



# *Theatre*

## Grades Nine Through Twelve— Proficient

*Note:* The proficient level of achievement for students in grades nine through twelve can be attained at the end of one year of high school study within the discipline of theatre after the student has attained the level of achievement in theatre required of all students in grade eight.

### 1.0 ARTISTIC PERCEPTION

#### **Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre**

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

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##### *Development of the Vocabulary of Theatre*

- 1.1 Use the vocabulary of theatre, such as *acting values, style, genre, design, and theme*, to describe theatrical experiences.

##### *Comprehension and Analysis of the Elements of Theatre*

- 1.2 Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing.

### 2.0 CREATIVE EXPRESSION

#### **Creating, Performing, and Participating in Theatre**

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

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##### *Development of Theatrical Skills*

- 2.1 Make acting choices, using script analysis, character research, reflection, and revision through the rehearsal process.

*Creation/Invention in Theatre*

- 2.2 Write dialogues and scenes, applying basic dramatic structure: exposition, complication, conflict, crises, climax, and resolution.
- 2.3 Design, produce, or perform scenes or plays from a variety of theatrical periods and styles, including Shakespearean and contemporary realism.

### 3.0 HISTORICAL AND CULTURAL CONTEXT

#### Understanding the Historical Contributions and Cultural Dimensions of Theatre

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

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*Role and Cultural Significance of Theatre*

- 3.1 Identify and compare how film, theatre, television, and electronic media productions influence our values and behaviors.
- 3.2 Describe the ways in which playwrights reflect and influence their culture in such works as *Raisin in the Sun*, *Antigone*, and the *Mahabarata*.

*History of Theatre*

- 3.3 Identify key figures, works, and trends in world theatrical history from various cultures and time periods.

### 4.0 AESTHETIC VALUING

#### Responding to, Analyzing, and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

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*Critical Assessment of Theatre*

- 4.1 Compare a traditional interpretation of a play with a nontraditional interpretation and defend the merits of the different interpretations.

*Derivation of Meaning from Works of Theatre*

- 4.2 Report on how a specific actor used drama to convey meaning in his or her performances.

## 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

### **Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers**

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

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#### *Connections and Applications*

- 5.1 Describe how skills acquired in theatre may be applied to other content areas and careers.

#### *Careers and Career-Related Skills*

- 5.2 Manage time, prioritize responsibilities, and meet completion deadlines for a production as specified by group leaders, team members, or directors.
- 5.3 Demonstrate an understanding of the professional standards of the actor, director, scriptwriter, and technical artist, such as the requirements for union membership.



# *Theatre*

## Grades Nine Through Twelve— Advanced

*Note:* The advanced level of achievement for students in grades nine through twelve can be attained at the end of a second year of high school study within the discipline of theatre and subsequent to the attainment of the proficient level of achievement.

### **1.0 ARTISTIC PERCEPTION**

#### **Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre**

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

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##### *Development of the Vocabulary of Theatre*

- 1.1 Use the vocabulary of theatre, such as *genre, style, acting values, theme, and design*, to describe theatrical experiences.

##### *Comprehension and Analysis of the Elements of Theatre*

- 1.2 Research, analyze, or serve as the dramaturg for a play in collaboration with the director, designer, or playwright.
- 1.3 Identify the use of metaphor, subtext, and symbolic elements in scripts and theatrical productions.

### **2.0 CREATIVE EXPRESSION**

#### **Creating, Performing, and Participating in Theatre**

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

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*Development of Theatrical Skills*

- 2.1 Make acting choices, using script analysis, character research, reflection, and revision to create characters from classical, contemporary, realistic, and nonrealistic dramatic texts.

*Creation/Invention in Theatre*

- 2.2 Improvise or write dialogues and scenes, applying basic dramatic structure (exposition, complication, crises, climax, and resolution) and including complex characters with unique dialogue that motivates the action.
- 2.3 Work collaboratively as designer, producer, or actor to meet directorial goals in scenes and plays from a variety of contemporary and classical playwrights.

### 3.0 HISTORICAL AND CULTURAL CONTEXT

#### Understanding the Historical Contributions and Cultural Dimensions of Theatre

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

*Role and Cultural Significance of Theatre*

- 3.1 Research and perform monologues in various historical and cultural contexts, using accurate and consistent physical mannerisms and dialect.

*History of Theatre*

- 3.2 Analyze the impact of traditional and nontraditional theatre, film, television, and electronic media on society.
- 3.3 Perform, design, or direct theatre pieces in specific theatrical styles, including classics by such playwrights as Sophocles, Shakespeare, Lope de Vega, Aphra Behn, Moliere, and Chekhov.
- 3.4 Compare and contrast specific styles and forms of world theatre. For example, differentiate between Elizabethan comedy and Restoration farce.

### 4.0 AESTHETIC VALUING

#### Responding to, Analyzing, and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

*Critical Assessment of Theatre*

- 4.1 Use complex evaluation criteria and terminology to compare and contrast a variety of genres of dramatic literature.
- 4.2 Draw conclusions about the effectiveness of informal and formal productions, films/ videos, or electronic media on the basis of intent, structure, and quality of the work.

*Derivation of Meaning from Works of Theatre*

- 4.3 Develop a thesis based on research as to why people create theatre.

## 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

### **Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers**

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

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*Connections and Applications*

- 5.1 Create projects in other school courses or places of employment, using tools, techniques, and processes from the study and practice of theatre, film/video, and electronic media.

*Careers and Career-Related Skills*

- 5.2 Demonstrate the ability to create rehearsal schedules, set deadlines, organize priorities, and identify needs and resources when participating in the production of a play or scene.
- 5.3 Communicate creative, design, and directorial choices to ensemble members, using leadership skills, aesthetic judgment, or problem-solving skills.
- 5.4 Develop advanced or entry-level competencies for a career in an artistic or technical field in the theatrical arts.

# Glossary of Terms Used in the Theatre Content Standards

<b>acting areas</b>	See <i>center stage, downstage, stage left, stage right, and upstage.</i>
<b>actor</b>	A person, male or female, who performs a role in a play or an entertainment.
<b>actor's position</b>	The orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).
<b>antagonist</b>	A person, a situation, or the protagonist's own inner conflict in opposition to his or her goals.
<b>articulation</b>	The clear and precise pronunciation of words.
<b>blocking</b>	The planning and working out of the movements of actors on stage.
<b>body positions</b>	See <i>actor's position.</i>
<b>catharsis</b>	The purification or purgation of the emotions (as pity and fear) caused in a tragedy.
<b>center stage</b>	The center of the acting area.
<b>character</b>	The personality or part an actor re-creates.
<b>characterization</b>	The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.
<b>climax</b>	The point of highest dramatic tension or a major turning point in the action.
<b>cold reading</b>	A reading of a script done by actors who have not previously reviewed the play.
<b>collaboration</b>	The act of working together in a joint intellectual effort.
<b>commedia dell'arte</b>	A professional form of theatrical improvisation, developed in Italy in the 1500s, featuring stock characters and standardized plots.
<b>complication</b>	See <i>rising action.</i>
<b>conflict</b>	The opposition of persons or forces giving rise to dramatic action in a play.
<b>context</b>	The interrelated conditions in which a play exists or occurs.
<b>conventions of theatre</b>	See <i>theatrical conventions.</i>
<b>costume</b>	Any clothing worn by an actor on stage during a performance.
<b>creative drama</b>	An improvisational, process-centered form of theatre in which participants are

	guided by a leader to imagine, enact, and reflect on human experiences.
<b>crisis</b>	A decisive point in the plot of a play on which the outcome of the remaining actions depends.
<b>critique</b>	Opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of the actors or the production itself.
<b>cue</b>	A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.
<b>denouement design</b>	The final resolution of the conflict in a plot.
<b>design</b>	The creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup.
<b>dialogue</b>	The conversation between actors on stage.
<b>diction</b>	The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself.
<b>directing</b>	The art and technique of bringing the elements of theatre together to make a play.
<b>director</b>	The person who oversees the entire process of staging a production.
<b>downstage</b>	The stage area toward the audience.
<b>dramatic play</b>	Children’s creation of scenes when they play “pretend.”
<b>dramatic structure</b>	The special literary style in which plays are written.
<b>dramaturg</b>	A person who provides specific in-depth knowledge and literary resources to a director, producer, theatre company, or even the audience.
<b>dress rehearsals</b>	The final few rehearsals just prior to opening night in which the show is run with full technical elements. Full costumes and makeup are worn.
<b>electronic media</b>	Means of communication characterized by the use of technology (e.g., radio, television, and the Internet).
<b>Elizabethan theatre</b>	The theatre of England during the reign of Queen Elizabeth I and often extended to the close of the theatres in 1640.
<b>ensemble</b>	A group of theatrical artists working together to create a theatrical production.
<b>epic theatre</b>	Theatrical movement of the early 1920s and 1930 characterized by the use of such artificial devices as cartoons, posters, and film sequences distancing the audience from theatrical illusion and allowing focus on the play’s message.
<b>exposition</b>	Detailed information revealing the facts of a plot.
<b>farce</b>	A comedy with exaggerated characterizations, abundant physical or visual humor, and, often, an improbable plot.
<b>form</b>	The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (e.g., narrative form, short story form, dramatic form) or to patterns of meter, line, and rhymes (e.g., stanza

	form, verse form).
<b>formal theatre</b>	Theatre that focuses on public performance in front of an audience and in which the final production is most important.
<b>genre</b>	Literally, “kind” or “type.” In literary and dramatic studies, genre refers to the main types of literary form, principally tragedy and comedy. The term can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific subgenres of tragedy and comedy, such as the comedy of manners.
<b>gesture</b>	An expressive movement of the body or limbs.
<b>Greek theatre</b>	Theatrical events in honor of the god Dionysus that occurred in Ancient Greece and included play competitions and a chorus of masked actors.
<b>improvisation</b>	A spontaneous style of theatre in which scenes are created without advance rehearsing or scripting.
<b>informal theatre</b>	A theatrical performance that focuses on small presentations, such as one taking place in a classroom setting. Usually, it is not intended for public view.
<b>Kabuki</b>	One of the traditional forms of Japanese theatre, originating in the 1600s and combining stylized acting, costumes, makeup, and musical accompaniment.
<b>level</b>	The height of an actor’s head as determined by his or her body position (e.g., sitting, lying, standing, or elevated by an artificial means).
<b>makeup</b>	Cosmetics and sometimes hairstyles that an actor wears on stage to emphasize facial features, historical periods, characterizations, and so forth.
<b>masks</b>	Coverings worn over the face or part of the face of an actor to emphasize or neutralize facial characteristics.
<b>melodrama</b>	A dramatic form popular in the 1800s and characterized by an emphasis on plot and physical action (versus characterization), cliff-hanging events, heart-tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone.
<b>mime</b>	An ancient art form based on pantomime in which conventionalized gestures are used to express ideas rather than represent actions; also, a performer of mime.
<b>minstrel show</b>	Musical theatre that usually consisted of performances of traditional African-American music and dance provided by white actors in blackface and characterized by exploitive racial stereotypes.
<b>monologue</b>	A long speech by a single character.
<b>motivation</b>	A character’s reason for doing or saying things in a play.
<b>musical theatre</b>	A type of entertainment containing music, songs, and, usually, dance.
<b>Noh</b>	One of the traditional forms of Japanese theatre in which masked male actors use highly stylized dance and poetry to tell stories.
<b>objective</b>	A character’s goal or intention.

<b> pacing </b>	The tempo of an entire theatrical performance.
<b> pageant </b>	Any elaborate street presentation or a series of tableaux across a stage.
<b> pantomime </b>	Acting without words through facial expression, gesture, and movement.
<b> pitch </b>	The highness or lowness of the voice.
<b> play </b>	The stage representation of an action or a story; a dramatic composition.
<b> playwright </b>	A person who writes plays.
<b> production values </b>	The critical elements of a production, such as acting, direction, lighting, costuming, sets, and makeup.
<b> projection </b>	The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience.
<b> props (properties) </b>	Items carried on stage by an actor; small items on the set used by the actors.
<b> proscenium </b>	The enlarged hole cut through a wall to allow the audience to view the stage. It is also called the proscenium arch. The archway is in a sense the frame for the action on the stage.
<b> protagonist </b>	The main character of a play and the character with whom the audience identifies most strongly.
<b> puppetry </b>	Almost anything brought to life by human hands to create a performance. Types of puppets include rod, hand, and marionette.
<b> reader's theatre </b>	A performance created by actors reading script rather working from memory.
<b> rehearsal </b>	Practice sessions in which the actors and technicians prepare for public performance through repetition.
<b> rising action </b>	The middle part of a plot consisting of complications and discoveries that create conflict.
<b> run-through </b>	A rehearsal moving from start to finish without stopping for corrections or notes.
<b> script </b>	The written text of a play.
<b> sense memory </b>	Memories of sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation.
<b> stage </b>	The area where actors perform.
<b> stage crew </b>	The backstage technical crew responsible for running the show. In small theatre companies the same persons build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain.
<b> stage manager </b>	The director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.
<b> stage left </b>	The left side of the stage from the perspective of an actor facing the audience.

<b>stage right</b>	The right side of the stage from the perspective of an actor facing the audience.
<b>stock characters</b>	Established characters, such as young lovers, neighborhood busybodies, sneaky villains, and overprotective fathers, who are immediately recognizable by an audience.
<b>style</b>	The distinctive and unique manner in which a writer arranges words to achieve particular effects. Style essentially combines the idea to be expressed with the individuality of the author. These arrangements include individual word choices as well as such matters as the length and structure of sentences, tone, and use of irony.
<b>subtext</b>	Information that is implied by a character but not stated by a character in dialogue, including actions and thoughts.
<b>tableau</b>	A silent and motionless depiction of a scene created by actors, often from a picture. The plural is <i>tableaux</i> .
<b>text</b>	The printed words, including dialogue and the stage directions for a script.
<b>theatre</b>	The imitation or representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors, technicians, and playwrights; the place where dramatic performances take place.
<b>theatre of the absurd</b>	Theatrical movement beginning in the 1950s in which playwrights created works representing the universe as unknowable and humankind's existence as meaningless.
<b>theatrical conventions</b>	The established techniques, practices, and devices unique to theatrical productions.
<b>theatrical experiences</b>	Events, activities, and productions associated with theatre, film/video, and electronic media.
<b>theatrical games</b>	Noncompetitive games designed to develop acting skills and popularized by Viola Spolin.
<b>upstage</b>	Used as a noun, the stage area away from the audience; used as a verb, to steal the focus of a scene.
<b>vocal projection</b>	See <i>projection</i> .
<b>vocal quality</b>	The characteristics of a voice, such as shrill, nasal, raspy, breathy, booming, and so forth.
<b>volume</b>	The degree of loudness or intensity of a voice.