D. Assessment in Theater*
- Appendix E. Specific Considerations for Teachers of Theater*
- Appendix F. Theater and the Common Core Learning Standards*
- Appendix G. Theater and Curriculum Planning*
- Appendix H. Theater and Students with Disabilities*
- Appendix I. Theater and English Language Learners*
- Appendix J. Theater and Pre-K*
- Appendix K. Theater and Family Engagement*
- Appendix L. What the Blueprint Means for School Leaders*
- Appendix M. What the Blueprint Means for Classroom Teachers*
- Appendix N. What the Blueprint Means for the Arts Community*
- Appendix O. What the Blueprint Means for the University Community*

## Appendix A. Selected Theater Glossary\*

**Abstract Realism:** Theater works and performances that are grounded in realism but have nonrealistic elements and may not follow conventional plot and narrative structures. They often incorporate a nontraditional use of language and abstract theater devices. The works of Beckett, Pirandello and Ionesco may be defined as abstract realism.

**Act:** To represent, perform, interpret, communicate a character other than oneself; a major division of a play.

**Actor:** A person who performs a role or represents a character in a play, using vocal as well as physical techniques to bring the character to life.

**Antagonist:** The antagonist sets the conflict in motion by offering an obstacle to the protagonist's objective.

**Apron:** The curved part of the stage that extends beyond the main curtain.

**Arena Stage:** Also called theater-in-the-round and central staging. There is seating on all sides of the stage.

**Aside:** The dramatic device in which a character speaks his/her thoughts aloud unheard by other characters onstage at the same time.

**Audition:** An action-oriented interview between director and actors for the purpose of deciding who will be cast in what role; usually involves script reading, performing a prepared monologue, and/or improvisation.

**Backdrop:** A painted piece of muslin hung from the battens to depict a scene.

**Backstage:** The designation also applies to the wings area and, loosely, can be used to indicate anything in the physical plant that is not stage or house.

**Base Makeup:** Applying base, highlights, and shadow to improve or alter the facial appearance for the stage.

**Batten:** A wood or metal pipe from which stage lights, drops and scenery are hung.

**Blackout:** Stage goes to complete black; the blackout lighting cue is often used for a startling effect at the end of a scene.

**Blocking:** The actor's basic stage positioning given to the actor by the director or used in self-direction.

### Blocking Symbols:

X= Cross E= Entrance EX= Exit C= Center SR= Stage Right SL= Stage Left DC= Down Center DSR= Down Stage Right

DSL= Down Stage Left UC= Up Center USR= Up Stage Right USL= Up Stage Left RC= Right Center USRC= Up Stage Right Center

USLC= Up Stage Left Center LC= Left Center DSCR= Down Stage Right Center DSLC= Down Stage Left Center

**Booms:** A vertical pole on which horizontal arms can be mounted, carrying lighting instruments. Often used behind wings for side-lighting, etc. Sometimes known in the as a light tree.

**Box Office Manager:** A person in charge of selling the tickets for a production.

**Box-Set:** A two- or three-walled set representing the interior of a room; a feature of realistic theater.

**Case Book:** The collected research (i.e., photographs, reviews, essays, etc.) used by the dramaturge to help define the vision and intent of a particular dramatic work and its production.

**Cast:** 1. (verb) to assign the roles of a dramatic production to actors; 2. (noun) the group of actors with specific roles in a play or narrative.

**Cat-Walk:** A narrow bridge above the stage providing access to stage scenery or lighting units.

**Character:** A person or entity (e.g., animal) in a play, or the personality of that person or entity (e.g., animal).

### Characterization:

The art of developing the character (e.g., his/her life, emotions, choices, motivations, objectives).

**Choices:** The decisions of the actor, director, designer or playwright regarding how a character will be interpreted in a given production or work.

**Choral Speaking:** Reciting, in unison, a poem or piece of literature.

**Chorus:** In classical drama, the chorus was used to narrate offstage events.

**Classical Theater:** Typically Western theater from the periods of Greece and Rome through Shakespeare, Moliere and up to circa 1850; may also refer to ancient theater forms in non-Western theater. Most classical theater has an element of heightened or poetic language, and requires distinct vocal and physical acting styles. Sometimes referred to as "period plays."

**Collage Play:** A theater piece incorporating devices of multiple perspective, forms and voices that can be centered on one or multiple events or themes. They are often compiled in a pastiche format of monologues, poems, stories, songs and scenes.

**Commedia dell'Arte:** The basic plots derived from Roman comedy, and the cast of stock characters including Arlecchino, Columbine, Pierrot, Pantaloon, Pagliaccio, Pulcinello, and Scaramouche. The players appear in masks and costumes that became the convention for the genre (e.g., the black-and-white "domino" costume of Arlecchino).

Theater terminology and vocabulary should be used in classroom, studio and production settings. The specific language will be dependent upon the activity and the prior training of the students

\* This document is based on a glossary from *Theatre: A Resource Guide for Standards-Based Instruction*, The University of the State of New York/The State Education Department, November 2004. The Theatre Resource Guide is available at [www.emsc.nysed.gov/ciai/pub/pubart.html](http://www.emsc.nysed.gov/ciai/pub/pubart.html).



## Appendix A. Selected Theater Glossary *continued*

**Concentration:** The actor's focus on the movement of the play.

**Conflict:** Conflicts generally are described either as "human against human" (e.g., an equal struggle); "human against self" (e.g., a psychological struggle); and "human against an outside force" (e.g., an unequal struggle against some greater force, such as nature, the gods or some organization).

**Costumes:** Clothing worn by the actors in a performance.

**Cue:** The action or words that signals what happens next.

**Creative Drama:** An improvisational, nonexhibitional, process-centered form of theater in which participants are guided by a leader to imagine, enact and reflect upon human experience.

**Crew:** The group of people who work on technical aspects of production (e.g., set crew, costume crew, lighting crew, sound crew, running crew).

**Clowning:** Highly physical theater, often without text, that draws on the traditions of Commedia dell'Arte, the circus and pantomime.

**Comedy:** A play that treats characters and situations in a humorous way and has a happy ending.

**Culture:** The arts, beliefs, customs, institutions, and all other products of human work and thought at a particular time period.

**Cyc:** Short for cyclorama. It is a huge, light blue curtain at the back of the stage that can be made to look like the sky.

**Denouement:** The solution to the conflict in the play, the unangling of the complications and conflict between antagonist and protagonist.

**Dialogue:** Two or more characters speaking with each other.

**Diction:** The word choice made by the playwright; also, the enunciation of the actors as they say their lines.

**Director:** Person responsible for coordinating, guiding and developing of all aspects of a production so that the performance represents a unified vision.

**Docudrama:** A script and performance based on real events that attempts to capture the voices, perspectives and actions of the actual occurrence.

**Drama:** A literary composition intended to portray characters, conflict, situations or emotions through action and/or dialogue; designed for theatrical performance

**Dramatize:** To present or view a story in a dramatic way.

**Dramatic Criticism:** An evaluation and analysis of a play according to accepted aesthetic principles.

**Dramatic Play:** The imaginative play of children in which the participants often take on different roles (e.g., hero, housekeeper or camp counselor).

**Dramaturg:** A literary and production advisor to the director, designers and cast who researches the culture, period and literary references in a play.

**Ensemble:** Acting in which a cast works together as a team to create a total effect rather than a group of individual performances.

**Environment:** Physical elements that establish, place, time, mood and atmosphere. The physical and design elements that reflect and affect the thoughts, actions, choice and emotions of the characters.

**Experimental Theater:** A term associated with avante-garde theater that attempts to break theatre traditions and explore theater in new style and modes.

**Exposition:** As part of dramatic structure, the information that is often presented at the beginning of a play. Here the playwright may set the atmosphere and tone, explain the setting, introduce the characters, and provide the audience with any other information necessary to understand the plot.

**Falling Action:** The action after the climax of the plot. (See *Denouement*.)

**Farce:** Stylized comedy that involves artificial and convoluted plotting and eccentric characters.

**Fourth Wall:** The invisible wall of a set or the imagined barrier through which the audience sees the action of a play.

**Front of House:** 1. The part of the theatre in front of the proscenium arch. For example, the lighting equipment placed there is referred to as *front-of-house lights*. 2. Production concerns unrelated to the stage, such as ticket sales, seating, concessions, and theater house maintenance by the front-of-house staff.

**Gel:** A thin piece of colored plastic, available in a wide variety of colors, that can be cut and fitted to a light to color the beam directed onto the stage.

**Genre:** Each of the main genres may be subdivided by style or content. Comedy, for example, may be absurdist, comedy of humors, comedy of manners, or romantic. Genre studies examine a particular work in relation to others of the same kind, determining how closely it meets the characteristics in that genre.

**Gesture:** An intentional movement of the arms, hands or body that expresses or emphasizes a feeling or idea.

**Given Circumstances:** A term and concept invented by Stanislavski to help actors and directors understand the world of the play; the descriptions and details of the script as noted by the playwright that informs the actor about time of day, setting and character background information. Given circumstances may also reveal setting and environment.

**Gobo:** A thin metal plate etched to produce a design that can then be projected by a light. The image can be used in soft focus to add texture, rather than a defined image.

**Grid/Gridiron:** A steel framework above the stage to which lines are attached to fly scenery and lights.

**Ground Plan:** A bird's-eye view of a stage set; also called a floor plan that often includes scenery placement.

**House:** The place where the audience sits.

**House Manager:** The person in charge of the theater house, seating people, ushers, etc.

**Improvisation:** A spontaneous scene or episode created without script by an actor or actors.

## Appendix A. Selected Theater Glossary *continued*

**Imitate:** To copy, recreate or mimic the movements, actions, speech and appearances of people and animate and inanimate objects

**Linear Narrative:** A sequence of events in storytelling, drama or literature that follows a chronological order and tells the story in the proper sequence of events with a beginning, middle and end. The idea of cause and effect is embedded a linear narrative.

**Leg:** A tall, narrow curtain that an actor can stand behind before an entrance without being seen.

**Lighting Plot:** A plan, usually drawn to scale, showing the placement of lighting instruments in the performance space.

**Magic Realism:** Realistic drama that introduces fantastic or nonrealistic elements to heighten the theme, plot or characters.

**Mask:** 1. (verb) To use backing, such as flats, draperies and drops, to hide backstage areas from the view of the audience. 2. (noun) A facial covering that depicts a character, animal and/or an abstract or neutral idea worn by the actor.

**Melodrama:** Features emotional action (more than motivation), stock characters and a strict black-and-white view of morality (i.e., virtue rewarded and evil villains punished).

**Mime:** Physical acting without words or props.

**Monologue:** A work written to be spoken by just one person.

**Motivation:** The reason a character does something; the reason for an action.

**Musical:** A production consisting of a series of song and dance scenes, as well as spoken words.

**Nonverbal Communication:** Communication without spoken words.

**Nonlinear Narrative:** Theater script or performance that, while using narrative, re-shapes the plot line with dream sequences, flashbacks and other nonlinear devices.

**Non-Western Theater:** Theater that does not have its origins in Europe or the United States such as the theater and theatrical traditions developed in Asia and Africa.

**Objective:** The goal a character has in a particular scene or throughout the play.

**Obstacle:** A person, place or thing that gets in the way of characters reaching their objective.

**Off Book:** The time at which an actor has his lines memorized and does not need to look at the script.

**Opera:** A form of music drama that dates from the 1600s and is most often through-sung, incorporating an orchestra and classically trained singers.

**Orchestra Pit:** The place where the orchestra or band is set up; usually in front of the theater or under the stage.

**Oral Interpretation:** Interpreting and communicating a story or script primarily through voice, facial expression, posture and minimal gestures.

**Pantomime:** Creating an imaginary object, situation or character through hand and body movement.

**Par:** A lamp containing a filament, reflector and lens in one sealed unit. The word is an acronym for “parabolic aluminized reflector” lamp.

**Places:** A stage manager’s term. It means actors are to go to their first entrance position and be quiet, so that they are ready to start the show.

**Play Space:** Any space where drama takes place (e.g., classroom, stage, and auditorium) or an area within the classroom differentiate for dramatic activities.

**Playwright:** A person who writes a play.

**Plot:** In dramatic literature, the sequence of actions; in theater performance, the actions presenting the story on stage.

**Portfolio:** An organized, systematic record of student work, chosen by the student and teacher, that documents growth in student learning. Portfolio types usually include process, product, and cumulative portfolios.

**Producer:** The person who puts together a theatrical production. He/she obtains financial backing; leases rights to the play; rents the theater; hires the directors, designers, crews; and supervises the budget.

**Prompt Book:** A notebook containing a script pasted on large pages with areas for notes. The notebook also contains production notes, blocking and all lighting, sound, and special effects cues.

**Props:** See **Stage Properties**.

**Proscenium Stage:** A performance space in which the audience views the action as if through a picture frame.

**Readers’ Theater:** A performance at which a play is read aloud for an audience rather than memorized.

**Realism:** A theater movement, associated with naturalism beginning in the late 1800s. Realism emphasizes character-based plotting, realistic acting and, often, minimalist scene design.

**Rendering:** A sketch or illustration of a proposed product often used to depict scenery that reflects the meaning and intent of a play.

**Resolution:** A period of time in which the conflict in the play is ended.

**Review:** An announcement in print or broadcast media of a production with some description of the cast, plot and technical elements.

**Ritual:** An act or practice regularly repeated in a set precise manner that usually has some symbolic meaning, as in placing one’s hand over the heart for the Pledge of Allegiance. Theater may incorporate ritual both in performance and in repeated ensemble activities.

**Role:** The designated name and description of a character in dramatic literature.

**Rigging:** The process of hanging scenery or lights; the handling of stage curtain or drops.

**Rising Action:** The events of a play leading up to the climax; the creation of conflict; the entanglement of forces.

**Role-Play:** Taking on a role in a play or improvisation.

## Appendix A. Selected Theater Glossary *continued*

**Royalty Pool:** Associated with commercial production, a royalty pool determines the percentage divisions of the profits from a show. Typically the producer, investors, artistic team and star performers will share in the royalty pool.

**Scene:** A division of an act or of the play itself.

**Scenery:** The constructed, projected or film elements of a production that define the space, mood and setting.

**Scrim:** A drop made from sharkstooth scrim or theatrical gauze and dyed or lightly painted. It becomes transparent when lit from behind.

**Script:** The text of a play, motion picture or broadcast.

**Script Analysis:** The separation of the script into its parts in order to determine/understand its nature.

**Setting:** The time and place in which the action of the play takes place; the units of scenery that combine to suggest a particular place.

**Sight Line:** Lines indicating visibility of onstage and backstage areas from various points in the house or audience.

**Side Coaching:** A teaching/directorial technique used in theater games, activities and rehearsals, in which comments and directions are offered from the side to heighten the portrayals or action.

**Spike:** To mark the placement of set pieces, furniture or other theater equipment with colored tape or paint on the floor of the performance space.

### **Stage Areas/Directions:**

UR= Up Stage Right

UC= Up Stage Center

UL= Up Stage Left

R= Stage Right

C= Center Stage

L= Stage Left

DR= Down Stage Right

DC= Down Stage Center

DL= Down Stage Left

A= Apron

**Stage Crew:** The backstage technical crew responsible for running the show.

**Stage Manager:** The person in charge backstage during the performance.

**Stage Property:** Anything that the actor handles onstage as well as furniture and other items used to enhance the set; also known as props.

**Stage Combat:** The depiction of fighting, staged battles and swordplay onstage in a safe and choreographed manner.

**Story Board:** The depiction of the script in comic book form to help visualize a play.

**Story Dramatization:** An improvised play based on a story and used in informal drama. At the elementary level, students are usually guided by a leader who reads or tells a story while the students take on roles. At upper levels, students assume the various roles and work in ensemble to dramatize the story, often interchanging roles and experimenting with ideas.

**Storytelling:** The process of orally interpreting a story with a script or from memory using voice, facial expression and gestures.

**Strike:** To take down the set.

**Subtext:** The information (i.e., thoughts and motivations) that are implied but not spoken by the character. Subtext may be revealed through the actions, movement and interaction of the character as created by an actor.

**Tableau:** A frozen picture.

**Tech Control Center/Console:** The place where the lighting and sound operation equipment is set up and run.

**Technical Elements:** Lighting, sound, makeup, costumes, set design/construction, props.

**Theme:** What the play means as opposed to what happens.

**Thrust Stage:** A combination of the proscenium and arena stages, where the audience sits on two or three sides of the acting area.

**Tragedy:** A play in which the protagonist fails to achieve desired goals or is overcome by opposing forces and, in many tragedies, dies.

**Trompe l'oeil:** French for “deceive the eye,” a style of painting that gives an illusion of three-dimensional reality on a two-dimensional painted surface. It is frequently used in scenic design in painted drops to suggest landscapes and interior settings.

**Understudy:** Someone who learns a role for the purpose of performing in the absence of the primary actor cast in that role.

**Unit Set:** A stage setting consisting of units of scenery that are capable of being rearranged in various combinations for different scenes.

**Venues:** Types of performance space.

**Verbal Communication:** Communicating with words.

**Wings:** The offstage area to the right and left of the set used as entrances but concealing backstage areas.

# Appendix B. Theater Suggested Reading and Repertoire

## Elementary School Suggested Reading and Repertoire

### Elementary School/K-5

#### Read/Perform

*10 Easy-to-Read American History Plays That Reach All Kinds of Readers* by Sarah Glasscock

*25 Just-Right Plays for Emergent Readers* by Carol Pugliano-Martin

*Androcles and the Lion* by Aurand Harris

*The Big Book of Thematic Plays* by Tracey West (ed.)

[Braille]: *The Early Life of Louis Braille* by Coleman Jennings and Lola H. Jennings

*Cinderella: The World's Favorite Fairy Tale* by Lowell Swortzell

*Devon's Hurt* by Laurie Brooks

*Easy-to-Read Folk and Fairy Tale Plays (Grades 1-3)* by Carol Pugliano

*Eight Plays for Children: The New Generation Play Project* by Coleman Jennings (ed.)

*Folktales on Stage: Children's Plays for Reader's Theater (or Readers' Theatre) With 16 Play Scripts From World Folk and Fairy Tales and Legends* by Aaron Shephard

*Folktale Plays From Around the World - That Kids will Love (Grades 3-5)* by Marci Appelbaum and Jeff Catanese

*Frantic Frogs and Other Frankly Fractured Folktales for Readers Theatre* by Anthony D. Fredericks

*In Between* by R.N. Sandberg

*Johnny Tremain* by Lola H. Jennings

*The Honorable Urashima Taro* by Coleman Jennings

*Just a Minute: Ten Short Plays and Activities for Your Classroom* by Irene N. Watts

*The Last Bridge* by Wendy Kesselman

*The Mischief-Makers* by Lowell Swortzell

*Mother Hicks* by Suzan Zeder

*A Musical Journey Along the Oregon Trail* by John Jacobson and Roger Emerson

*New Kid* by Dennis Foon

*Paul Sills' Story Theater: Four Shows* by Paul Sills

*Peacemaker* by David Holman

*Phantom Tollbooth* by Norton Juster

*Plays Children Love: A Treasury of Contemporary and Classic Plays for Children* by Coleman Jennings (ed.) and Aurand Harris (ed.)

*Plays Children Love: Volume II:* by Coleman Jennings (ed.) and Aurand Harris (ed.)

*The Portrait The Wind The Chair* by Y. York

*Rapunzel Uncut* by Mariah Everman

*Read-Aloud Plays: Civil War (Grades 4-8)* by Timothy Nolan

*Read-Aloud Plays: The Middle Ages (Grades 4-8)* by Jeannette Sanderson

*Read-Aloud Plays: Revolutionary War (Grades 4-8)* by Dallas Murphy

*Salt and Pepper* by José Cruz Gonzalez

*Shakespeare Can Be Fun Series (Romeo and Juliet, A Midsummer Night's Dream, The Tempest, Much Ado About Nothing)* by Lois Burdett

*Shakespeare for Young People Series* by Diane Davidson

*Shakespeare Mini-Books* by Jeannette Sanderson

*Six Plays for Children* by Aurand Harris

*Step On a Crack* by Suzan Zeder

*Theater for Children: Fifteen Classic Plays* by Coleman Jennings (ed.)

*Theatre for Young Audiences: 20 Great Plays For Children* by Coleman Jennings (ed.)

*Wiley and the Hairy Man* by Suzan Zeder

*You're On! Seven Plays in English and Spanish* by Lori Marie Carlson

Note: Also Consider the Music Theater International: Broadway Junior Collection, listed on page 89.

### Elementary School/K-5

#### Literature and Other Resources for Classroom Sharings, Storytelling and Adaptations

*Action!: Writing Your Own Play* by Nancy Loewen

*Aesop's Fables* by Aesop

*Amazing Grace* by Mary Hoffman

*Anansi and the Talking Melon* by Eric A. Kimmell

*Anansi, the Spider: A Tale from the Ashanti* by Gerald McDermott

*Arrow to the Sun: A Pueblo Indian Tale* by Gerald McDermott

*Asian-Pacific Folktales and Legends* by Jeannette Faurot

*Bad Day at Riverbend* by Chris Van Allsburg

*Boundless Grace* by Mary Hoffman

*Broadway Star* by Lisa Regan

*The Bunny Play* by Loreen Leedy

*The Cat in the Hat* by Dr. Seuss (Theodore Seuss Geisel).

*Cinderella Outgrows the Glass Slipper and Other Zany Fractured Fairy Tales* by J. M. Wolf

*Chicka Chicka Boom Boom* by Loretta Krupinski

*Chicken Soup with Rice* by Maurice Sendak

*Complete Brothers Grimm Fairy Tales* by Brothers Grimm

*Complete Hans Christian Andersen Fairy Tales* by Hans Christian Andersen

*Coyote: A Trickster Tale from the American Southwest* by Gerald McDermott

*Daisy Head Maisy* by Dr. Seuss (Theodore Seuss Geisel)

*Dancing in the Wings* by Debbie Allen

*Dear Mr. Blueberry* by Simon James

*Dear Children of the Earth* by Schim Shimmel

*Diary of a Circus Performer* by Angela Royston

*The Giving Tree* by Shel Silverstein

*The Garden of Abdul Gasazi* by Chris Van Allsburg

*The Grapes of Math* by Greg Tang

*Harriet Tubman: The Road to Freedom* by Catherine Clinton

# Appendix B. Theater Suggested Reading and Repertoire *continued*

## Middle School Suggested Reading and Repertoire

*Hiawatha* by Henry Wadsworth Longfellow  
*How Much Is a Million?* by David Schwartz  
*How Do Dinosaurs Say Goodnight?* by Jane Yolen and Mark Teague  
*How To Write a Play* by Cecilia Minden and Kate Roth  
*Italian Folktales* by Italo Calvino  
*Japanese Children's Favorite Stories* by Florence Sakade  
*Insectlopedia* by Douglas Florian  
*King & King* by Linda de Haan and Stern Nijland  
*The Magic Boots* by Scott Emerson and Howard Post  
*The Lion and the Gypsy* by Geoffrey Patterson  
*The Lorax* by Dr. Suess (Theodore Suess Geisel)  
*The Magic Orange Tree, and Other Haitian Folktales* by Diane Wolkstein  
*Masks and Face Painting* by Isabel Thomas  
*Mirandy and Brother Wind* by Patricia McKissack (Adapted into a play by Gloria Bond Clunie)  
*More, More, More, Said the Baby* by Vera B. Williams  
*Multicultural Fables and Fairy Tales* by Tara McCarthy  
*Multicultural Myths and Legends (Grades 4-7)* by Tara McCarthy  
*The Mysteries of Harris Burdick* by Chris Van Allsburg  
*Nice Try, Tooth Fairy* by Mary W. Olson  
*Never Take a Pig to Lunch* by Nadine Bernard Westcott  
*The Little Old Lady Who Was Not Afraid of Anything* by Linda Williams  
*Oliver Button Is a Sissy* by Tomie dePaola  
*The Other Side* by Jacqueline Woodson.  
*Papagayo: The Mischief Maker* by Gerald McDermott  
*Positively Mother Goose* by Diane Loomans, Karen Kolberg and Julia Loomans  
*The Rag Coat* by Lauren Mills  
*Raven: A Trickster Tale from the Pacific Northwest* by Gerald McDermott  
*The Real Mother Goose* by Blanche Fish Wright

*Seven Brave Women* by Betsy Hearne  
*Stories to Dramatize* by Winifred Ward  
*The Story of Ruby Bridges* by Robert Coles  
*Tacky, the Penguin* by Helen Lester  
*Tales from Shakespeare* by Tina Packer  
*Tar Beach* by Faith Ringgold  
*Teaching with Cinderella Stories From Around the World* by Kathleen M. Hollenbeck  
*Theater Actors Then and Now* by Kathleen C. Null Petersen  
*Through My Eyes* by Ruby Bridges  
*Today I Feel Silly* by Jamie Lee Curtis  
*Walking the Bridge of Your Nose* by Michael Rose  
*We Were There, Too: Young People in U.S. History* by Phillip Hoose  
*Who Was William Shakespeare?* by Celeste Davidson Mannis  
*You Wouldn't Want to Be a Shakespearean Actor!: Some Roles You Might Not Want to Play* by Jacqueline Morley  
*The Z was Zapped: A Play in Twenty-Six Acts* by Chris Van Allsburg  
*Zomo, the Rabbit: A Trickster Tale from West Africa* by Gerald McDermott

## Middle School 6-12

### Read

#### Classical:

*Antigone* by Sophocles  
*The Birds* by Aristophanes  
*The Frogs* by Aristophanes  
*Oedipus Rex* by Sophocles  
*Medea* by Euripides

#### 16<sup>th</sup> 17<sup>th</sup> and 18<sup>th</sup> Century:

*A Midsummer Night's Dream* by William Shakespeare  
*Romeo and Juliet* by William Shakespeare  
*Twelfth Night* by William Shakespeare  
*The Servant of Two Masters* by Carlo Goldoni

#### 20<sup>th</sup> Century:

*Ah, Wilderness!* by Eugene O'Neill  
*Androcles and the Lion* by George Bernard Shaw  
*The House of Bernarda Alba* by Federico Garcia Lorca  
*Oklahoma!* by Richard Rodgers and Oscar Hammerstein  
*Glass Menagerie* by Tennessee Williams  
*On the Town* by Betty Comden, Adolph Green and Leonard Bernstein  
*Our Town* by Thornton Wilder  
*Pullman Car Hiawatha* by Thorton Wilder  
*Long Christmas Dinner* by Thorton Wilder  
*The Member of the Wedding* by Carson McCullers  
*Under Milk Wood* by Dylan Thomas  
*A Raisin in the Sun* by Lorraine Hansberry  
*Twelve Angry Men* by Reginald Rose  
*West Side Story* by Arthur Laurents, Leonard Bernstein and Stephen Sondheim  
*Bye Bye Birdie* by Charles Strouse  
*The Crucible* by Arthur Miller

## Appendix B. Theater Suggested Reading and Repertoire *continued*

### High School Suggested Reading and Repertoire

*Paul Sills' Story Theater: Four Shows* by Paul Sills  
*In White America: A Documentary Play* by Martin B. Duberman  
*Prelude to a Kiss* by Craig Lucas  
*Roosters* by Milcha Sanchez-Scott  
*Widows* by Ariel Dorfmann  
*Blood Knot* by Athol Fugard

#### Works to Consider for Performance

*Androcles and the Lion* by Aurand Harris  
*Story Theatre by Paul Sills: Around the World in Twenty Plays* (ed.) by Lowell Swortzell  
*Devon's Hurt* by Laurie Brooks  
*In Between* by R.N. Sandberg  
*Jungalbook* by Edward Mast  
*The Last Bridge* by Wendy Kessleman  
*More Tales from Shakespeare* by Marcia Williams  
*Mother Hicks* by Suzan Zeder  
*The Mischief-Makers* by Lowell Swortzell  
*New Kid* by Dennis Foon  
*Peacemaker* by David Holman  
*The Portrait The Wind The Chair* by Y. York  
*Salt and Pepper* by José Cruz Gonzalez  
*Shakespeare's Monologues for Women* by Dick Dotterer (ed.)  
*Step On a Crack* by Suzan Zeder  
*Tales from Shakespeare* by William Shakespeare and Marcia Williams  
*Theatre for Youth: Twelve Plays with Mature Themes* by Coleman A. Jennings (ed.) and Gretta Berghammer (ed.)  
*Theatre for Youth: Twelve Plays with Mature Themes* by Coleman Jennings (ed.)  
*Wiley and the Hairy Man* by Suzan Zeder  
Note: Also consider the Music Theater International: Broadway Junior Series, listed on page 89.

### High School 9-12

#### Read

##### Classical:

*Antigone* by Sophocles  
*The Frogs* by Aristophanes  
*Medea* by Euripides  
*Oedipus Rex* by Sophocles

##### 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> Century:

*Hamlet* by William Shakespeare  
*Macbeth* by William Shakespeare  
*Othello* by William Shakespeare  
*Antony and Cleopatra* by William Shakespeare  
*Dr. Faustus* by Christopher Marlowe  
*Fuente Ovejuna* by Lope de Vega  
*The Miser* by Jean-Baptiste Poquelin Molière  
*The Doctor in Spite of Himself* by Jean-Baptiste Poquelin Molière  
*The Phantom Lady* by Pedro de la Barca Calderon  
*Phaedra* by Jean Racine  
*School for Scandal* by Richard Sheridan  
*She Stoops to Conquer* by Oliver Goldsmith  
*The Marriage of Figaro* by Pierre-Augustin Beaumarchais

##### 19<sup>th</sup> Century:

*Hedda Gabler* by Henrik Ibsen  
*A Doll's House* by Henrik Ibsen  
*Three Sisters* by Anton Chekhov  
*The Cherry Orchard* by Anton Chekhov  
*Miss Julie* by August Strindberg  
*The Importance of Being Earnest* by Oscar Wilde

##### 20<sup>th</sup> Century:

*A Flea in Her Ear* by George Feydeau  
*Major Barbara* by George Bernard Shaw  
*Antigone* by Jean Anouilh  
*The House of Bernarda Alba* by Federico García Lorca  
*Blood Wedding* by Federico García Lorca  
*Long Day's Journey into Night* by Eugene O'Neill  
*Mother Courage* by Bertolt Brecht  
*The Three Penny Opera* by Bertolt Brecht and Kurt Weill  
*The Man Who Came to Dinner* by George S. Kaufman and Moss Hart  
*Blithe Spirit* by Noel Coward  
*The Glass Menagerie* by Tennessee Williams  
*A Street Car Named Desire* by Tennessee Williams  
*Cat on a Hot Tin Roof* by Tennessee Williams  
*Death of a Salesman* by Arthur Miller  
*All My Sons* by Arthur Miller  
*Six Characters in Search of a Author* by Luigi Pirandello  
*The Bald Soprano* by Eugene Ionesco  
*Waiting for Godot* by Samuel Beckett  
*The Children's Hour* by Lillian Hellman  
*The Little Foxes* by Lillian Hellman  
*A Raisin in the Sun* by Lorraine Hansberry  
*Guys and Dolls* by Frank Loesser  
*Zoo Story* by Edward Albee  
*The American Dream* by Edward Albee  
*The Sandbox* by Edward Albee  
*For Colored Girls ...* by Ntazake Shange  
*Brighton Beach Memoirs* by Neil Simon  
*Biloxi Blues* by Neil Simon  
*Golden Child* by Henry David Hwang  
*M Butterfly* by Henry David Hwang  
*A Colored Museum* by George C. Wolff

## Appendix B. Theater Suggested Reading and Repertoire *continued*

### High School Suggested Reading and Repertoire

*Execution of Justice* by Emily Mann

*The American Play* by Suzanne Lori Parks

*The Man Who Turned Into a Dog* by Osvaldo Dragun

*Burning Patience (Il Postino)* by Antonio Skarmeta

*I Swear to You, Juana, That I Feel Like It* by Emilio Carballido

*Filumena Marturano* by Eduardo De Filippo

*Only Drunks and Children Tell the Truth* by Drew Haydon Taylor

*Short Eyes* by Miguel Pinero

*Fences* by August Wilson

*The Piano Lesson* by August Wilson

*Joe Turner's Come and Gone* by August Wilson

*'night, Mother* by Marsha Norman

*Fires in the Mirror* by Anna Deavere Smith

*Marisol* by José Rivera

#### Works to Consider for Performance/High School 9-12

Note: Many of the works listed in the previous reading list above may be suitable for high school performance, depending on the skill level of the student actors.

*The Actor's Book of Contemporary Stage Monologues* by Nina Shengold (ed.)

*The Actor's Scenebook* by Michael Schulman (ed.) and Eva Mekler (ed.)

*Almost, Maine* by John Cariani

*American Italian Reconciliation* by John Patrick Shanley

*Clybourne Park* by Bruce Norris

*Columbinus* by Stephen Karam and PJ Paparelli

*Deadly Weapons* by Laurie Brooks

*Den of Thieves* by Stephen Adly Guirgis

*Dog Sees God: Confessions of a Teenage Blockhead* by Bert V. Royal

*Doubt* by John Patrick Shanley

*Famous American Plays of the 1950s* by Lee Strasberg (ed.)

*Fat Kids on Fire* by Bekah Brunstetter

*Five Visits From Mr. Whitcomb* by Carter S. Bays

*Good Boys and True* by Roberto Aguirre-Sacasa

*Guyworld* by Brett LaGree

*Laramie Project* by Moises Kaufman

*The Methuen Book of Contemporary Latin American Plays* by Mario Vargas Llosa, Egon Wolff, José Triana

*Nothing is the End of the World (Except for the End of the World)* by Bekah Brunstetter

*Psychoneurotic Phantasies* by Gilbert David Feke

*Seven Minutes in Heaven* by Steven Levenson

*Speech and Debate* by Stephen Karam

*Tender Places* by Jason Brown

*Thirty Ten-Minute Plays: Two Actors* by Michael Bigelow Dixon (ed.), Amy Wegener (ed.) and Karen Petruska (ed.)

*This Is a Test* by Stephen Gregg

*Theatre for Youth: Twelve Plays With Mature Themes* by Coleman A. Jennings (ed.) and Gretta Berghammer (ed.)

*Water By the Spoonful* by Quiara Allegría Hudes

*The Wrestling Season* by Laurie Brooks

#### Sample Broadway Junior Shows to Consider:

*Annie Jr.*

*Aristocats Jr.*

*Dear Edwina Jr.*

*Disney's Aladdin Jr.*

*Disney's Beauty and the Beast Jr.*

*Disney's Peter Pan Jr.*

*Disney's The Little Mermaid Jr.*

*Fame Jr.*

*Fiddler on the Roof Jr.*

*Flat Stanley Jr. Hairspray Jr.*

*Guys and Dolls Jr.*

*High School Musical Jr.*

*Honk Jr.*

*Into the Woods Jr.*

*Once on this Island, Jr.*

*Schoolhouse Rock Live! Jr.*

*Thoroughly Modern Millie Jr.*

For additional titles and to learn more about these musicals, go to [www.broadwayjr.com](http://www.broadwayjr.com)

# Appendix C. Resources and Bibliography

## Elementary Teacher Resources/Bibliography

### Elementary Teacher Resources/ Bibliography

#### Acting and Improvisation

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*Drama Lessons for Seven to Eleven-Year-Olds.*  
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*On Stage.*  
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*Theatre Games: A New Approach  
to Drama Training.*  
Portsmouth, NH: Heinemann, 1977.

Bernardi, Phillip.  
*Improvisation Starters: A Collection of 900  
Improvisation Situations for the Theater.*  
Cincinnati, OH: Betterway Books, 1992.

Dabrowski, Kristen.  
*My First Acting Book  
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#### *Acting & Performance*

Acting: A Student's Guide

[http://iml.jou.ufl.edu/projects/s12/gair\\_j/index.html](http://iml.jou.ufl.edu/projects/s12/gair_j/index.html)

Game Guide

[www.irondale.org](http://www.irondale.org)

Get Your Act Together

[www.actingresume.com/getyouracttogether.htm](http://www.actingresume.com/getyouracttogether.htm)

Improv Encyclopedia

<http://improvenyclopedia.org/games/>

The Living Playbook

[http://www.unexpectedproductions.org/living\\_playbook.htm](http://www.unexpectedproductions.org/living_playbook.htm)

National Storytelling Network

[www.storynet.org](http://www.storynet.org)

Story Theatre

[www.paulsills.com](http://www.paulsills.com)

The Spolin Center

[www.spolin.com](http://www.spolin.com)

TheatrGROUP Method Acting

[www.theatrgroup.com](http://www.theatrgroup.com)

The Ultimate List of Acting Verbs (Tactics)

<http://texasartsproject.com/wp-content/uploads/2012/03/TacticList21.pdf>

#### *Arts Advocacy/Funding*

*Americans for the Arts*

<http://www.americansforthearts.org/advocate>

Educational Theatre Association

<http://www.schooltheatre.org/advocacy/national/projectsandissues>

The Kennedy Center ArtsEdge

<http://artsedge.kennedy-center.org/educators.aspx>

New York State Council on the Arts

[www.nysca.org](http://www.nysca.org)

The New York State Foundation for the Arts

[www.nyfa.org](http://www.nyfa.org)

The New York State Theatre Education Association (NYSTEA)

[www.nystea.org](http://www.nystea.org)

Performing Arts Alliance: The Coalition of Performing Arts Advocates

[www.thepaalliance.org](http://www.thepaalliance.org)

#### *Costumes and Makeup*

Angel Mask

[www.angel-mask.com](http://www.angel-mask.com)

Alter Years

[www.alteryears.com](http://www.alteryears.com)

Broadway Costumes

[www.broadwaycostumes.com](http://www.broadwaycostumes.com)

Graftobian Theatrical Makeup

[www.graftobian.com](http://www.graftobian.com)

Historic Enterprises

[www.historicenterprises.com](http://www.historicenterprises.com)

The History of Costume

<http://www.siue.edu/COSTUMES/history.html>

Intro to Elizabethan Costume

<http://www.elizabethancostume.net/>

Makeup FX

[www.makeup-fx.com](http://www.makeup-fx.com)

Mask Making

[www.cln.org/themes/masks.html](http://www.cln.org/themes/masks.html)

TDF Costume Collection

[www.tdf.org/programs/costume](http://www.tdf.org/programs/costume)

Mehron Makeup

[www.mehron.com](http://www.mehron.com)

The Costume Site

[www.milieux.com/costume](http://www.milieux.com/costume)

Victorian Millinery

[www.victorianmillinery.com](http://www.victorianmillinery.com)

#### *Directing*

Drama Hub

<http://www.dramahub.org/home.html>

#### *Plays & Playwriting*

Applause Books

[www.applausepub.com](http://www.applausepub.com)

Bakers Plays Online

[www.bakersplays.com](http://www.bakersplays.com)

Childrens' Plays

[www.childrenstheatreplays.com](http://www.childrenstheatreplays.com)

The Dramatists Guild of America

[www.dramatistsguild.com](http://www.dramatistsguild.com)

Internet Theatre Bookshop

[www.stageplays.com/plays.htm](http://www.stageplays.com/plays.htm)

Kids 4 Broadway

[www.pacificsites.com/~kidsplay/about.htm](http://www.pacificsites.com/~kidsplay/about.htm)

New Dramatists

[www.newdramatists.org](http://www.newdramatists.org)

New Plays for Children

[www.newplaysforchildren.com](http://www.newplaysforchildren.com)

Playwrights Noticeboard

[www.stageplays.com/markets.htm](http://www.stageplays.com/markets.htm)

Playwrights Project

[www.playwrightsproject.com](http://www.playwrightsproject.com)

Playwrights Theatre

<http://www.ptnj.org/index.php>

Playwriting 101

[www.playwriting101.com](http://www.playwriting101.com)

TheatreFolk Original Plays

[www.theatrefolk.com](http://www.theatrefolk.com)

Young Playwrights 101

<http://youngplaywrights101.com/>

Young Playwrights, Inc.

<http://www.youngplaywrights.org>

#### *Shakespeare*

Absolute Shakespeare

<http://absoluteshakespeare.com/>

Folger Shakespeare Library

[www.folger.edu/teach-learn](http://www.folger.edu/teach-learn)

Proper Elizabethan Accents

[www.renfaire.com/language/index.html](http://www.renfaire.com/language/index.html)

Royal Shakespeare Company

[www.rsc.org](http://www.rsc.org)

## Appendix C. Resources and Bibliography *continued*

### Online Theater Resources *continued*

Shakespeare & Company  
<http://www.shakespeare.org/education/for-teachers/teacher-resources/>

Shakespeare Magazine  
[www.shakespearemag.com](http://www.shakespearemag.com)

Shakespeare's Web  
[www.shakespeare.com](http://www.shakespeare.com)

Shakespeare Illustrated  
[www.emory.edu/ENGLISH/classes/Shakespeare\\_illustrated/Shakespeare.html](http://www.emory.edu/ENGLISH/classes/Shakespeare_illustrated/Shakespeare.html)

#### *Technical Theatre/Production*

Backstage Information Guide  
[www.bath.ac.uk/~su2bc/infoguides/index.shtml](http://www.bath.ac.uk/~su2bc/infoguides/index.shtml)

Design & Technical Production for High Schools  
[www.hstech.org](http://www.hstech.org)

Lighting Links  
[www.lighting-association.com/links](http://www.lighting-association.com/links)

Technical Theatre Resources  
<http://www.theatrecrafts.com>

Tools for Stagecraft  
[www.toolsforstagecraft.com/index.htm](http://www.toolsforstagecraft.com/index.htm)

#### *Theater and Technology*

C&T  
<http://www.candt.org>

Creative & Cultural Skills  
<http://ccskills.org.uk/?gclid=COT44IHc-MQCFSbJtAodwAoA4A>

Native Magazine  
<http://artsdigitalrnd.org.uk/>

The Space: Digital Arts Online  
<http://www.thespace.org/>

#### *Theater for Social Change*

Applied & Interactive Theatre Guide  
<http://www.tonisant.com/aitg/>

#### *Theater for Students with Disabilities*

Leeway Foundation  
[http://www.leeway.org/resources/workshop/resources\\_for\\_inclusion\\_of\\_people\\_with\\_disabilities\\_in\\_the\\_arts/](http://www.leeway.org/resources/workshop/resources_for_inclusion_of_people_with_disabilities_in_the_arts/)

Autism Speaks  
[www.autismspeaks.org](http://www.autismspeaks.org)

The John F. Kennedy Center for the Performing Arts  
[http://www.kennedy-center.org/education/vsa/resources/edu\\_parents.cfm](http://www.kennedy-center.org/education/vsa/resources/edu_parents.cfm)

#### *Theater Education/Outreach*

Alliance of Resident Theatres  
[www.offbroadwayonline.com](http://www.offbroadwayonline.com)

American Alliance for Theatre and Education  
[www.aate.com](http://www.aate.com)

Artslynx Theatre Education  
[www.artslynx.org/theatre/thed.htm](http://www.artslynx.org/theatre/thed.htm)

Association for Theatre in Higher Education  
[www.athe.org](http://www.athe.org)

Creative Drama and Theatre Education  
[www.creativedrama.com](http://www.creativedrama.com)

Educational Theatre Association  
[www.edta.org](http://www.edta.org)

NYSTEA (New York State Theatre Education Association)  
[www.nystea.org](http://www.nystea.org)

Theater Database  
[www.theatredatabase.com/index.html](http://www.theatredatabase.com/index.html)

Theatre History  
[www.theatrehistory.com](http://www.theatrehistory.com)

Theatre Resources  
<http://123world.com/theater>

Theatre-Link Resources  
[www.theatre-link.com](http://www.theatre-link.com)

Virtual Library of Theatre & Dance  
[www.vl-theatre.com](http://www.vl-theatre.com)

#### *Teacher Resource*

Backstage  
<http://www.backstage.com/news/successful-actors-talk-about-their-training/>

Classroom Lesson Plans  
<http://www.childdrama.com/lessons.html>

Drama Notebook  
<https://www.dramanotebook.com/>

Theatre Folk  
<https://www.theatrefolk.com/free-resources>

Pioneer Drama Service  
<https://www.pioneerdrama.com/Text-Short-Plays.asp>

Pro Teacher Drama Resources  
[www.proteacher.com/080010.shtml](http://www.proteacher.com/080010.shtml)

#### *Theater Pedagogy/Instruction/Assessment*

ArtsConnection  
<http://artsconnection.org/resources/>

National Theatre  
<http://www.nationaltheatre.org.uk/discover-more>

#### *Teacher Certification*

edTPA  
[edtpa.com](http://edtpa.com)

#### *Other Resources*

Mantle of the Expert  
<http://www.mantleoftheexpert.com/>

## Appendix D. Assessment in Theater

Classroom and studio assessment—the kind that good teachers do formally and informally every day—tells us how well our students have learned and what we need to reteach in order to move their learning ahead. Perhaps more significantly, thoughtful assessment can provide students with useful feedback that can immediately guide them toward revising and improving their performances while deepening their understandings. Research done in dance, music, theater, and visual arts classrooms demonstrates significant boosts to achievement when teachers and students have information about three central things: 1) clear goals for learning and performance, 2) where student learning is in relation to those goals, and 3) what they need to do to close any gaps.

Informed by the *Blueprint for Teaching and Learning in Theater*, assessment-savvy teachers craft well-defined and achievable goals with clearly articulated criteria for student work, and support students in getting feedback from a variety of sources, including teachers, peers, and students themselves. The feedback provides information about where students are in relation to the goals, and how to close the gaps between the goals and students' current status. Feedback informs re-teaching as well as revision by students. Taken together, the three elements of classroom assessment provide a powerful lever for enhanced teaching and learning in Theater.

*Courtesy of Dr. Heidi Andrade, University of Albany*

### What is Assessment?

Assessment is the systematic process of gathering, reflecting upon, and communicating evidence of what a learner knows and can do in terms of specific student learning objectives and criteria. Effective assessment is *of* learning (summative), *for* learning (formative) and *as* a moment of learning. Teachers use assessment to gather information to modify or differentiate instruction to improve students learning. Students may self-assess their own learning to make decisions about how to improve their work.

Learning objectives state what students will learn by the end of a unit. Criteria are concise, written descriptions or evidence of what students are expected to know and be able to do toward the achievement of a learning objective from a theater benchmark. Establishing clear criteria for students is an essential step in the development of effective assessment tools.

The term assessment also refers to the various instruments, tools, and techniques used to check for understanding. Depending on

intended goals and outcomes, various, tools can be applied in any of the processes mentioned below. For example, a checklist and rubric can be used both formatively and summatively, depending on when and how they are used. Similarly, they may also be used as a self, peer, and teacher assessment strategy, depending on who is assessing whom and why.

### Pre-Assessment (or Baseline Assessment)

Pre-assessments allow the teacher and student to identify what is already known and understood about a topic prior to instruction. This knowledge provides an opportunity for students to engage in questioning, formulating, thinking, and theorizing in order to construct new knowledge appropriate to their level. Pre-assessments provide a baseline for comparison with summative assessment at the end of a lesson, unit, or project.

### Formative Assessment

Formative assessments are ongoing assessments, reviews, and observations that occur during an activity, lesson, project, or unit to inform instruction and improve students' investment in their own learning. The results of formative assessments are used to modify or validate instruction. Teachers use formative assessments to

monitor student progress on a regular basis, and to modify or differentiate instruction to help students reach learning objectives. Likewise, students can examine their own progress in a variety of ways to assess their own and each other's learning and take the necessary steps to improve their understanding through reflection and revision. Formative assessment gives students the opportunity to revise and improve their work based upon clear criteria.

### Summative Assessment

Summative assessments are given after instruction has occurred to determine what students know and are able to do. They are typically used to determine if students have mastered specific competencies and to evaluate the effectiveness of instruction at the end of learning period. Summative assessment is most familiar as an accountability measure used as part of the grading and accountability process (e.g., performance tasks, written tests).

## Appendix D. Assessment in Theater *continued*

### ASSESSMENT STRATEGIES

|                            |  |
|----------------------------|--|
| <b>QUESTIONING</b>         | Using open-ended questions related to the topic of the lesson to identify students' prior knowledge.   |
| <b>KWL CHART</b>           | Students respond as whole group, small group, or individually to guiding questions about the topic: <ul style="list-style-type: none"> <li>■ "What do they already know?"</li> <li>■ "What they want to learn?"</li> <li>■ "What have they learned?"</li> </ul>  |
| <b>HAND SIGNALS</b>        | Ask students to display a designated hand signal to indicate their understanding of a specific concept, principal, or process: <ul style="list-style-type: none"> <li>■ I understand _____, and can explain it (e.g., thumbs up).</li> <li>■ I do not yet understand _____ (e.g., thumbs down).</li> <li>■ I'm not completely sure about _____ (e.g., wave hand).</li> </ul>   |
| <b>ONE-MINUTE QUESTION</b> | A one-minute writing assignment in response to a focused question with a specific goal that can, in fact, be answered within a minute or two (e.g., "What do you know about _____?").  |
| <b>WEB OR CONCEPT MAP</b>  | Any of several forms of graphical organizers that allow learners to perceive relationships between concepts through diagramming key words representing those concepts (e.g., Venn diagram).  |
| <b>SETTING GOALS</b>       | Setting personal goals for specific skills, projects, or tasks.  |
| <b>SELF-ASSESSMENT</b>     | Self-assessment gives students the opportunity to consider the quality of their own learning and performance, individually and in collaboration with others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Self-assessment is only used formatively and gives students the responsibility of identifying competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking one's progress toward them, and comparing one's work to the criteria on a rubric or checklist.  |
| <b>PEER ASSESSMENT</b>     | Peer assessment promotes focus on and attention to clear criteria, and helps develop listening, observation, and communication skills. It engages critical thinking and provides opportunities for use of theater terminology as well as analysis and interpretation of content and structure. A peer review process is a formative assessment strategy that includes thoughtful feedback and provides additional suggestions for revision to one's own work, ultimately improving student learning. When students engage in peer assessment or critique, they can use rubrics, checklists, and protocols to focus their feedback on the criteria for the task, and should use protocols for constructive peer-to-peer feedback, such as: <ul style="list-style-type: none"> <li>■ "I noticed ..."</li> <li>■ "I like the way ... because ..."</li> <li>■ "Have you thought of ...?"</li> <li>■ "I would like to suggest ..."</li> </ul> |

## Appendix D. Assessment in Theater *continued*

|  |  |
|--|--|
| <p><b>CRITICAL RESPONSE</b></p>                | <p>Shows evidence of critical analysis to enhance performance. Discussions, written work, or movement in response to theater creation, performance, and study of various styles and genres are some examples of critical responses. Effective critical responses show the following cognitive processes: <i>discriminating, describing, identifying, analyzing, distinguishing, comparing, synthesizing</i>. For example:</p> <ul style="list-style-type: none"> <li>■ Explaining theater concepts using appropriate theater vocabulary in writing</li> <li>■ Using graphic organizers (e.g., lists, webs, charts) to represent relationships or ideas</li> <li>■ Viewing and critiquing theatrical works (live performance or from video) with a specific focus in mind</li> <li>■ Class presentations on theater subjects</li> <li>■ Participating in class discussions using appropriate theater terminology</li> </ul> |
| <p><b>EXIT SLIPS</b></p>                       | <p>Filling out a form or writing a brief response to a question posed at the end of a class.</p>   |
| <p><b>“GALLERY WALKS”</b></p>                  | <p>Activity in which groups (1) generate ideas on a topic, (2) document them on chart paper, (3) appoint a presenter to explain their work and process, (4) rotate to explore other group’s ideas and ask questions of the presenters, and (5) meet together to discuss their findings so the presenter also can learn from other groups.</p>  |
| <p><b>WRITTEN WORK</b></p>                     | <ul style="list-style-type: none"> <li>■ Original playwriting</li> <li>■ Critiques and critical reviews of performances</li> <li>■ Personal responses to performances</li> <li>■ Detailed descriptions of theater experiences</li> <li>■ Research papers on theater artists, periods, styles, or genres in the context of society, culture, and general history</li> <li>■ Reports, interviews, journals about theater and theater-related careers, including job-shadowing</li> <li>■ Creative writing in response to or about theater</li> <li>■ Theatrical notations (acting, directing, design, choreographic, etc.)</li> <li>■ Writing poetry in response to theater</li> <li>■ Remembering/reminiscing about theater</li> <li>■ Planning for and documenting the theatrical process</li> <li>■ Correspondence to other students, teachers, or artists</li> </ul>   |
| <p><b>WRITTEN EXAMS, TESTS AND QUIZZES</b></p> | <p>Have a variety of formats that includes multiple-choice, true/false, matching, and/or short answer tests and quizzes. They assess content knowledge in theater, such as:</p> <ul style="list-style-type: none"> <li>■ Theater vocabulary and terminology</li> <li>■ Theater history</li> <li>■ Theater performance, directing and design techniques</li> <li>■ Theater styles and genres</li> <li>■ Published plays, musicals and monologues</li> <li>■ Technical theater and production</li> <li>■ Theater notation</li> <li>■ Theater management and production budgets</li> </ul>  |

## Appendix D. Assessment in Theater *continued*

|   |  |
|---|--|
| <p><b>PERFORMANCE ASSESSMENT</b></p>    | <p>Performance assessments involve students in constructing products. Performance assessments measure what students can do with what they know, rather than how much they know. Performance assessment tasks are based on what is most essential in the curriculum and what is interesting to a student. They show evidence of understanding of theater concepts as well as development of skills, projects, or tasks, such as:</p> <ul style="list-style-type: none"> <li>■ Performance task (demonstration of specific theatrical skills or technique)</li> <li>■ Performance of a culminating monologue or scene that embodies the skills and understandings from a particular unit of study</li> <li>■ Recording theater tasks or performances using video, notation, written notes, sketches, etc.</li> <li>■ Using rubrics and checklists aligned to Blueprint indicators (teacher-generated or student-generated)</li> <li>■ Responses to a worksheet on an actor's given circumstances, director's vision or designer's concept.</li> <li>■ One-sentence summary (students write a summary sentence that answers the "who, what where, when, why, how" questions about a given scene)</li> <li>■ Comparing two professional or student theatrical performances</li> <li>■ Engaging in discussion with a jury of peers, teachers, and/or guest artists</li> </ul> |
| <p><b>JOURNALS</b></p>                  | <ul style="list-style-type: none"> <li>■ Write personal response following a theater experience</li> <li>■ Record impressions after a theater performance</li> <li>■ Share images, photos or drawings about theater</li> </ul>   |
| <p><b>ORAL AND WRITTEN RESPONSE</b></p> | <ul style="list-style-type: none"> <li>■ Perform monologues or scenes</li> <li>■ Text analysis of a given excerpt, monologue or scene</li> <li>■ Sharing impressions, opinions or feelings about theater and theater making</li> <li>■ Writing poetry in response to theater</li> <li>■ Remembering/reminiscing about theater</li> <li>■ Planning and documenting directing or design process (vision, sketches, plots)</li> </ul>   |
| <p><b>CREATIVE PROCESS</b></p>          | <ul style="list-style-type: none"> <li>■ Rehearsing and revising theater</li> <li>■ Self-critiquing one's performance</li> </ul>   |
| <p><b>SELF-REFLECTION</b></p>           | <p>Responding and reflecting on theater concepts and ideas that have just been introduced, making connections to prior knowledge or experience using sentence starting prompts, such as:</p> <ul style="list-style-type: none"> <li>■ "I changed my attitude about ..."</li> <li>■ "I became more aware of ..."</li> <li>■ "I was surprised about ..."</li> <li>■ "I understand ..."</li> <li>■ "I related to ..."</li> <li>■ "I empathized with ..."</li> </ul>   |
| <p><b>3-2-1 STRATEGY</b></p>            | <p>Students identify:</p> <ul style="list-style-type: none"> <li>■ 3 things they discovered</li> <li>■ 2 interesting things they noticed</li> <li>■ 1 question they still have</li> </ul>  |



## Appendix D. Assessment in Theater *continued*

|                                   |   |
|-----------------------------------|---|
| <b>TURN AND TALK</b>              | Students formulate individual responses, and then turn to a partner to share their answers. Teacher calls on several random pairs to share their answers with the class and check for understanding.  |
| <b>TELEPHONE</b>                  | This is a group activity used to share or collect information from each member. Have one student in the group write down a response to a prompt, and pass it to the student on his/her right, who adds a new response. This continues until the first student gets the paper back. Then, the group and teacher read all the responses and look for accuracy and synthesis of information.   |
| <b>TEACHER ASSESSMENT</b>         | Teacher assessment provides information on the quality of student learning and performance. Information from teacher assessment can provide feedback to students. It reveals how content, instructional approach and delivery style are impacting student learning. It also helps identify students who need additional assistance or who have differentiated learning needs.   |
| <b>OBSERVATION</b>                | Walk around the classroom and observe students as they work to check for evidence of student learning. Strategies include: <ul style="list-style-type: none"> <li>■ Anecdotal records</li> <li>■ Checklists</li> <li>■ Rubrics</li> <li>■ Conferences</li> </ul>  |
| <b>STUDENT THEATER PORTFOLIOS</b> | A portfolio is a purposeful collection of significant work, carefully selected, dated, and presented to tell the story of a student's achievement or growth in well-defined areas of performance, whether theater, reading, writing, math. A portfolio usually includes personal reflections where the student explains why each piece was chosen and what it shows about his/her growing skills and abilities. Computer software and digital applications can be used to organize large quantities of material. Many examples above provide evidence you may want to include in a student theater portfolio in addition to the following: <ul style="list-style-type: none"> <li>■ Teacher's expectations (rules, guidelines, year-long/project goals, rubrics, theater standards)</li> <li>■ Videotape and photographs of student engaged in process and in rehearsal and performance during the beginning, middle, and end of the year or of a project</li> <li>■ Student's class notes, reading notes, actor or directorial journal, theatrical notation</li> <li>■ Student costume sketches, light plots, sound designs, etc.</li> <li>■ Recognitions student has received (printed program, awards, citations, performance invitations, etc.)</li> <li>■ Parent feedback, formal and informal</li> <li>■ Student/teacher conference records</li> <li>■ Student theater and personal résumé with cover letter (for high school seniors)</li> </ul> |

# Appendix E. Specific Considerations for Teachers of Theater

## The Four Domains

Developed by the Office of Arts and Special Projects, the following Specific Considerations for Teachers of Theater supports teachers and their supervisors through the use of reflective questioning, an essential component of effective theater instruction in the New York City public schools. Revised and approved in coordination with the Office of Teacher Effectiveness and the United Federation of Teachers, this document serves as both a planning and a reflective tool for theater teachers across all grade levels.

### About this Resource

Danielson’s 2013 *Framework for Teaching (FfT)* provides teachers and school leaders with a common language to describe and discuss effective teaching in order to achieve continuous growth in teacher practice and student learning. The *FfT* was created as an overarching framework that describes the commonalities in every classroom—those aspects of teaching that are common across grades, disciplines, and students’ backgrounds. Thus, the *FfT* is appropriate for use with and by teachers of the arts. For the 2014-15 school year, teachers are evaluated on only eight components in the Danielson 2013 *Framework for Teaching*. The remaining components (those shaded in the following pages) of the Danielson 2013 *Framework for Teaching* may be used for non-evaluative (i.e., developmental) purposes only.

Many school leaders and teachers have requested additional support in using the *FfT* in classrooms in which student characteristics, subject content, or program models may differ significantly from other courses or subjects. In response, this document offers specific considerations<sup>1</sup> for school leaders and teachers through component-aligned questions. These questions may be discussed when providing feedback, engaging in pre- and post-observations, and planning next steps; they are not to be used for evaluating teacher practice. In addition, these questions can be used by teachers voluntarily as a resource to guide their thinking as they plan and reflect on their instructional practice in how they are meeting the needs of their students. While these questions may be useful for informing teachers’ usual planning, preparation, and professional learning processes, teachers may not be required to provide written answers to these questions as an additional professional assignment.

This document is not a separate rubric for teachers of the Arts, nor is it to be used as a checklist in classroom observations. Each *FfT* component’s “Rationale,” “Performance

Levels,” “Critical Attributes,” and many of the “Possible Examples” are relevant to teachers of the arts and should be used by school leaders when considering evidence of each component. This document only seeks to present additional context to consider, keeping in mind that not every question will be applicable depending upon the students’ need and context. Those components for which it was agreed that there were no significant special considerations for music teachers (4a: Reflecting on Teaching and 4f: Showing Professionalism) are not included in this document. Embedded in the questions are good instructional practices for students; this document is not an exhaustive guide of those good instructional practices.

The Office of Arts and Special Projects contributed significantly to the creation of this document, and these questions align to the *Benchmarks for Arts Learning* as described in *The Blueprint for Teaching and Learning in the Arts: Dance, Music, Theater, and Visual Arts*. These specific considerations align with the work of the Office of Arts and Special Projects to support students by helping to create rigorous learning environments that focus on academic and artistic achievement.

### Domain 1: Planning & Preparation

#### 1a: Demonstrating Knowledge of Content and Pedagogy

How do you align lessons with appropriate learning standards in the NYC *Blueprint for Teaching and Learning in Theater, PreK-12*?

- In what ways do you plan learning experiences that address specific learning goals as well as important concepts about performing, creating, responding to, and connecting through theater?
- What are some ways in which you plan warm-up exercises led by you or an appointed student leader, including physical, vocal, and “imagination play,” such as:
  - light stretching and breathing?
  - projection and articulation using a provided phrase from a theater text?
  - group theater activity that promotes ensemble and anticipates the lesson’s learning outcome (e.g., “hot spot” improv game to prepare actors for character work)?

#### 1b: Demonstrating Knowledge of Students

- What are ways in which you use assessments and surveys to attain some of the following knowledge about:

<sup>1</sup> New York State’s Education Law 3012-c requires that lead evaluators have appropriate guidance regarding specific considerations in evaluating teachers of English Language Learners and students with disabilities. While not required for teachers of the arts, this document was inspired by the Specific Considerations of Teachers of English Language Learners and the Specific Considerations of Students with Disabilities and follows a similar design.

## Appendix E. Specific Considerations for Teachers of Theater *continued*

### The Four Domains *continued*

- students' previous experience and skill level in the unit's focus, such as playwriting, design, and acting?
- students' special gifts or special needs, such as a gifted singer or a non-verbal student who moves well?
- students' experience with public speaking and performing?
- students' interest in and willingness to take creative risks?

#### 1c: Setting Instructional Outcomes

- Over the course of the year, how do you ensure that learning outcomes include objectives that address all Five Strands of Teaching and Learning in Theater in the NYC *Blueprint for Teaching and Learning in Theater, PreK-12*?
- How do you ensure that planned instructional outcomes over a unit and the school year include:
  - rehearsing and performing a published scene?
  - conceiving and building a set design?
  - researching and writing original dialogue?
  - critiquing a scene from a professional theater production or film clip, citing evidence to support opinions?

#### 1d: Demonstrating Knowledge of Resources

- In what ways do your planned learning activities make use of resources such as professional theater performances, guest artists, videos of master theater productions, and a variety of texts (e.g., play scripts, reviews, theater production photos, film clips, costume sketches and photos, sound recordings, and design materials)?

#### 1e: Designing Coherent Instruction

- What do you do to ensure that planned major concepts of theater instruction are clearly stated, *Blueprint*-aligned, and matched with the instructional outcomes and instructional activities?
- In what ways do you plan opportunities for rehearsal and revision based on reflection and feedback (e.g., planning for structured time to give notes to actors, which enable them to apply feedback in scene work)?
- How do you plan for student choice of theater roles within the learning activities?

#### 1f: Designing Student Assessments

- How do you develop clear and observable theater assessment criteria (e.g., vocal projection, staging and playing an objective, learning lines, active listening)?
- In what ways do your plans include multiple opportunities for teacher, peer, and self-assessment?

### Domain 2: The Classroom Environment

#### 2a: Creating an Environment of Respect and Rapport

- In what ways do you establish a sense of ensemble (a team with all members contributing equally) and facilitate students using protocols for observing and respectfully sharing feedback with one another (e.g., Liz Lerman's *Critical Response Protocol*, *Ladder of Feedback*, and Notice-Like-Wish)?

#### 2b: Establishing a Culture for Learning

- What are some ways in which you share your own theater practice with students (e.g., participating in theater, attending live theater, and sharing professional theater reviews or reviews of their own theater work)?
- In what ways do you enable students, as directors, to share their artistic vision for a unified scene with their student actors and designers in order to stage a cohesive performance?
- In what ways do you enable students, as actors, to learn lines, rehearse with peer actors, and respond to director and designer feedback?
- In what ways do you enable students, as designers, to support and interpret directors' vision through set, costume, props, and lighting design, in a way that is mindful of serving the story and the actors?
- In what ways do you support students, as stage managers, as they coordinate communications and logistics among director, designers, and actors, keeping all on task in service of the production?

# Appendix E. Specific Considerations for Teachers of Theater *continued*

## The Four Domains *continued*

### 2c: Managing Classroom Procedures

- What are some ways in which you establish routines to maximize instructional time? For example:
  - Students independently place their belongings at their chairs, move to designated “playing” space, and stand in a circle prepared to participate in or lead warm-ups.
  - Students move to sit in the clearly designated “audience” space to prepare for student performances.
  - Students sit quietly while actively focusing on performing students, prepared to provide constructive feedback.
  - Students smoothly transition from a performance activity to a reflection process (e.g., the routine of rotating from acting to providing feedback to their peers).
  - Students stand in a circle or sit on the floor to reflect collectively on the work.

### 2d: Managing Student Behavior

- In what ways do you assign students leadership roles (e.g., student directors, designers, stage managers) so students learn from and take responsibility for one another in lessons, rehearsal, and reflection?
- How do you ensure that students are respectful (verbally and physically) while learning, performing, creating, observing, and responding to theater?
- What actions do you take to ensure that students respect personal space even when staging may require physical contact (e.g., in a scene, musical theater choreography)?

### 2e: Organizing Physical Space

- How do you ensure that the designated theater space is cleared of furniture or other impediments to support design and rehearsal? For example:
  - The space is arranged so theater materials and scripts are easily accessible.
  - The space allows areas for small group break-outs as well as a dedicated, more formal performance space.
  - The space is equipped with storage tubs to store theatrical props, costumes, and set design pieces.

### Domain 3: Instruction

#### 3a: Communicating with Students

- In what ways do you use clear, precise theater terminology, descriptive language, and accurate, expressive theater demonstration to explain the purpose of a task as it relates to the larger learning goals?
- How do you periodically remind students of varying aspects of theater learning, explaining why the group needs to physically warm-up each day, how the physical space impacts scene work; and why establishing trust and collaboration between student actors enhances scene work?
- What are some ways in which you lead warm-ups by side coaching and modeling? For instance, you might:
  - model “actor neutral” to prepare students physically.
  - direct students to work on projection by breathing from the diaphragm.
  - lead tongue twisters for articulation and diction.

#### 3b: Using Questioning and Discussion Techniques

- How do you give students opportunities to describe how their design model effectively supports the mood and/or story of the scene?
- How do you facilitate student-led discussion with actors about what it was like to play objectives and obstacles and how to negotiate staging and spatial relationships while playing a scene?

#### 3c: Engaging Students in Learning

- How do you facilitate students’ individual responses to or critiques of theater text, performance, or production values?
- What activities do you lead to enable students to engage in text analysis, articulate a directorial vision, or design a scenic or light plot?
- How do you facilitate student learning through purposeful repetition to master the skills of musical theater? For example:
  - Students sing through and rehearse to learn lyrics and melody.
  - Students collectively interpret the meaning and story of the musical number through acting, singing, and choreography.
- How do you facilitate student engagement in active theater roles simultaneously? (E.g., while several students rehearse and others run light and sound cues, still others move sets into place.)

# Appendix E. Specific Considerations for Teachers of Theater *continued*

## The Four Domains *continued*

- How do you use student groupings that are appropriate for the activity, including:
  - large group(s) to learn musical theater choreography?
  - small groups or pairs to practice scene work?
  - solo to practice monologues?

### 3d: Using Assessment in Instruction

- What are some ways in which you monitor student learning, for example by:
  - circulating and observing students as they rehearse their partner scenes?
  - asking students to stop a scene to articulate their character's motivation, their physical choices for the character, or their prop choices?
- How do you provide (or, how do you model and enable student directors to provide) clear notes and feedback for students to immediately incorporate into their rehearsal work?
- How do you ensure that high-quality feedback comes from many sources, including students? (E.g., How do you encourage student facilitators to ask peer "audiences" for observable evidence so actors might clarify whether their actions were received as intended?)
- In what ways do you provide digital media to showcase scenes from professional theater productions for students to critique and reflect on theater practice?
- How do you support students in generating and using criteria from the scene to inform their own choices as actors or designers?

### 3e: Demonstrating Flexibility and Responsiveness

- How do you adjust direction based on a student's desire to "try something else" to better serve her character's objectives (e.g., the student chooses to drop to her knees upon hearing that her brother is back from the war)?
- How might you use paraphrasing and physical work to differentiate for student actors who have not memorized their lines?

## Domain 4: Professional Responsibilities

### 4b: Maintaining Accurate Records

- In what ways do you capture or record formative as well as summative assessment data on student rehearsal, collaboration, and contributions to discussion?

- How do you maintain accurate records of student progress in acting, set design, improvisation, directing, choreography, and lighting design (e.g., through photos, videos, student papers, and online apps)?

### 4c: Communicating with Families

- How do you ensure that notices and permission slips are sent home with students in a timely fashion for upcoming performances and field trips?
- In what ways do you encourage families to attend student performances?
- In what ways do families contribute to productions (e.g., paint sets with their children, share artifacts from family or cultural traditions to help students generate original plays)?

### 4d: Participating in the Professional Community

- In what ways do you collaborate with other arts teachers to enhance student research and preparation for working on a scene or play (e.g., asking the music teacher to provide a rationale for the type of music that might play during a party in the play)?
- What are some ways in which you collaborate with teachers of other content areas (e.g., asking a social studies colleague to provide materials to illuminate the social status of characters in a play)?
- How do you plan and implement school initiatives including exhibitions and performances?

### 4e: Growing and Developing Professionally

- What are some ways in which you participate in ongoing school-based and off-site professional development opportunities during the school day?
- What do you do to enhance your professional practice by, for example,
  - attending regular professional development provided by the NYCDOE and at school?
  - participating in productions and training provided by professional theater companies and theater education organizations?
  - attending professional theater productions?
  - participating as a member of a theater company?
  - remaining current on theater education practice and research through journals, performance attendance, and use of online theater resources?

# Appendix F. Theater and Common Core Learning Standards

## Sample of Aligned ELA Common Core Capacities with Theater

Theater teachers continue to find a variety of ways to align their instruction to the Common Core Learning Standards (CCLS) and their focus on active learning and higher-level thinking. The Office of Arts and Special Projects recommends theater teachers pay particular attention to the following documents, which clearly resonate across all arts disciplines:

- Alignment of CCLS for English Language Arts with Attributes and Capacities of Students, Grades K-12
- Alignment of CCLS Standards for Mathematical Practice, Grades K-12

The tables below illustrate how the *Blueprint* benchmarks and indicators align with each of these aspirational components. Through comprehensive study of Theater, students advance and master the related CCLS skills of reading, writing, speaking and listening.

| CORE CAPACITY  | GRADE LEVEL | THEATER BLUEPRINT INDICATOR   |
|--|-------------|---|
| <b>They demonstrate independence.</b>  | Grade 2     | USE emotional expression and imaginary objects in dramatic play. (Theater making, acting)   |
|  | Grade 5     | SUSTAIN focus on imaginary world and scripted given circumstances in activities, sharings, and/or performances. (Making, acting)  |
|  | Grade 8     | DEMONSTRATE curiosity, open-mindedness, and imagination in expressing ideas, perspectives, and views in original work. (Theater making, playwriting)  |
|  | Grade 12    | ANALYZE interpret, memorize, and perform a scripted monologue and/or scene. (Making, acting)  |
| <b>They build strong content knowledge.</b>  | Grade 2     | USE MOVEMENT to demonstrate understanding of spatial relationships of high, middle, and low (Making, acting); DESCRIBE elements of sets, costumes, lights, props, and sound (Literacy)  |
|  | Grade 5     | UNDERSTAND and be able to USE theater vocabulary related to stage direction (Making, acting); IDENTIFY an example of foreshadowing from a dramatic work. (Literacy)   |
|  | Grade 8     | APPLY an understanding of various elements of theater making—including plot, action, conflict, character, and audience—in performance (Making, acting); RECOGNIZE and CREATE a variety of vivid characters in improvisation, scene work, and plays. (Making, acting)                |
|  | Grade 12    | KNOW and UNDERSTAND the nature and responsibilities of a production team, including: producer, stage manager, writer, composer, choreographer, designers, technical staff, backstage and booth crews, front of house, publicity, etc. (Making, directing)                           |
| <b>They respond to the varying demands of audience, task, purpose, and discipline.</b> | Grade 2     | RESPOND to direction (Making, acting); RETELL a story with attention to accurate sequencing. (Making, acting).  |
|  | Grade 5     | DEMONSTRATE ability to memorize spoken word and staging within a "performed" work (Making, acting); DISCUSS and WRITE about cultural and historical context of a dramatic work. (Literacy)  |
|  | Grade 8     | KNOW, UNDERSTAND, and APPLY various theatrical conventions in writing and improvisation including: narration, chorus, flashbacks, play within a play (Making, playwriting); WRITE imaginative and detailed settings and stage directions for a scene or play. (Making, playwriting) |
|  | Grade 12    | APPLY basic mathematical concepts that apply to technical theater duties (Making, technical theater); REVISE, refine, and extend a written project from first to final draft over a sustained period of time. (Playwriting)   |

## Appendix F. Theater and Common Core Learning Standards *continued*

### Sample of Aligned ELA Common Core Capacities with Theater *continued*

| CORE CAPACITY   | GRADE LEVEL | THEATER BLUEPRINT INDICATOR  |
|---|-------------|--|
| <b>They comprehend as well as critique.</b>                     | Grade 2     | <b>RESPOND</b> to a guided discussion about story elements using plot, character, action, and setting (Playmaking);<br><b>DISTINGUISH</b> between Western and non-Western storytelling and theater traditions. (Literacy)  |
|   | Grade 5     | <b>REVIEW</b> a theater event based on observed elements in theater performance and production. (Literacy)   |
|   | Grade 8     | <b>EVALUATE</b> and <b>CRITIQUE</b> their work and that of their peers in a productive and respectful way. (Making, playwriting)   |
|   | Grade 12    | <b>MAKE CHOICES</b> that are clear, specific, detailed, and integrated to produce a unified dramatic. (Playwriting).   |
| <b>They value evidence.</b>                                     | Grade 2     | <b>RECOGNIZE</b> and <b>RESPECT</b> designated playing area and personal space in activities and sharings (Acting);<br><b>ARTICULATE</b> an understanding of theater performance by retelling or re-creating favorite moments from a performance. (Literacy, responding) |
|   | Grade 5     | <b>IDENTIFY</b> and <b>DISCUSS</b> characters' needs, actions, and emotional ranges within a scene or play. (Making, playmaking)   |
|   | Grade 8     | <b>DISCUSS</b> qualities and contrasts between characters in stories and plays as reflected in their language and exposition (Making, playwriting); <b>RECOGNIZE</b> patterns of meaning in a dramatic text identifying various elements of a script. (Playwriting)      |
|   | Grade 12    | <b>USE</b> research to generate concepts, choices, and designs in service of a performance event/text. (Making, designing)   |
| <b>They use technology and digital media.</b>                   | Grade 2     | <b>CONNECT</b> learning from other arts and disciplines such as technology to extend understanding of theater. (Connections, to other disciplines)   |
|   | Grade 5     | <b>RESEARCH</b> and <b>EXPLORE</b> the world of theater through electronic and print resources. (Community, online materials)  |
|   | Grade 8     | <b>INTEGRATE</b> elements into a unified written text, such as film, video, and/or media technology. (Making, playwriting)   |
|   | Grade 12    | <b>PERFORM</b> the duties associated with selected area(s) of technical theater. (Making, technical theater)   |
| <b>They come to understand other perspectives and cultures.</b> | Grade 2     | <b>EXPLORE</b> how other art forms are incorporated into theater. (Connections to other arts)  |
|   | Grade 5     | <b>RECOGNIZE</b> that theater from different times, places, cultures can teach us about ourselves. (Connections, culture)  |
|   | Grade 8     | <b>RECOGNIZE</b> that behaviors and themes particular to the world of the play also connect to our understanding of the world around us. (Connections, community)  |
|   | Grade 12    | <b>EXAMINE</b> issues of the individual's relationship to self and community. (Connections, society)   |

## Appendix F. Theater and Common Core Learning Standards *continued*

### Sample of Aligned Math Common Core Capacities with Theater

| COMMON CORE: ARTS ALIGNMENT WITH MATH CAPACITIES                        |  |  |
|---|--|--|
| Math Core Standard  | General Alignment with the Arts (Students proficient in the arts)  | Alignment with Theater   |
| <b>Make Sense of Problems and Persevere in Solving Them</b>             | Problem solve and use various points of entry to arrive at creative solutions; understand this is integral to practice, process, and performance in the arts.                              | In search of personal meaning and larger social truths, students create original art by experimenting with theater techniques and conventions to develop, perform, and tell their story.   |
| <b>Reason abstractly and quantitatively.</b>                            | Recognize that working within an arts discipline involves the understanding and use of both abstract and representational elements of the art form.  | Through design, students visualize, conceptualize, and implement a point of view (scenic, set, lights, costumes). They demonstrate an understanding of the constraints of physical space and craft spatial relationships in scenery and sets.  |
| <b>Construct viable arguments and critique the reasoning of others.</b> | Engage with peers in critiquing a work of art, questioning its effectiveness as a work of art, and asking clarifying questions to establish greater understanding.                         | Students integrate and articulate an understanding of performance technique and theater history in their responses to professional and/or peer performances.   |
| <b>Model with mathematics.</b>  | Students envision, analyze, predict, and make creative use of complex structures, patterns, sequences, relative values, and interrelationships in interpreting and designing works of art. | Students use geometry to conceptualize and design sets and/or scenic pieces through renderings (scaled working drawings). Students then construct scaled models, balancing artistic vision with practical considerations of space, physics, actor safety, and budget. Under the guidance of trained professionals, some students build sets and scenic elements based on the modified models.<br><br>Students develop, create, and maintain a line-itemed, working budget for a school production or fictional theater production. |



## Appendix F. Theater and Common Core Learning Standards *continued*

### Sample of Aligned Math Common Core Capacities with Theater *continued*

| Math Core Standard  | General Alignment with the Arts (Students proficient in the arts)   | Alignment with Theater  |
|---|---|---|
| <b>Use appropriate tools strategically.</b>                   | Apply knowledge and use skills, materials, and resources appropriately and strategically.   | Through training and experience, students develop their performance skills by exploring the actor's instruments: control of voice, body, and imagination. Additionally, young performers may enhance their performances by demonstrating how they relate to exterior resources such as sets, props, and costumes. |
| <b>Attend to precision.</b>                                   | Understand that creativity in an art form is grounded in the recognized body of knowledge, history, vocabulary, and skill sets associated with that discipline.                         | Students become competent in the basic elements of directing and recognize the diverse skills required of a director by expressing personal vision and demonstrating an understanding of context through articulating directorial concepts.   |
| <b>Look for and make use of structure.</b>                    | Know to look for and discern a basic structure in a work of art and understand how structure was interpreted, altered, or challenged by the artist; apply this knowledge in art making. | Students will understand dramatic structure and increase their range of expression as playwrights through the use of vocabulary and dramatic techniques, and by exploring various theatrical styles.  |
| <b>Look for and express regularity in repeated reasoning.</b> | Reflect on repeated outcomes when engaging in arts processes; self-assess and self-correct as they work within an arts discipline.  | Students continuously refine their approach to acting through character development and exploring their character's habits, physicality, and motivations. Young actors interpret and develop their scene work through personal text analysis, partnered scene study, and feedback from directors and peers.       |

# Appendix G. Theater and Curriculum Planning

## Sample Unit Planner

Lesson plans do not live in a vacuum. The Office of Arts and Special Projects provides the following template for teachers to organize lessons into comprehensive units of study. These units then serve as building blocks for curriculum maps, providing a complete arc of instruction, covering a semester or year.

The sections in the Unit Planner template below comprise the core elements of an effective unit. The format provides a structure for teachers to organize and design their Blueprint-based instruction. Thus, unit planning helps teachers ensure that appropriate content, skills and understandings are addressed in all lessons. When viewed holistically, unit plans are the foundation that support thoughtful curriculum mapping.

| Blueprint for Teaching and Learning in Theater: Sample Unit Planner                           |  |
|---|--|
| Title of the Unit:  | Unit Dates:  |
| Number of Class Sessions:   | Benchmark(s):  |
| Theater Teacher Name:   |  |
| School:   |  |
| Grade/Class:  |  |
| <b>Unit Description</b><br>What will students do in this unit? (One to three brief sentences) |  |
| <b>Big Ideas of This Unit:</b> Students will understand that:                                 | <b>Essential Questions of This Unit:</b> Students will answer: |
| <b>Indicators of Student Learning</b>   |  |
| <b>CONTENT</b> – Students will know:  | <b>SKILLS</b> – Students will be able to:                      |

# Appendix G. Theater and Curriculum Planning *continued*

## Sample Unit Planner *continued*

| <b>Theater Blueprint Strands Addressed</b> (Highlight ONLY the components being assessed.)  |   |   |   |  |
|---|---|---|---|--|
| <b>Theater Making</b> <ul style="list-style-type: none"> <li>■ Develop Theatrical Skills and Techniques</li> <li>■ Acting/Performing</li> <li>■ Playwriting/Playmaking/Devising</li> <li>■ Directing</li> <li>■ Designing &amp; Technical Theater</li> </ul>          | <b>Developing Theater Literacy</b> <ul style="list-style-type: none"> <li>■ Understand Theater as a Means of Expression and Communication</li> <li>■ Understand &amp; Interpret Dramatic Text</li> <li>■ Apply Theater Vocabulary, Terminology and Symbols</li> <li>■ Analyze, Critique and Respond to Theater Performance</li> <li>■ Identify and Compare Theater Styles, Genres, Major Works and Artists</li> </ul> | <b>Making Connections</b> <ul style="list-style-type: none"> <li>■ Understand Theater History and the Social and Cultural Significance of Theater</li> <li>■ Connect Theater to Other Arts and Disciplines</li> <li>■ Utilize Technology in Connection with Theater</li> <li>■ Connect Theater to Personal Experience, Community and Society Through Exploration of Ideas, Culture &amp; History</li> </ul> | <b>Community and Cultural Resources</b> <ul style="list-style-type: none"> <li>■ Partner with Community and Cultural Institutions, Other Schools &amp; Higher Education</li> <li>■ Use Theater Research Resources (Archives, Online, Libraries, Museums, etc.)</li> <li>■ Perform in the Community</li> </ul> | <b>Careers and Lifelong Learning</b> <ul style="list-style-type: none"> <li>■ Learn About Careers in and Related to Theater</li> <li>■ Set Career Goals &amp; Develop a Career Plan</li> <li>■ Explore &amp; Value Theater as a Source of Enjoyment and Lifelong Learning</li> </ul> |
| <b>Common Core Learning Standards Addressed</b>   |   |   |   |  |
| <b>Learning Experiences (Briefly describe and explain)</b>  |   |   |   |  |
| <b>Pre-Assessment</b>   |   |   |   |  |
| What do students already know and understand about this area of Theater making?   |   |   | What skills related to this unit have students already developed?   |  |
| <b>Unit Assessments Examples:</b> Performance task with checklist, peer observation with feedback protocol, student self-assessment form, video recording of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary |   |   |   |  |
| Self-Assessment   | Peer Assessment   |   | Teacher Assessment  |  |

## Appendix G. Theater and Curriculum Planning *continued*

### Tips for Curriculum Mapping in Theater

#### Ten Curricular Mapping Strategies for the Theater Teacher

To support teachers specifically in how to map curriculum for the arts, Professor Jennifer Katona, the Director of the Graduate Program in Educational Theatre at The City College of New York, shares the following clear and focused tips.

1. **Start with your PASSION:** You should teach what you are excited about!
2. **Work BACKWARDS:** Start at the end of your year—what do you want your students to know and be able to do?
3. **Start with ENSEMBLE BUILDING:** Take time at the start of the year to establish class norms, develop audience protocols and build ensemble. Investing in this time will serve you for the year.
4. **Once you have your first and last unit identified, FILL IN THE BLANKS:** This will be a process of cutting and pasting. Think about what students need to know to be ready for the next unit and make sure that is included.
5. **Add the GUIDING QUESTION:** This is an overarching question for the unit that students could “answer” at the end of the unit. The question should help guide you when thinking of lessons to create within the unit.
6. **AND REPEAT:** Break down the unit into lessons—again, start at the end of the unit with what the culmination will be, what you want your students to know and be able to do—and then work backwards.
7. **ASSESSMENT:** Add formative and summative assessments and think about opportunities for peer to peer, teacher to student and self-assessment.
8. **MODIFICATIONS:** Add modifications that address the various needs of your students.
9. **ALIGN with the STANDARDS:** You will want to be consulting them along the way but create curriculum from your passion and interests.
10. **BE FLEXIBLE:** Like all artistic endeavors it is good to have a plan but be flexible within that plan to meet the needs of your students.

# Appendix H. Theater and Students with Disabilities

## Tools & Resources for Teaching Theater to Diverse Learners

Engaging students with developmental and physical disabilities in theater is an invitation for students to participate to their fullest potential through new doors of communication and expression. “Students with disabilities” is an umbrella term covering a wide variety of learning problems that may include students with: attention deficit disorder/attention deficit hyperactivity disorder (ADHD), autism, Down’s syndrome, physical disabilities, learning disabilities, nonverbal students, and bipolar disorder, and those that are non-verbal.

All students, however, have individual learning styles with or without educational labels. Thus, theater enables all students with multiple learning styles to express emotions in a safe and creative environment. When students with disabilities are given the opportunity to create and perform, it stimulates their self-efficacy on and off the stage. These students often then have new avenues to problem solve through theater, making individual choices by participating in a meaningful social environment that is often not always accessible to them.

Theater fosters increased communication skills, social-emotional learning, and leadership skills, which provide a positive climate for our schools. Theater teachers have an opportunity to uncover each student’s special talent with modified instruction, visual aids, modeling, and an array of proven techniques for accessing and engaging a child with special needs. When having students improvise with peers, teachers can create picture boards (a visual aid) for the non-verbal student to serve as acting prompts. Students with autism benefit from visual aids and modeling that modify emotional cues. Thus, teachers might provide a movement exercise that helps those students identify emotions within music. Similarly, students with ADHD benefit from role-play as it allows them to create their own environment and identify their position within it.

### Tools and Techniques

#### 1. Set up a safe space for students.

- Engage Student Interests, Talents, and Learning Styles

It is essential to assess students for their strengths in order to prepare a curriculum that accommodates their individual learning styles, interests, and talents. Students with disabilities have individual needs and talents, and informal auditions are one way to discover a student’s hidden talent. Once a student’s talent is discovered, the teacher can allow the student to express and explore it through music, acting, or dance. Additionally, this talent can progress students toward a stronger understanding of comprehension and skill acquisition within a lesson. For example, a student with reading challenges can learn text analysis through character exploration and creation. Analyzing and creating a character for a performance enhances understanding of setting, plot, and conflict within a text. If a performing talent is not present, the teacher can guide the student in participating in one of the many other avenues of production. A student can have a significant role in directing, backstage crew, set design, costume design, or lighting the show.

- Highlight Student Leaders

Classroom management can be conducted as students take on jobs and responsibilities. Utilize students as directors, stage managers, and designers in the classroom. Assign student leaders to facilitate small-group instruction, as a way to differentiate learning styles while you monitor

learning progress and maintain positive behavior expectations. In addition, a role-play based on Classroom management will stimulate students into understanding the daily challenges that educators face when it comes to behaviors. For example, students will role-play a classroom scene where one student has difficulty managing their anger. Students can act out crisis members, staff, and teacher roles. Students learn self-management skills and anger management strategies.

- Provide Safe Space and Model Positive Motivation

Students with special needs may face ongoing academic barriers, anxiety, depression, and social isolation. These students require a safe place to explore their creativity in a nurturing and supportive setting. Teachers and staff can model positive reinforcement as a vehicle for motivating students, redirect behaviors as needed, and offer positive alternatives. For example, if a student continues to yell in class, the teacher could use drama as a tool to explore anger, or role-play a situation providing alternate solutions. Improvisation is a vital component to increasing social skills across various subjects. Some examples of quality improv exercises are listed below under suggested activities.

#### 2. Teacher preparations and assessments

- Support and Scaffold

It is imperative for special educators to execute lessons with visual aids, assistive technology, and verbal prompting/modeling. Visual aids include picture symbols or visual images that help explore a topic. Technology is key to modifying instruction, which will gain student’s interest

## Appendix H. Theater and Students with Disabilities *continued*

effectively. Videos, websites, apps, images, and other technology can increase comprehension. There are mobile and computer applications that can help a variety of learners. For example, an innovative theater app called Puppet Pals can be beneficial for exploring and creating a character. Students can benefit from speech apps, such as Articulation Station and Tap to Talk, to increase voice articulation. Students with autism can enhance social skills with apps that include narrated interactive social stories such as Gcf Learning.

### ■ Activate Your Teammates

Collaboration is key to preparing for assemblies and theatrical productions. Theater educators should set up an action plan documenting the duties and responsibilities of the team. This action plan will most likely include a speech teacher to coach articulation and projecting on stage, a music teacher to create music literacy, an art teacher for set design, a dance teacher for dance literacy. Create a spreadsheet based on your action plan to facilitate and track progress.

### 3. The theater classroom

#### ■ Find Ways to Play

Many students with special needs require breaks to play, move, sing, and dance. Merging music with drama into daily routines can lighten stress and depression. Music literacy coupled with drama evoke students' participation and interests. Many students identify with music to express emotions and rely on music for social interaction among their peers. Explore drama games that engage student-to-student interaction with the infusion of movement, music, and listening and speaking activities.

#### ■ Establish Routine and Structure

Theater educators must establish daily routines so that students with disabilities can predict outcomes and

expectations in order to manage anxiety and reduce stress. By maintaining the same routines, educators provide a predictable space within which students can improvise, explore, and discover. For example, establishing a daily warm-up, followed by a mini-lesson, group work, peer work, a share-out, and a final cool-down allows a comfortable routine in which students can easily transition between activities. The more comfortable students are, the more they can engage with the different content being introduced in each lesson and the more they can succeed. See below for some suggested warm-ups.

### Suggested Activities

#### Warm-Ups

Starting the theater class with a warm-up establishes structure, creates routine, and helps the students become mindful of their bodies.

- **Mirror Game:** Students will take turns copying each other's body movement.
- **Verbal Mirror Game:** Students will take turns copying each other's speech.
- **High Pitch/Low Pitch:** Students will practice change of pitch using one word. Students will speak the word using high pitch and low pitch and partner will copy.
- **Foreign Language:** In pairs, students will create a dialogue with a made-up language and their partner will copy. Follow-up students will have a conversation in made-up language.
- **Punctuation Game:** Students will create sentences with different punctuation.
- **Speaking in Numbers:** Students will select a visual aid of an emotion and act it out. Students will talk only in numbers to express their emotion.

### Improvisation Activities

Improvisation is a vital way to enhance social skills and deal with real-life situations in a safe environment. If you role-play with non-verbal student, remember to give him/her support. For example, if you are role-playing, the duties of a meteorologist give multiple visual aids with specific choices. Pictures of rain, snow, or wind can create a dialogue in order to report the weather. These visuals allow these students to navigate in a speaker's world, and allow them to maintain their independence while participating in the group activity.

- **Silent Improvisation:** Students will role-play to explore a location with a partner without speaking. For example, students are in a gym and are demonstrating what people do in a gym.
- **Guess the Emotion:** Students will act out an emotion with facial expressions and a gesture.
- **Peer Pressure:** Students will act out negative peer pressure and positive peer pressure. Modifications include props and visual aids for all students to interact on stage.
- **Dating Game Role-Play:** Students will act out a scene from "The Dating Game," with bachelor/bachelorette, host, and audience. Students will practice listening and speaking skills by asking and answering questions. Modifications include visual aids for non-verbal students to answer or ask questions.

## Appendix H. Theater and Students with Disabilities *continued*

### RESOURCES

#### Organizations

Co/LAB Theater Group  
<http://www.colabtheatergroup.com/>  
CO/LAB Theater Group is a NYC non-profit organization dedicated to providing Creative Opportunities without Limits And Boundaries.

Quest Visual Theatre  
<http://www.questvisualtheatre.org/outreach-education/teacher-tools/>  
Quest Visual Theatre is a Maryland group of artists and educators committed to creating theater emanating from a visual base that features inclusive companies.

VSA  
<http://www.kennedy-center.org/education/vsa/>  
VSA, the international organization on arts and disability, was founded more than 35 years ago by Ambassador Jean Kennedy Smith to provide arts and education opportunities for people with disabilities and increase access to the arts for all.

#### Films

*Spectrum of Hope*  
<http://www.mtishows.com/spectrumofhopemovie>  
Dir. Danny Mendoza. Prod. Eric Gaunaurd, Myrna Gershon, and Freddie Gershon. Exec. Prod. Myrna & Freddie Gershon, 2014.

*AUTISM: The Musical*  
<http://www.hbo.com/documentaries/autism-the-musical>  
Dir. Tricia Regan. Prods Perrin Chiles, Tricia Regan, and Sasha Albert. Exec. Prod. Jonathan Murray, Joey Carson, Janet Grillo, David Glynn, Kristen Skills, HBO, 2007.

#### Websites

BrainDance  
<http://creativdance.org/about/braindance/>  
The BrainDance is a series of exercises comprising eight developmental movement patterns that healthy human beings naturally move through in the first year of life. This is an excellent movement warm-up resource for anyone working with younger children or any developmentally delayed or sensory-challenged students.

Education World: Online Resources for Teaching Children with Special Needs  
[http://www.educationworld.com/a\\_curr/curr139.shtml](http://www.educationworld.com/a_curr/curr139.shtml)  
This is a compendium of online resources for meeting the needs of diverse learners in the classroom. Special needs range from autism to OCD, ADHD to learning disabilities.

Indiana Resource Center for Autism  
<http://www.iidc.indiana.edu/?pageId=3262>  
This site has a free bank of visual supports available which can help all teachers. It also reports on different approaches to teaching social-emotional learning through theater.

#### Books

Bailey, Sally  
*Barrier-Free Theatre: Including Everyone in Theatre Arts – in Schools, Recreation, and Arts Programs – Regardless of (Dis)Ability*  
Enumclaw, WA: Idyll Arbor, 2010

Bailey, Sally  
*Wings to Fly: Bringing Theatre Arts to Students with Special Needs*  
Bethesda, MD: Woodbine House, 1993

Callery, Dymphna  
*Through the Body – A Practical Guide to Physical Theatre*  
London: Nick Hern, 2014

Hall, Elaine, and Diane Isaacs  
*Seven Keys to Unlock Autism*  
San Francisco: Jossey-Bass, 2012

# Appendix I. Theater and English Language Learners

## Developmental and Philosophical Context & the Role of Theater in Reaching and Enhancing Learning for ELLs

English language learners (ELLs) arrive in our communities and classrooms with a wide range of talents and needs. Some students have experienced limited or interrupted formal educations, others also have special needs beyond their ELL classifications, and many possess a wealth of knowledge and resources all in their native language just waiting to be unlocked and transferred to English. As such, effective instruction for ELLs is characterized by the same models teachers employ in any meaningful and safe learning environment, from carefully scaffolded curriculum to thoughtfully differentiated lessons. Educators also need to understand the unique population of ELLs that enter the classroom. At any age, coming to a new country or simply entering a classroom where the dominant language is not your own can be daunting and disorienting. Furthermore, with students from variegated countries, cultures may clash and linguistic cliques are inevitable. It is a uniquely challenging terrain for teachers to navigate, which is why theater is absolutely vital to the emotional and academic success of ELLs.

Put simply, theater transforms the educational experience of ELLs. The theater class has the power to both play with language and operate entirely on a physical level, perfect for absolute beginners to English. In theater, ELLs have the freedom to explore English and their new environment through the comforting guise of a character or behind the protection of a mask or puppet. Indeed, the “play” aspect of theater gives ELLs the freedom to make meaning out of their tumultuous experience in a space that is supportive, collaborative, and inherently fun. ELLs who struggle with the acquisition of English often thrive in theater classrooms, as it is a unique place where their creative voice in any language is limited only by their imagination. Theater,

like language, is inherently about communication, and so for ELLs a theater class often becomes a dynamic space where they can explore English in all its formal and vernacular registers. In fact, a student’s native language can be a powerful tool for that student, and native language should seldom be discouraged when it is used in the interest of engagement, comprehension, and learning. It is OK to not understand what they are saying sometimes and to build meaning together. The theater classroom is also primed for interdisciplinary collaboration when cross-curricular content often affords ELLs the repeated exposure to language and ideas, which is crucial to their acquisition and comfort. In terms of targeted materials, the field is still catching up with theater resources created specifically for ELLs. The best resources are often those that are easy to modify, and when designing curriculum for ELLs, one can expect students to be most engaged when the teacher has taken the time to adapt texts and activities to meet the students where they are linguistically.

### Tips & Tools

**Lesson Planning:** ELLs and their teachers benefit greatly from a concerted effort to design all lessons, units, and curricula through a pedagogical lens that places language front and center. ELLs are hungry to learn English, and provided they can access the material, they will engage passionately in whatever activity you create. Structuring lessons so that students must collaborate builds both community and confidence, as noted below, and finding ways to integrate theater from a variety of cultures and countries will also increase buy-in and celebrate the diversity of the community. In a bilingual school, it is important to create incentives for students to use English in their groups, because it is quite easy to fall back on one’s native language instead of struggling productively through the challenge.

- Design theater activities where students use both nonverbal communication and verbal interactions to encourage oral language use.
- Use thematic and improvisational activities based on situations, characters, objects, or clues to increase vocabulary acquisition, such as action verbs, nouns, adjectives, and adverbs.
- Introduce a story, theme, or characters through reader’s theater before working with a conventional script.
- Explore theater from a variety of cultures and countries to affirm the cultural diversity present in the classroom and allow each student to activate prior knowledge that will empower them and enhance the classroom culture as a whole.

### Pedagogical Tips for ELLs (while teaching /in practice):

Once lessons are planned, the teacher’s next challenge is incorporating ELL pedagogy into their teaching practice. Even the most careful planning will be for naught if the teacher speaks too quickly and the students immediate disengage. The speed at which you speak, as well as the words you choose in delivering even a simple directive, can make all the difference between a student’s comprehension and their total confusion. This takes practice, and it is always helpful to do periodic check-ins with the students to see if your talking speed or word choice should be modified.

- Incorporate words from the students’ native language in storytelling activities to help them build confidence, overcome communication insecurities, and engage their participation.
- Identify and stress the use of one word that summarizes an activity throughout the lesson.



## Appendix I. Theater and English Language Learners *continued*

- Enunciate clearly and speak deliberately, using the most essential words when giving feedback and directions, and enthusiastically offer to repeat everything, both using the same words and in new ways.
- Choose meaningful vocabulary words and language structures carefully so that they can be used in a variety of ways throughout lessons and repeated frequently over the course of a unit and school year.
- Rephrase students' comments and connect similarities between their responses when reflecting on an activity or presentation.
- Create opportunities when reading for students to perform dialogues or even interpret the action of the book dramatically. Short scenes, even with adapted dialogues and artistic license, are great mini-projects for any classroom.
- Choose moments during a reading wherein students can create a "still image" with their group that exemplifies the scene or idea that is being discussed. Once in a frozen moment, other students can try to identify the various characters based on the emotions expressed in their bodies and faces, and the frozen actors can be asked to speak one word each to encapsulate what they are feeling and thinking in that moment.
- Create a visually rich and stimulating environment making theater books and magazines, posters, pictures, as well as dual-language and picture dictionaries available for student use. Something as basic as facial expressions labeled with corresponding emotions can be very helpful.
- Label all important elements within the classroom—stage areas on the floor, puppets, props, lighting equipment, costumes, and theater class resources and equipment to connect spoken and written word—and take every opportunity to ensure that all important information is communicated both in speaking and writing.
- Highlight cognates and roots of words, where appropriate. For example, Romance language speakers may recognize and quickly grasp the meaning of words like rhythm (*ritmo*), acting (*actuar*), theater (*teatro*), drama (*drama*), story (*historia*), etc.

### Suggested Activities

**Through Warm-Up Activities:** Warm-up activities are low-stakes, easy-entry, inherently collaborative, and fun activities that steadily draw students out of their shells and introduce the skills necessary to create an ensemble.

- Begin warm-up sessions with breathing exercises, which are essential to relax the body and focus the mind.
- In vocal warm-up exercises, combine movement and tongue twisters or stories to expand phonemic awareness. Other alternative for tongue twisters are poems and songs (e.g., "The Grand Old Duke of York," "Betty Botter," and "What a To-Do to Die Today").

**Written Visual Aids for ELLs:** About 80 percent of what children learn occurs through their eyes, which only serves to emphasize how crucial it is to provide ELLs with opportunities to learn English through all of their senses. Clear labels throughout the classroom, as noted below, reinforces both content and language and builds confidence for students to use English in all of its modalities.

- Adapt warm-up activities to involve movements that are easy to imitate without linguistic cues, and then build in complexity as the fundamentals become ingrained. "Badumbum," the log-rolling warm-up, is especially fun.
- Have students in pairs create a "secret handshake." Ask them to create different versions incorporating various movement elements, such as changing levels, changing speed, strength, and adding various vocalizations.

**Through Non-Verbal Communication:** Students will feel safe in a community that values all forms of expression, and many will first feel more confident expressing themselves through non-verbal communication before engaging in a new language.

- Use Boal's Colombian Hypnosis activity as a powerful non-verbal exercise that builds trust and community in partners, and it can be scaffolded up and modified to include larger groups. (This activity is explained in Augusto Boal's book *Games for Actors and Non-Actors*.)
- Human Marionette games are non-verbal activities that teach focus and partnering. (See Viola Spolin's *Theater Games File*.)
- Build physical machines with sounds and movements using one student at a time. (Machines are discussed, in detail, in Elizabeth Swados's *At Play: Teaching Teenagers Theater*.)

**Through Story-Based Activities:** Stories are universal to every culture, and exploring the diverse backgrounds present in the ELL classroom has the power to give confidence to the students and create a more connected classroom environment.

## Appendix I. Theater and English Language Learners *continued*

- Adapt participatory stories or add choral responses to a story or play to provide opportunity for repetition and the use of gestures. (See Margaret Read MacDonald's book *Shake-It-Up Tales!*)
- Use simple picture books or bilingual children's stories to create a play that incorporates the simple sounds and dialogues from the text.
- Use masks or performing objects in dramatizations to build confidence in speaking and communication skills, as well as to increase willingness to participate.

### RESOURCES:

#### Organizations

Quality Teaching for English Learners (QTEL)  
<http://qtel.wested.org/>

The New York City Writing Project  
<http://nycwritingproject.org/>

#### Books on Theater

Boal, Augusto  
*Games for Actors and Non-Actors*  
New York: Routledge, 2002

Daniel, Claire  
*Storytown: ELL Reader Grade 5 Putting On a Play*  
New York: Harcourt School Publishers, 2002

Gerke, Pamela  
*Multicultural Plays for Children, Volume 1: Grades K-3*  
Lyme, NH: Smith and Kraus, Inc., 1996

Read MacDonald, Margaret  
*Shake-It-Up Tales!*  
Little Rock: August House, 2000

Rosenberg, Joe, ed.  
*Aplauso! Hispanic Children's Theater*  
Houston: Arte Público Press, 1995

Spolin, Viola  
*Theater Game File*  
Evanston, IL: Northwestern University Press, 1989

Swados, Elizabeth  
*At Play: Teaching Teenagers Theater*  
New York: Faber and Faber, Inc., 2006

#### Books on Other Subjects

Silverstein, Shel  
*Where the Sidewalk Ends: Poems and Drawings*  
New York: HarperCollins, 2014

Walqui, Aida  
*Access and Engagement: Program Design and Instructional Approaches for Immigrant Students in Secondary Schools*  
Washington, DC: ERIC and Center for Applied Linguistics, 2000

Walqui, Aida, and Leo van Lier  
*Scaffolding the Academic Success of Adolescent English Language Learners: A Pedagogy of Promise*  
San Francisco: WestEd, 2010

## Appendix J. Theater and Pre-K

### Theater and Drama with Early Childhood Students

Teachers working in the early childhood classroom support their students to develop a myriad of competencies including academic skills, language capacity, fine and gross motor skills, self-awareness and regulation. Additionally, teachers look to foster a developing ability to work independently and collaboratively in their students and a beginning appreciation of their relationship to the world around them. Research in brain development and learning styles underscore the fact that, at this age level, students are whole-body learners who learn best through active, physical exploration. Additionally, children of this age need a variety of activities to sustain their interest because of their short attention spans. It should come as no surprise, then, that a significant amount of research emphasizes that theater – be it in the form of in-class drama activities or on-stage performances – serves as a particularly effective tool to meet the educational and social-emotional needs of young children.

Theater can be fun and engaging while providing students with a strong motivation to learn and discover. As an inclusive art form, drawing on music, dance and the visual arts, it engages the voice, body and intellect. Theater supports children's language and social-emotional development, stimulates memory, and promotes collaboration. Fostering a sense of story structure, theater stimulates literacy learning and introduces new vocabulary while reinforcing and extending comprehension. Theater makes the imagined concrete and is a powerful way for children to learn about actions and consequences. The fluid, changeable nature of theater allows them to reflect, reimagine and reshape their world as they explore their place within it.

The positive impact of theater is not limited to the student's experience. Its very collaborative nature encourages teachers to explore their own creativity, sharing in the “what if” possibilities theater offers. A teacher doesn't require deep theater training to integrate theater or drama activities into his/her daily practice. In fact, it can be useful to think of drama and theater in the early childhood classroom as a teaching method rooted within, and drawing from, an art form. As such, it does ask for research, practice, and reflection. When planning a drama session, teachers need to take the time to verbalize their facilitation, paying particular attention to step-by-step directions and transitions from activity to activity. It is equally important to not get discouraged if a lesson doesn't “go well” the first time. Review the experience identifying successes and challenges, make adjustments and try again. After all, like teaching, theatre is a process of rehearsing, revising and reapplying.

#### Tools and Take-aways for using drama in early childhood classroom include:

- **Balance teacher-directed and learner-centered activities** – Young children need the structure and focus that teacher-directed instruction can offer, but to learn from and find meaning in the theater/drama process, it is important that students can offer input.
- **Emphasize process and not product** – Research suggests that “on stage” presentation often associated with theater is not the most age-appropriate practice for young children. They get shy, can't vocally project and struggle to maintain the “dramatic tension” needed for effective storytelling. The low-exposure of in-class theater work supports self-confidence, self-expression and creativity.  

Example: Still/Frozen picture: Sequencing a series of pictures helps concretize the story, supports self-regulation and classroom management. It also offers opportunities for children to observe and imitate others.
- **Use structured call-and-repeat** (as opposed to call-and-response) **prompts that move to more learner centered-activities** – The teacher leads a chant with a physical action that the students imitate. Later, the teacher “erases” the actions and invites students to offer their own.
- **Model strong physical and emotional commitment within activities, games, storytelling and character work.** This gives the students a mirror, but also gives them “permission” to commit fully to an action and emotion. This supports their emotional literacy and kinesthetic competencies.
- **Serve more as “storyteller-facilitator” than “director.”** Instead of telling the children where to go and what to do, a teacher “hooks” them into a story and then guides the children through physicalizing the characters and emotions.

## Appendix J. Theater and Pre-K *continued*

### **Suggested Activities for integrating drama activities into the classroom:**

Early childhood teachers work with a population that is just beginning to read. Instead of relying on predetermined texts with lines students may struggle to memorize, use teacher-led storytelling as a way to introduce text. This invites teachers to bring in their own ideas and creativity to “known” stories as well as access the voice and imagination of the youth. Start with the story first, and building students’ confidence, investment and understanding through repetition (rehearsal).

**Create a Performance/Sharing** – Even though it may not be considered “age-appropriate practice,” performance is an integral part of theater. If the young people are set up for success – that is, they are confident about what they are doing and why – and the audience, be it fellow students, parents or staff, understands their role, it can be a satisfying educational and personal experience.

### **Less is More**

- When it comes to a performance, not only is five minutes of really good work better than 10 minutes of “OK” work, it’s easier to rehearse! Remember – rehearsal should include the entire performance – from getting into costume, entering the stage, starting the performance, ending the performance, exiting the stage and “de-costuming.”
- Group casting offers numerous benefits. There are fewer characters to keep track of and it is easier to stage. Pairing bold students with shy ones will build collaboration, confidence and vocal projection – eliminating the well-intentioned, and often awkward, use of a microphone. It also covers your bases in case of absences.
- Theatrical elements such as props, costumes, sets should evolve as supportive supplements not stress-inducing work. Ask, “Who makes them and who are they for?” If the answer is, “The teacher and the parents,” reconsider their role. Not only do pantomimed hats fit, they don’t fall off or get lost.
- If you do use costumes or props, keep them at a minimum – a hat, a sash, a bucket. Find ways to include the students in their creation. Decorating their own hat or helping paint a backdrop – however “well” they can paint – supports their aesthetic appreciation of the elements of theater as well as their understanding of why and how they are using them.

**Staging:** Rehearse the storytelling performance with the children seated and make sure to include physical gestures and group dialogue. The teacher/narrator can then “direct” them to move to standing position. Students will learn to take direction by responding to a cue to rise or sit - lessening the chance of distracted wanderings. When in a proscenium setting, as in an auditorium, open up the storytelling circle into a straight line.

**Teacher on stage:** Drawing from the motto, “never ask students to do something you’re unwilling to do,” join the students on stage and continue your role as storyteller/narrator. They will draw confidence from your presence and you can be transparent in your role as facilitator.

**The audience:** Sharing a performance is an opportunity to build a community’s understanding of aesthetic experience of theater. Consider how (and when) you might share with the audience the process you and the students engaged to create the show. Consider, too, how to identify the importance of the audience’s role as observers. Techniques that engage your students are equally effective at focusing an audience. Asking, “Actors are you ready?” and then, “Audience are you ready?” is a wonderful way to start a performance.

# Appendix K. Theater and Family Engagement

## Parents & Family Engagement

### Questions to Ask a Child at a Theater Performance

#### Before seeing a theatrical production:

- What do you know about the play, musical, or theatrical event? If it is not a new and original piece, what do you know about this particular production?
- What do others say about it, and do you want to know before seeing it? If yes, what theater reviews, informal word of mouth, and publicity address it?

#### Before entering the theater:

- How, if at all, does the exterior and marquee of the theater capture your attention?
- How does this marquee and exterior compare with those of nearby theaters or other theaters you have seen?
- Who else *seems* to be attending the show? What is the make-up of the other audience members (e.g., age, gender, ethnicity, race)?

#### As you enter the theater:

- What is the energy of the theater space compared to the street you just left?
- Which senses seem to be most activated for you—touch, sight, sound, smell, taste? (Are you eating something as you enter? Then it's taste!)
- How do you navigate the building to find your seats? Who helps/helped you? Is it a clear or tricky path? Why?

#### Once in the theater:

- What strikes you about the design of the theater? The physical space? The lighting? Looking up, what do you see? Look at the frame of the stage (proscenium)—anything catch your eye? What makes you say that?
- What do you notice about the “house,” or audience seating? Are there accommodations for those who need assistance with stairs? Special seating for wheelchairs, etc.?
- What do you notice about the set design or curtain when looking at the stage? What might you understand about the production before it even starts?

### Observations about the production:

- What captures your attention during the play, musical, or theatrical event? Is it the actors? The set? Music? The other audience members? Why?
- Does the plot engage you? Do you care about the characters? Why?
- What do you think about the performances? Are they believable? If not, why not?
- How do the actors seem to interact with one another? With the set and the world of the play?
- How do or might the director, actors, and even designers (costume, lighting, and set) stage the action to focus the drama for you? (*Theater artists work to tell dramatic stories in varied and very specific ways.*)
- How might you describe this work to a visually impaired person? How might a deaf or hard-of-hearing person understand the play?
- What questions do you have about this production? How it is staged, what it means? (This may not as easy as it seems!)
- How did you respond to the finale? Were you sad to see it end? Happy, since it took so long?!!!
- How did it feel when the lights came up and you were brought back to the reality that you were in a theater and it was now time to leave?

### Who else is in the theater audience with you?

- You took note of who entered the theater with you. Inside, who captures your attention before the play begins, during the production, and at intermission? Why?
- How do people interact with the production? Do they seem to laugh when you laugh? Gasp when you are concerned about the action? Applaud? When? Why?
- Does the production seem to want you to focus only on the “realism” of the story, or are there efforts to remind me that you are an audience member (e.g., audience sing-along, actors speaking directly to audience, performances in the audience beyond the stage)?
- What is the interaction, if any, between the cast members and the audience?

### Was there anything else you noticed that we did not discuss?

## Appendix L. What the Blueprint Means for School Leaders

All students deserve an excellent arts education, and the reorganization of the New York City Department of Education is an opportunity to recommit to that mission. One of the priorities of the reorganization is to look anew at how the arts are approached and taught across the city. This *Blueprint* outlines how teaching and learning in the arts should be implemented in New York City public schools, PreK–12.

School leaders can ask some simple but vital questions:

- What is the place of the arts in our comprehensive educational plan (CEP)?
- Do we have the staffing in place to support our arts goals? If not, what short- and long-term strategies can we use to implement an infrastructure for effective arts education?
- How can we use ongoing assessment to help us improve our arts instruction?
- Are parents meaningfully involved? If not, how can we help them become more aware of our students' learning in the arts?
- Are we taking advantage of the rich arts resources that New York City has to offer?
- How can strategic arts partnerships help us advance teaching and learning in the arts?
- Do our arts teachers, classroom teachers, and visiting artists have adequate professional development to carry out work that is developmentally appropriate and has artistic integrity? What can we do to support them?
- What resources can the New York City Department of Education provide that would help us meet our goals?

In every school community, different agendas compete for time and resources. Schools are responsible for helping students learn to read and write, compute, investigate, explore, imagine, and create. Research supports the assertion that authentic work in the arts serve all of these goals, and New York City, through its commitment to a PreK–12 citywide arts curriculum, has made a major investment to ensure that there is equity and access to the arts for every child. Effective arts education can only be achieved with the commitment of school leaders.

## Appendix M. What the Blueprint Means for Classroom Teachers

*Interdisciplinary education enables students to identify and apply authentic connections between two or more disciplines and to understand essential concepts that transcend individual disciplines.* —The Consortium of National Arts Education Associations\*

Great teachers know the power of the arts to transform, motivate and inspire. Great arts teachers know the power of connecting their work to the teaching and learning in other subjects. Authentic connections reinforce the power and relevance of the arts, and add depth and dimension to studies in other disciplines.

Since this *Blueprint* is aimed at providing equitable access to an excellent theater education for all New York City public school students, it follows that teachers in theater and in other subjects can work together to help make this a reality. There are already many exemplary models for how teachers can infuse the arts into their general classroom work, many through partnerships with cultural institutions and others through school-based efforts. Successful collaborations generally involve interdisciplinary education and may take the following forms:

- **Parallel Instruction:** Teachers agree to focus on a common topic or theme but work on them separately. Example: An elementary classroom teacher teaching science and the theater teacher agree to examine the five senses in both their classrooms. Students are able to draw connections between these parallel experiences to reinforce learning in both science and theater.
- **Cross-Disciplinary Instruction:** Teachers agree to focus on a common theme, concept or problem. They plan together and often engage in team teaching. Example: A theater teacher, a literature teacher, and a social studies teacher at the middle school level work together to plan a unit of study focusing on and *The Crucible* by Arthur Miller and *The Member of the Wedding* by Carson McCullers, both of which explore issues of power and the interplay of American young women with adults. These collaborative experiences deepen students' understanding of the content areas.

- **Infusion:** Teachers focus on the strong relationships among disciplines and commit to a deep and fruitful collaboration. Example: Theater and history teachers on the high school level plan a seminar involving both their disciplines. They focus on Global Studies and primary-source readings from the particular culture, including scripts, scenarios and other theater-related documents, so that students can draw shared meaning from both disciplines. The infusion could also incorporate a residency by an Asian theater or puppetry specialist.

In the *Blueprint*, the “Connections” strand of instruction suggests how theater and teachers can connect their work to other disciplines. Similarly, teachers of other subject areas can draw on the power of the arts to help their students delve deeper into the topics they study. General classroom teachers may be especially interested in this section. The *Blueprint* does not include examples of how themes or concepts from other disciplines might initiate joint projects, because its purpose is to demonstrate the power of what happens in the arts classroom. Joint planning at the local school level will generate many examples of how theater teachers and teachers from other subject areas can help create healthy, rich learning environments for their students. This *Blueprint* has been designed to encourage such collaborative endeavors in schools.

\*Authentic Connections: Interdisciplinary Work in the Arts, The Consortium of National Arts Education Associations (AATE, MENC, NAEA, NDEO), 2002. The examples given below this citation are also drawn from this article

## Appendix N. What the *Blueprint* Means for the Arts Community

The arts community of New York City is a vital element of the theater education of our youth. In recognition of its expertise, the Department of Education has asked theater and theater education organizations and teaching artists to actively participate in the creation of this *Blueprint*. No other major urban school system has a collaboration with its arts community on quite this scale. It is a groundbreaking initiative and a hallmark of this administration.

- What does the *Blueprint* mean to arts organizations? The arts community has been represented by colleagues who have served tirelessly to assist the Department of Education in its work. Representatives from many arts organizations were invited to examine this *Blueprint*, give feedback to the committees whose task it was to refine it, and consider how this work will interact with their educational missions, programs, and offerings. As the *Blueprint* is implemented across New York City, it will strengthen and deepen the partnerships between the arts community, the schools, and the teacher preparatory programs at the city's colleges and universities.
- What does the *Blueprint* mean to teaching artists? Whether they are working independently or are employed by arts organizations, teaching artists are the practitioners who work with teachers and students in schools, and their relationship to the *Blueprint* will be critical. Understanding the educational goals of arts teachers and the schools in which they work will be vital to creating dynamic collaborations that maximize a school's resources.
- Will the *Blueprint* change the way the arts community works with schools? As the school's commitment to the arts increases over the next few years, there will most likely be an even greater need for the participation of the arts community. As the "Community and Cultural Resources" strand indicates, even schools that have not had active theater programs will be asked to consider the strategic use of cultural and community resources to support arts learning. The joint work between the arts community and the schools also means that teaching practices will be examined. Because meaningful and ongoing professional development is required to engage teachers and artists in improving the work they do, the work will be planned collaboratively. It is the hope theater committees that the implementation of the *Blueprint* will lead to increased and improved arts education for New York City students, and that the arts community will play a vital and explicit role in its success.



## Appendix O. What the *Blueprint* Means for the University Community

The *Blueprint* has been developed with the advice and counsel of the members of departments of theater and theater education on college campuses across our city. Since the success of teaching and learning in the arts is dependent upon the skill and competence of the theater teachers in the classroom, the university community is crucial to the future of arts education in our schools. It is crucial that theater education programs in our universities and colleges reflect and support this new Department of Education *Blueprint* so that future generations of theater educators will be prepared to provide exemplary theater instruction to our students. We look to them to integrate this document into the coursework and build upon this important work. We therefore invite our colleagues in higher education to continue with us in this effort to strengthen the work of school-based arts professionals toward a common framework of high expectations and rigorous content for our students.

## Notes



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