Kansas Curricular Standards for Theatre



Kansas State Board of Education *December 2013*

Reapproved 2020

Kansas Curricular Standards for Theater

Joyce Huser

Fine Arts Education Consultant

Kansas Department of Education

Career, Standards and Assessment Services

900 SW Jackson Ave Suite 653

Topeka, KS 66612

785-296-4932

Table of Contents

Acknowledgements	ii
Mission and Vision Statement	iii
Introduction	iv
Processes, Process Components, Enduring Understandings, Essential Questions, Anchor Standards, Performance Standards	1
Grades PreK-4	
Grades 5-8	
Grades 9-12	
Appendix I	31
Resources	32
Appendix II	39
Glossary	40

Acknowledgements

Writers:
Leslie Coats, USD 368, Paola High School

Sheryl Bryant, Theatre for Young America

Nancy Fredrickson, USD 265, Goddard Eisenhower Middle School

Max H. Brown, USD 229, Blue Valley North High School

Jennifer Morgan-Beuchat, USD 339, Jefferson County North High School

Trish Averill Neuteboom, USD 497, Lawrence Southwest Middle School

Daniele Baxa, USD 265, Goddard High School

Reviewers:
Jeanne Klein, University of Kansas

Mark Gordon, USD 340, Jefferson West Middle School

Heather Wilson, USD 506, Labette County High School

Diane DeFranco-Kling, Sterling College

Linda Uthoff, USD 383, Manhattan High School

Chad Nulik, USD 305, Salina Central High School

Martha Gates, USD 259, Wichita High School Southeast

Mission Statement

The mission of the Kansas Curricular Standards for Theatre is to establish the art of theatre as essential to education.

Vision Statement

The vision for theatre education is to develop the capacity for creative emotional expression; to expand physical, improvisational, and artistic skills; and to enrich the quality of student lives.

The Kansas Curricular Standards for Theatre provide a framework for developing theatre curriculum and evaluating student progress.

Introduction

This document's revisions are based on both the 2004 Kansas Curricular Standards for Theatre and the revised National Theatre Standards.
These standards are meant to guide, not dictate, the structure and development of theatre programs in Kansas schools. They have been carefully revised and studied by a team of experienced drama teachers and theatre directors. See Acknowledgements.

In order to align more closely with College and Career Ready Standards, the following format was used. It is a style based on Grant Wiggins and Jay McTighe's *Understanding by Design* (McTighe, Jay and Wiggins, Grant *Understanding by Design*, 1998). *Understanding by Design* is a curriculum design model focused on "teaching for understanding". The emphasis of *Understanding by Design* is on "backward design", the practice of looking at the outcomes in order to design curriculum units, performance assessments, and classroom instruction.

In light of this model, we began by identifying four (4) processes addressed through theatre education and components for each process. Within these standards, definitions are included for each component. In the template, each process is identified by a different color. Component changes are designated by the return of the process color. Multiple Enduring Understandings (EUs) and Essential Questions (EQs) are written for each component. This is followed by an Anchor Standard to summarize each component. Performance Standards are specific for each grade band addressing each EU and aligning with both the EUs and EQs. This style of writing standards has also been followed in the designing and revising of the National Theatre Standards.

Here is an explanation of EUs and EQs. The Enduring Understand is what all students should obtain from an education, specifically understandings that can be learned through an experience in theatre education and will endure with them throughout the rest of their lives. The Essential Questions are questions that students should be able to answer regarding that EU. They can be questions teachers ask to check if the student has learned that understanding through their instruction and questions teachers use to guide development of their own guiding questions.
Anchor Standards are overarching and Performance Standards are more specific. You might think of the Anchor Standards as our present standards and the Performance Standards as similar to what we presently call benchmarks. They are grade band evidence of the Enduring Understanding. They show change and growth over time, combining action and content and are measurable.

These entities reflect the very nature of this art form, as theatre integrates all the arts and other academic disciplines. Not only does a student learn about the art of theatre, the student applies knowledge from all other disciplines through theatre. Furthermore, in order to create theatre, a student must be able to use all of the workplace competencies. As a result, theatre education that is aligned with the aspects addressed though these enduring understanding and standards enhances and enriches learning and cognitive development at all levels.

Theatre is the only art form that focuses on the symbolic representation of human behavior in action. It allows 21st Century learners to engage holistically; physically, mentally, emotionally, socially, and aesthetically. Of all the art forms, theatre is the most human because its purpose and mode of expression allow it to closely approximate daily life.

If you have questions or concerns about the form and content of this document, please contact Joyce Huser, Fine Arts Education Consultant, Kansas State Department of Education, 120 Southeast 10th Avenue, Topeka, Kansas 66612-1182; jhuser@ksde.org (785) 296-4932

Discipline: **Theatre** **Artistic Process:** Discover/Create **Process Component:** Envision		
Component Definition: Envision involves uncovering or generating new ideas, concepts, feelings, and artistic possibilities.		
Enduring Understanding: Theatre artists acquire skills in creative thinking, which allows them to exercise flexibility when making decisions and creating worlds through imagination.	**Essential Question (s):** What do I believe and why do I believe it? How do my questions and curiosities influence my creative choices? Why is flexibility important? In what ways is theatre about what is true and untrue? Where do theatre artists get their ideas? How do theatre artists make and use connections?	**Anchor Standard:** Explore and imagine through creative play, drama processes, and theatre experiences to discover diverse creative ideas.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Engage in self-directed play. Try new things. Improvise a character and dialogue. Improvise a setting appropriate for a story. Communicate through physical action and reaction.	Demonstrate open minded acceptance of new ideas. Improvise dialogue while role playing a character. Improvise and role-play a real or fictional character. Visualize a setting appropriate to a story.	Generate and encourage new ideas. Improvise dialogue for complex characters and relationships.

Discipline: **Theatre**
Artistic Process: Discover/Create
Process Component: Envision

Component Definition: Envision involves uncovering or generating new ideas, concepts, feelings, and artistic possibilities.

Enduring Understanding: The arts demand learning to reach beyond one's perceived capacities by taking creative risks.	**Essential Question (s):** What is the relationship between failure and learning?	**Anchor Standard:** Explore and imagine through creative play, drama processes, and theatre experiences to discover diverse creative ideas.
Performance Standards Grades PreK-4	**Performance Standards Grades 5-8**	**Performance Standards Grades 9-12**
Engage in imaginative play. Problem solve when the unexpected happens.	Share ideas.	Synthesize new ideas, information, and circumstances into an artistic product.

Discipline: **Theatre** **Artistic Process:** Discover/Create **Process Component:** Envision		
Component Definition: Envision involves uncovering or generating new ideas, concepts, feelings, and artistic possibilities.		
Enduring Understanding: Theatre artists use curiosity, questioning, observations, experiences, and problem solving to generate ideas, concepts, and feelings that shape a work of theatre.	**Essential Question (s):** How do theatre artists identify and formulate problems to solve? How does my interpretation reflect my understanding? Why is it important to identify the audience and purpose? What guides artistic choices? Why do people do theatre?	**Anchor Standard:** Explore and imagine through creative play, drama processes, and theatre experiences to discover diverse creative ideas.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Improvise a character and setting from a story. Apply personal observation, knowledge, and experience to shape a work.	Apply curiosity, questioning, and problem solving to develop artistic work. Apply personal observation, knowledge, and experience to shape a work.	Apply curiosity, questioning, and problem solving to improve personal work. Integrate observation, personal knowledge, and experience to improve personal work.

Discipline: **Theatre** **Artistic Process:** Discover/Create **Process Component:** Envision		
Component Definition: Envision involves uncovering or generating new ideas, concepts, feelings, and artistic possibilities.		
Enduring Understanding: Theatre artists explore playfully without a preconceived plan.	**Essential Question (s):** Why is it important to be creative? Why is it important to be innovative?	**Anchor Standard:** Explore and imagine through creative play, drama processes and theatre experiences to discover diverse creative ideas.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Engage in collaborative, imaginative play.	Integrate and or adapt to unexpected circumstances/information.	Integrate and share ideas into an artistic product.

Discipline: **Theatre** **Artistic Process:** Discover/Create **Process Component:** Experience		
Component Definition: Experiencing involves participating, observing, and collaborating in Theatre.		
Enduring Understanding: Theatre artists embrace creative risks and the opportunity to learn from the choices they make.	**Essential Question (s):** What should I do when things do not go as intended?	**Anchor Standard:** Engage in creative play, drama processes, and theatre experiences both individually and collaboratively.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Adjust playmaking to incorporate unintended occurrences.	Recognize unintended occurrences and apply them in a positive way.	Adapt to and utilize unintended occurrences artistically.

Discipline: **Theatre** **Artistic Process:** Discover/Create **Process Component:** Experience		
Component Definition: Experiencing involves participating, observing, and collaborating in Theatre.		
Enduring Understanding: Theatre artists work individually and as a contributing team member.	**Essential Question (s):** What is good collaboration? How does self-motivation result in success? What tasks are more suited to a team verses an individual? What tasks are more suited for an individual verses a team?	**Anchor Standard:** Engage in creative play, drama processes, and theatre experiences both individually and collaboratively.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Work with others. Concentrate on the task at hand for a specific period of time. Problem solve with others.	Demonstrate the give and take essential to effective collaboration.	Collaborate effectively in leadership and participation positions.

Discipline: **Theatre** **Artistic Process:** Discover/Create **Process Component:** Experience		
Component Definition: Experiencing involves participating, observing, and collaborating in Theatre.		
Enduring Understanding: Theatre requires active participation.	**Essential Question (s):** Why should I be an active member of a team? How does active participation affect communication?	**Anchor Standard:** Engage in creative play, drama processes, and theatre experiences both individually and collaboratively.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Demonstrate active listening. Collaborate with peers to perform a classroom dramatization.	Demonstrate active listening. Demonstrate concentration on task at hand.	Demonstrate active listening. Demonstrate concentration on task at hand.

Discipline: **Theatre** **Artistic Process:** Develop/Perform **Process Component:** Organize/Plan		
Component Definition: Organizing/Planning involves creating a structure and/or process to accomplish an artistic purpose.		
Enduring Understanding: Theatre artists acquire specific skills and knowledge to use in creating theatre.	**Essential Question (s):** What are the raw materials for the actor, designers, director, and technicians? How do theatre artists make use of available resources, tools, and technologies for artistic expression? How does knowing and using theatre vocabulary improve communication when creating dramatic works/productions? How do you determine the genre/style of a dramatic production?	**Anchor Standard:** Acquire the information and skills necessary for the planning and preparation of a theatrical work.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
List and describe the basic elements of a story. Use simple objects and materials for props, costumes, and physical settings. Follow appropriate safety procedures. Use variations of voice, movement, and gesture for different characters. Identify and demonstrate stage position and movement. Listen to script, differentiating dialogue, stage direction, and character identification.	Identify and describe basic story elements. Recognize the differences between dramatic genres and realistic and non-realistic styles of theatre. Read script: Differentiate dialogue, stage direction, and character identification. Identify and demonstrate stage position and movement. Identify responsibilities of production team. Follow appropriate safety procedures. Use variations of voice, movement, and gesture for different characters.	Identify and describe basic story elements. Distinguish periods and styles of theatre. Read script: Differentiate dialogue, stage direction, and character identification. Identify and demonstrate stage position and movement. Identify responsibilities of production team. Follow appropriate safety procedures. Use variations of voice, movement, and gesture for different characters.

Discipline: **Theatre** **Artistic Process:** Develop/Perform **Process Component:** Organize/Plan		
Component Definition: Organizing/Planning involves creating a structure and/or process to accomplish an artistic purpose.		
Enduring Understanding: Theatre artists make choices based on interpretations generated by an established resource to accomplish their purpose. **Essential Question (s):** How does a theatre artist interpret?	How can I bring another's ideas to life? When and why do artists follow or break from established convention?	When and why is it important to use resources beyond the script? **Anchor Standard:** Acquire the information and skills necessary for the planning and preparation of a theatrical work.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Develop a performance from story book.	Generate character and design interpretations from a script.	Generate multiple character and design interpretations from a script.

Discipline: **Theatre** **Artistic Process:** Develop/Perform **Process Component:** Organize/Plan		
Component Definition: Organizing/Planning involves creating a structure and/or process to accomplish an artistic purpose.		
Enduring Understanding: Theatre artists think through the stages of a project and understand the importance of managing smaller tasks to accomplish a large goal.	**Essential Question (s):** How does working on a production increase my organizational skills? Why is organization important in accomplishing a goal? Why is it important to break down large tasks? What do I need to do to accomplish my goal?	**Anchor Standard:** Acquire the information and skills necessary for the planning and preparation of a theatrical work.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Identify and distinguish the various roles and responsibilities necessary for theatrical production. Sequence the steps needed for creating a project.	Complete the sequence of events leading up to a production.	Create schedules and check lists for a theatrical project.

Discipline: **Theatre** **Artistic Process:** Develop/Perform **Process Component:** Organize/Plan		
Component Definition: Organizing/Planning involves creating a structure and/or process to accomplish an artistic purpose.		
Enduring Understanding: Theatre artists work within the realities of given circumstances.	**Essential Question (s):** What elements are essential to making a production? What affect does reality have on an artist's work? What are limitations and how can I transcend them? Who collaborates from the script to the stage? What happens when a deadline is not met?	**Anchor Standard:** Acquire the information and skills necessary for the planning and preparation of a theatrical work.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Use improvisation to create dialogue for a script. Improvise a play using available materials.	Recognize and use the environment and available resources for a production.	Adapt to changing circumstances.

Discipline: **Theatre** **Artistic Process:** Develop/Perform **Process Component:** Craft/Refine		
Component Definition: Crafting/Refining consists of applying knowledge, skills, and techniques to develop a theatrical work.		
Enduring Understanding: Theatre artists are aware of their thinking process and analyze their own learning in order to evaluate and make choices for improving the quality of their work.	**Essential Question (s):** Why is rehearsal important? What are the strengths and weaknesses of my work in process? What ways do I learn most effectively? How does an artist grow? How does evaluating my work improve it? How does an artist shape a work of theatre? Why is thinking beyond my first choice often beneficial? How does feedback refine/strengthen my performance?	**Anchor Standard:** Maintain a safe space for experimentation and risk taking for the development, revision, and refinement of new work, ideas, and perspectives.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Create a setting appropriate to a story. Use simple objects and materials for props, costumes, and physical settings. Use variations of voice, movement, and gesture for different characters.	Review and critique creative works to improve their quality. Voice: demonstrate projection, diction, inflection. Warm-ups: Demonstrate vocal and physical warm-ups.	Recognize and apply appropriate changes needed to improve personal work. Develop physical, emotional, and intellectual acting skills. Develop technical design.

Discipline: **Theatre** **Artistic Process:** Develop/Perform **Process Component:** Produce/Present		
Component Definition: Producing/Presenting involves sharing theatrical work with others.		
Enduring Understanding: Theatre artists share stories about the human experience.	**Essential Question (s):** How do artists create opportunities for their work to be seen and understood? What is an artist's responsibility? For what reasons and purposes is work selected for presentation? How does an audience enrich a performance? How do technologies impact the way we share and experience theatrical works? Why is it important to make an artistic statement?	**Anchor Standard:** Present realized artistic ideas in a theatrical form.
Performance Standards Grades PreK-4	**Performance Standards Grades 5-8**	**Performance Standards Grades 9-12**
Share stories about personal experiences.	Present a theatrical work to an audience.	Present a theatrical work for an audience.

Discipline: Theatre **Artistic Process:** Appreciate/Respond **Process Component:** Etiquette/Respect		
Component Definition: Etiquette/Respect involves interacting appropriately with theatrical works and artists in a given setting.		
Enduring Understanding: Theatre artists listen, and then manage their emotional and physical impulses to express themselves mindfully.	**Essential Question (s):** Why is listening to others important? What is active listening? What is appropriate audience behavior and response? How do you act appropriately in a given setting? How can I give positive and constructive feedback?	**Anchor Standard:** Use self-control and active listening to appreciate and respond to a performance.
Performance Standards Grades PreK-4	**Performance Standards Grades 5-8**	**Performance Standards Grades 9-12**
Demonstrate appropriate audience behavior. Demonstrate active listening. Display appropriate emotional behavior throughout the production process.	Demonstrate appropriate audience behavior. Demonstrate active listening. Display appropriate emotional behavior throughout the production process.	Demonstrate appropriate audience behavior. Demonstrate active listening. Display appropriate emotional behavior throughout the production process.

Discipline: **Theatre** **Artistic Process:** Appreciate/Respond **Process Component:** Reflect		
Component Definition: Reflecting involves articulating a personal response to a theatrical work.		
Enduring Understanding: Theatre fosters an understanding of oneself and his or her place in the world.	**Essential Question (s):** How will participating in a performance help me in life? What is the importance of reflection? How can I discover myself and my abilities through theatre? How does my perception affect how I find/view meaning in a production? How does ones engagement in theatre allow one to actively affect change? How does theatre influence me? How do life experiences impact the way I relate to theatre? How does my art impact society? How can I use theatre to better understand who I am, who I may become, and how I may affect the world? Why are critical thinking and reflection a part of creating theatre? How do artists impact the world around them? Why is analysis of a production important to my work in theatre?	**Anchor Standard:** Create a personal response to a performance and apply those ideas to self and society.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**

Identify and reflect upon personal meaning and emotional responses to performances and apply ideas to self and society.	Identify and reflect on personal meaning and emotional responses to performances and apply ideas to self and society.	Analyze how and why personal meanings and emotional responses to performances apply to self and society.

Discipline: Theatre **Artistic Process:** Appreciate/Respond **Process Component:** Analyze/Critique/Evaluate		
Component Definition: Analyzing/Critiquing/Evaluating involves deconstructing theatrical elements and constructing meanings.		
Enduring Understanding: Presentation and context influence the meaning, perception, and reception of works of theatre.	**Essential Question (s):** How do the given circumstances of a production affect audience response? What makes an audience identify with a particular show? How does viewing theatre enrich my life? How does performing theatre differ from viewing theatre? How does the study of theatre inform my artistic choices? How do people engage in theatre throughout their lives?	**Anchor Standard:** Interpret and articulate perspectives on theatre experiences in one's own work and the work of others by using criteria such as aesthetics, beliefs, contexts, and critical perspectives.
Performance Standards Grades PreK-4	**Performance Standards Grades 5-8**	**Performance Standards Grades 9-12**
Describe the elements of live theatre. Identify how dramatic elements communicate meanings and elicit emotions in stories, performances, and electronic media.	Compare and contrast the differences between live theatre and video performances. Analyze a personal reaction to a performance.	Compare and contrast the critical receptions of a theatrical production over time.

Discipline: **Theatre**

Artistic Process: Appreciate/Respond

Process Component: Analyze/Critique/Evaluate

Component Definition: Analyzing/Critiquing/Evaluating involves deconstructing theatrical elements and constructing meanings.

Enduring Understanding: Analysis of how theatre artists manipulate production elements and concepts within a work, provide insight into the creators' intent.	**Essential Question (s):** How do we interpret the difference between the artist's intention and the audience's perception of a performance? Why is critiquing theatre vital? Why are the creator's purposes important? What is a critique and how does it impact the work? How do we talk about theatre? How do production elements serve the purpose of a production? How does concept affect production? How do we select criteria for evaluation of a theatrical work? How does my knowledge of theatre fundamentals improve my ability to evaluate a production?	**Anchor Standard:** Interpret and articulate perspectives on theatre experiences in one's own work and the work of others by using criteria such as aesthetics, beliefs, contexts, and critical perspectives.
Performance Standards Grades PreK-4	**Performance Standards Grades 5-8**	**Performance Standards Grades 9-12**
Describe how theatre artists manipulate theatrical elements.	Describe the reasons for the creator's choices in production elements using theatrical vocabulary.	Analyze how production elements are used to express the creator's intent.

Discipline: Theatre **Artistic Process:** Appreciate/Respond **Process Component:** Analyze/Critique/Evaluate		
Component Definition: Analyzing/Critiquing/Evaluating involves deconstructing theatrical elements and constructing meanings.		
Enduring Understanding: Theatre criticism offers multiple perceptions and understandings of works of theatre enabling people to encounter and discuss theatre from divergent points of view.	**Essential Question (s):** Why should I listen to multiple perspectives of criticism? What can I learn from theatre criticism? How does the perceived purpose of a production affect evaluation of quality? What is "quality"? How are some productions better than others?; Why? How important is truth in theatre? How does evaluation of a production deepen my understanding of theatre?	**Anchor Standard:** Interpret and articulate perspectives on theatre experiences in one's own work and the work of others by using criteria such as aesthetics, beliefs, contexts and critical perspectives.
Performance Standards Grades PreK-4	**Performance Standards Grades 5-8**	**Performance Standards Grades 9-12**
Identify how dramatic elements communicate meaning and elicit emotions.	Analyze and evaluate the dramatic elements that work and why in performances.	Define and use aesthetic criteria to evaluate the artistic effectiveness of dramatic performances in theatre.

Discipline: **Theatre** **Artistic Process:** Connect/Integrate **Process Component:** Cross Curricula/Careers		
Component Definition: Curricula and Careers include finding and fostering connections across disciplines and exploring the impact theatrical skills have on one's career/job.		
Enduring Understanding: The theatre artist's synthesize and apply knowledge, skills, and values from all content areas, including the other arts.	**Essential Question (s):** How do skills learned in theatre apply across the curriculum? How do skills learned across the curricula apply to theatre?	**Anchor Standard:** Recognize elements and skills from other content areas used in theatre and use skills developed through theatre in other content and occupational areas.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Identify other content areas used in theatre.	Explain how and why other content areas are used in theatre. Explain how creative skills gained in theatre can be applied to other content areas.	Reflect on and analyze how knowledge from other content areas are used in theatrical works. Reflect on and analyze how creative skills gained through theatre can be applied to other content areas.

Discipline: Theatre **Artistic Process:** Connect/Integrate **Process Component:** Cross Curricula/Careers		
Component Definition: Curricula and Careers include finding and fostering connections across disciplines and exploring the impact theatrical skills have on one's career/job.		
Enduring Understanding: Training in drama and theatre arts can lead to careers in other industries.	**Essential Question (s):** How do knowledge and skills gained in theatre apply to jobs and career? What job opportunities are available that relate to theatre?	**Anchor Standard:** Recognize elements and skills from other content areas used in theater and use skills developed through theatre in other content and occupational areas.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Identify jobs related to theatre production.	Develop ability to fulfill production responsibilities. Identify the multiple job opportunities connected to theatre.	Research specific technical occupations and the training, knowledge, and skills required for such a position. Connect the knowledge and skills acquired through theatre to work in other jobs and careers.

Discipline: **Theatre** **Artistic Process:** Connect/Integrate **Process Component:** Contextualize		
Component Definition: Contextualizing involves examining the relationship between a theatrical work and its social, cultural, historical environment, and influences.		
Enduring Understanding: Theatre interprets and reflects upon history, society, and culture.	How does theatre bridge cultural diversity? Why do we learn about theatre in schools and communities? How are theatre artists like and different from other artists? What limitations if any, does theatre have? How have events in history molded theatre? How do time, place, and context affect theatre? Why do I research historical time periods for theatre? How do I use drama to investigate the world? How do artists impact the world around them?	**Anchor Standard:** Communicate the relationships between theatre and the world to make meaning and deepen understanding of cultural, global, and historical contexts.
Performance Standards Grades PreK-4	**Performance Standards Grades 5-8**	**Performance Standards Grades 9-12**
Recognize the contextual aspects of performances from various cultures, times, and places. Recognize how theatre communicates ideas	Explain how contextual aspects are impacted by various cultures, times, and places.	Analyze dramatic texts and performances to understand history, culture, times, and places in their respective contexts.

about past and present cultural and social context.		
Discipline: **Theatre** **Artistic Process:** Connect/Integrate **Process Component:** Acceptance/Respect		
Component Definition: Acceptance/Respect involves developing and fostering interpersonal skills that promote open-minded, supportive acceptance of each individual's uniqueness.		
Enduring Understanding: Theatre artists learn to trust themselves and others.	**Essential Question (s):** How does working with others expand the creative process? How can theatre change society?	**Anchor Standard:** Respond to the feelings/emotions within self and other's discovered through drama work and theatre experiences to demonstrate an understanding of the human experience.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Develop acceptance of individuals in their theatrical community and the community as a whole.	Develop acceptance of individuals in their theatrical community and the community as a whole.	Develop acceptance of individuals in their theatrical community and the community as a whole.

Discipline: **Theatre** **Artistic Process:** Connect/Integrate **Process Component:** Acceptance/Respect		
Component Definition: Acceptance/Respect involves developing and fostering interpersonal skills that promote open-minded, supportive acceptance of each individual's uniqueness.		
Enduring Understanding: Theatre artists realize that they are a part of a bigger community, and develop empathy for others.	**Essential Question (s):** How does learning in the arts help us build relationships with others? What role does theatre play in the community?	**Anchor Standard:** Respond to the feelings/emotions within self and other's discovered through drama work and theatre experiences to demonstrate an understanding of the human experience.
Performance Standards **Grades PreK-4**	**Performance Standards** **Grades 5-8**	**Performance Standards** **Grades 9-12**
Identify local theaters and how they are a part of the community.	Identify how the local community and theatre programs affect each other.	Analyze and explain how the local community and theatre programs affect one another.

Appendix I

Resources

NATIONAL THEATRE STANDARDS at National Coalition for Core Arts Standards (http://nccas.wikispaces.com/)

Child Development and Arts Education: A Review of Current Research and Best Practices (Jan 2012):
Executive Summary & Chart of Best Practices, pp. 4-12.
Theatre, pp. 40-46.
http://nccas.wikispaces.com/file/view/CB%20Child%20Development%202.2.12.pdf

A Review of Selected State Arts Standards (Nov. 2011): (CO, FL, MI, NJ, NYC, NC, TN, WA)
Executive Summary, pp. 6-13
http://nccas.wikispaces.com/file/view/State%20and%20media%20arts%20standards%20-%20FINAL%20-%202.1.2012.pdf

Arts Education Standards and 21st Century Skills (compared to 1994 Standards) (Aug. 2011):
Executive Summary, pp. 4-12
Theatre Summary Chart, pp.16-17
Theatre Full Analysis, pp. 210-305 READ grades 5-8/8th grade & grades 9-12/12th grade for each 21st c Map & current Theatre standards
http://nccas.wikispaces.com/file/view/ArtsEducationStandards_21stCenturySkills.pdf

College Learning in the Arts (Sept. 2011): Executive Summary, pp. 4-5
Part I: Review of Accreditation Standards, pp. 6-13 (READ Theatre columns.)
Part III: Review of College Arts Textbooks, p. 14, Theatre pp. 24-26

International Arts Education Standards (Aug. 2011):
Compare Theatre in Australia, Canada, Ireland, Netherlands, New Zealand, Scotland, & US on chart, pp. 10-11
http://nccas.wikispaces.com/file/view/College%20Board%20International%20Standards%20Report.pdf

1994 National Standards for Arts Education. Reston, VA: Music Educators National Conference.
(Includes theatre standards for K-4, 5-8, & 9-12; 1-800-828-0229)
http://artsedge.kennedy-center.org/educators/standards.aspx

2004 Kansas Curricular Standards for Theatre. Topeka, KS: KSDE. (online; see .pdf)
http://www.ksde.org/Default.aspx?tabid=3511#theStd

NATIONAL THEATRE ORGANIZATIONS:
Websites, Publications, and Resources

Educational Theatre Association (EdTA) and International Thespians Society <www.schooltheatre.org>:

- Publications: **Teaching Theatre, Dramatics*
- Theatre Education–> For Teachers: Acting, Directing, Pedagogy, Tech
- EdTV (online videos)
- Blogs
- Issues and Advovacy–> *Resources, Readings

Kansas Thespians http://www.kansasthespians.com/

- Links (contains lots of resources)

American Alliance for Theatre and Education (AATE) <www.aate.com>:

- Publications: *Youth Theatre Journal, Incite/Insight* (formerly *Stage of the Art*)
  - Benefits of Theatre Education
  - Plays (list of playwrights) for Young Audiences
- Networking–> Blog

TYA/USA (US Center of International Theatre for Young People) <www.assitej-usa.org>:

Publications: TYA *Today, Marquee* (annual seasons of member companies)

Theatre Communications Group (TCG) (professional regional theatres) http://www.tcg.org/

- Publication: *American Theatre*
- Arts Education: Theatre Education Assessment Models (TEAM), Study Guides, etc.

Arts Education Partnership <www.aep-arts.org>

Alliance for Arts Education <www.artsedge.kennedy-center.org>

American Theatre Wing www.americantheatrewing.org *Working in the Theatre::* webcast interviews w/professionals

Other Journals

Teaching Artist (2000-present)

Research in Drama Education (RIDE) (UK) (1996-present)

Play Publishers

Drama Book Shop http://dramabookshop.com/
Dramatic Publishing Company, Woodstock, IL http://dramaticpublishing.com/
Dramatists Play Service http://www.dramatists.com/
Music Theatre International http://mtishows.com/
Plays for Young Audiences (CTC & SCT) http://www.playsforyoungaudiences.org/
Rodgers & Hammerstein Library http://www.rnh.com/
Samuel French http://www.samuelfrench.com/
Tams-Whitmark Music Library http://www.tamswitmark.com/

BOOKS (*highly recommended)

Teaching Theatre

Ames, Raina. *High School Theatre Teacher's Survival Guide*. NY: Routledge, 2005.
Bennett, Jeff. *Secondary Stages: Revitalizing High School Theatre*. NH: Heinemann, 2001.
Burns, Michael. *First You Sit on the Floor: A Guide to Developing a Youth Theatre Troupe.* Portsmouth, NH: Heinemann, 2002.
*Gonzalez, JoBeth. *Temporary Stages II: Critically Oriented Drama Education*. Chicago: Intellect, 2013.
Grote, David. *Play Directing in the School*. Colorado Springs, CO: Meriwether, 1997.
Hajidiacos, Demetra. *Acting Alone: A Drama Teacher's Monologue Survival Kit*. Winnipeg: Shillingford, 2006.
*Lazarus, Joan. *Signs of Change: New Directions in Secondary Theatre Education*. Rev. ed. Chicago: Intellect, 2012.
Lewis, Martin, and John Rainer. *Teaching Classroom Drama and Theatre: Practical Projects for Secondary Schools*. NY: Routledge, 2005.
Nicholson, Helen, ed. *Teaching Drama 11-18*. NY: Continuum, 2000.
Opelt, James R. *Organizing and Managing the High School Theatre Program*. Boston: Allyn & Bacon, 1991. [Gardner-Edgerton and Olathe South HS]
Poisson, Camille. *Theater and the Adolescent Actor: Building a Successful School Program*. Hamden, CT: Archon, 1994.
Varley, Joy. *Places, Please! An Essential Manual for High School Theatre Directors: How to Structure and Organize Your Theatre Program*. NH: Smith & Kraus, 2001.

Directing

Benedetti, Robert. *The Director at Work*. NY: Prentice-Hall, 1984.
Bloom, Michael. *Thinking Like a Director: A Practical Handbook*. UK: Faber & Faber, 2001.
Bogart, Anne. *A Director Prepares: Seven Essays on Art and Theatre*. NY: Routledge, 2001.

Jory, Jon. *Tips: Ideas for Directors*. NH: Smith & Kraus, 2002.

Script and Performance Analysis

Lerman, Liz, John Borstel. *Critical Response Process*. NY: Liz Lerman Dance Exchange, 2003.
Rush, David. *A Student Guide to Play Analysis*. Carbondale, IL: Southern Illinois UP, 2005.
Willis, Ronald. *Fragile Magic: Guidebook for Theatre Respondents*. Newbury,MA: Focus, 2012.

Technical Theatre

Chappell, Drew. *Technical Theatre for Nontechnical People*. Allworth Press, 2004.
Gillette, J. Michael. *Theatrical Design and Production*. 7th ed. NY: McGraw-Hill, 2012.
Stage Directions http://www.stage-directions.com/

Musical Theatre

Hurlbert, Dann. *How to Write and Produce your own High School Musical* [electronic resource].
Miller, Scott. *Deconstructing Harold Hill: Insider's Guide to Musical Theatre*. Heinemann, 2000
Peithman, Stephen, and Neil Offen, eds. *Stage Directions Guide to Musical Theatre*. NH: Heinemann, 2002.

Improvisation and Acting

Benedetti, Robert. *An Actor at Work*. NY: Pearson, 2008.
Caruso, Sandra, and Susan Kosoff. *Young Actor's Book of Improvisation: Dramatic Situations from Shakespeare to Spielberg (ages 12-16)*. Portsmouth, NH: Heinemann, 1998.
Cohen, Robert. *Acting One*. NY: McGraw-Hill, 2007.
Hagen, Uta. *Respect for Acting*. 2nd ed. NY: Wiley, 2008.
Johnson, Maureen. *Middle Mania: Imaginative Theatre Projects for Middle School Actors*. Hanover, NH: Smith & Kraus, 2001.
Johnstone, Keith. *Impro*. rep. NY: Routledge, 1992 & *Improv for Storytellers*. NY: Routledge, 1999.
Jory, Jon. *Teaching the Actor Craft*. NH: Smith & Kraus, 2013.
—. *Tips: Ideas for Actors*. NH: Smith & Kraus, 2000.
Leep, Jeanne. *Theatrical Improvisation: Short Form, Long Form, and Sketch-Based Improv*. NY: Palgrave Macmillan, 2008.
Nachmanovitch, Stephen. *Free Play: The Power of Improvisation in Life and the Arts*. LA: Tarcher, 1990.
Piven, Joyce, and Susan Rae Applebaum. *In the Studio with Joyce Piven: Theatre Games, Story Theatre, and Text Work for Actors*. NY: Methuen, 2012.
Spolin, Viola. *Theater Games for the Classroom: A Teacher's Handbook*. Evanston, IL: Northwestern UP, 1986.
---. *Improvisation for the Theater*. Evanston, IL: Northwestern UP, 1963.

Shurtleff, Michael. *Audition*! NY: Walker & Co., 2003.
Timpson, William, Suzanne Burgoyne, et al. *Teaching and Performing: Ideas for Energizing Your Classes*. Madison, WI: Magna, 1997.

Playmaking, Devising, and Playwriting

Bray, Errol. *Playbuilding: A Guide to Group Creation of Plays*. Portsmouth, NH: Heinemann, 1995.
*Burns, Michael. *First You Sit on the Floor: A Guide to Developing a Youth Theatre Troupe.* Portsmouth, NH: Heinemann, 2002.
Chapman, Gerald. *Teaching Young Playwrights*. Portsmouth, NH: Heinemann, 1991.
Croteau, Jan Helling. *Perform It!: Complete Guide to Young People's Theatre*. NH: Heinemann, 2000.
Mandell, Jan, and Jennifer Lynn Wolf. *Acting, Learning and Change: Creating Original Plays with Adolescents*. Portsmouth, NH: Heinemann, 2003.
Sklar, Daniel J. *Playmaking: Children Writing and Performing Their Own Plays*. NY: Teachers & Writers College, 1991.
*Swados, Elizabeth. *At Play: Teaching Teenagers Theater*. NY: Faber &Faber, 2006.
Tarlington, Carole, and Wendy Michaels. *Building Plays*. NH: Heinemann, 1995.
*Weigler, Will. *Strategies for Playbuilding: Helping Groups Translate Issues into Theatre*. NH: Heinemann, 2001.
Wolf, Jennifer Lynn. *Acting, Learning and Change: Creating Original Plays with Adolescents*. NH: Heinemann, 2003.
Worthman, Christopher. *Just Playing the Part: Engaging Adolescents in Drama and Literacy*. NY: Teachers College P, 2002.

Teaching Drama with Pre-K to Elementary Grade Students

Bowell, Pamela, and Brian S. Heap. *Planning Process Drama*. London: David Fulton, 2001.
Brown, Victoria, & Sarah Pleydell. *The Dramatic Difference: Drama in the Preschool and Kindergarten Classroom*. NH: Heinemann, 1999.
Cranston, Jerneral W. *Transformations Through Drama: Grades K-8*. Lanham, MD: UP of Am, 1991.
*Heinig, Ruth. *Creative Drama Resource Book for K-3* and *4-6.* Englewood Cliffs, NJ: Prentice-Hall, 1987.
---. *Improvisation with Favorite Tales: Integrating Drama into the Classroom*. NH: Heinemann, 1992.
Kelner, Lenore Blank. *The Creative Classroom: Using Drama Pre-K-6*. NH: Heinemann, 1993.
Rubin, Janet, and Margret Merrion. *Creative Drama and Music Methods*. 3rd ed. NY: Rowman & Littlefield, 2011.
Saldaña, Johnny. *Drama of Color: Improvisation with Multiethnic Folklore*. Portsmouth, NH: Heinemann, 1995.
Zipes, Jack. *Speaking Out: Storytelling and Creative Drama for Children*. NY: Routledge, 2004.
*Heathcote, Dorothy, and Gavin Bolton. *Drama for Learning: Mantle of the Expert Approach*. NH: Heinemann, 1995.
*Neelands, Jonothan. *Structuring Drama Work: A Handbook*. London: Cambridge UP, 1992.
O'Neill, Cecily. *Drama Worlds: A Framework for Process Drama*. NH: Heinemann, 1995.
*O'Neill, Cecily, and Alan Lambert. *Drama Structures: A Practical Handbook for Teachers*. NH: Heinemann, 1982.
Shwartz, Larry. *Drama Themes*. Portsmouth, NH: Heinemann, 1995.

Tarlington, Carole, and Patrick Verriour. *Role Drama*. NH: Heinemann, 1991.
Verriour, Patrick. *In Role: Teaching and Learning Dramatically*. Markham, ON: Pippin, 1994.

Diversity

Baüer, Gerd, ed. *Body and Language: Intercultural Learning through Drama*. CT: Ablex, 2002 (online)
Cahnmann-Taylor, Melissa, and Mariana Souto-Manning. *Teachers Act Up! Creating Multicultural Learning Communities through Theatre*. New York: Teachers College P, 2010.
Deuss, Bart. *Truth or Dare? Producing Theatre with Young People from Diverse Cultural Backgrounds.* Amsterdam: Royal Tropical Institute, 1998.
*Grady, Sharon. *Drama and Diversity: A Pluralistic Perspective for Educational Drama*. NH: Heinemann, 2000.
Kelin, Daniel. *To Feel as Our Ancestors Did: Collecting and Performing Oral Histories*. NH: Heinemann, 2005.
McCurrach, I., and B. Darnley. *Special Talents, Special Needs: Drama for People with Learning Disabilities.* London: Jessica Kingsley, 1999.
*Ressler, Paula. *Dramatic Changes: Talking about Sexual Orientation and Gender Identity with High School Students through Drama*. Portsmouth, NH: Heinemann, 2002.

Applied Theatre, Theatre for Social Change, and Drama Therapy

Boal, Augusto. *Theatre of the Oppressed*. London: Pluto Press, 1979.
---. *Games for Actors and Non-Actors*. NY: Routledge, 1992.
Bowles, Norma, and Daniel-Raymond Nadon, eds. *Staging Social Justice*. Carbondale, IL: Southern Illinois UP, 2013.
Doyle, Clar. *Raising Curtains on Education: Drama as a Site of Critical Pedagogy*. Westport, CT: Bergin & Garvey, 1993.
Duffy, Peter, and Elinor Vettraino, eds. *Youth and Theatre of the Oppressed*. NY: Palgrave Macmillan, 2010.
Jackson, Tony, and Chris Vine, eds. *Learning Through Theatre: The Changing Face of Theatre in Education*. 3rd ed. NY: Routledge, 2013.
L+andy, Robert, and David Montgomery. *Theatre for Change: Education, Social Action and Therapy*. NY: Palgrave Macmillan, 2012.
Leigh, Laurine, Irvine Gersch, Ann Dix, and Deborah Haythorne, eds. *Dramatherapy with Children, Young People, and Schools: Enabling Creativity, Sociability, Communication, and Learning*. NY: Routledge, 2012.
Rohd, Michael. *Theatre for Community, Conflict, & Dialogue*. NH: Heinemann, 1998.
Schutzman, Mady, and Jan Cohen-Cruz, eds. *Playing Boal: Theatre, Therapy, and Activism*. NY: Routledge, 1994.
Wagner, Betty Jane, ed. *Building Moral Communities through Educational Drama*. Stamford, CT: Ablex, 1999.

Assessments and Research

*Deasy, Richard J., ed. *Critical Links: Learning in the Arts and Student Academic and Social Development*. Wash.D.C.: Arts Ed Partnership, 2002. www.criticallinks.org Drama (summaries), pp. 19-62:
*Catterall, James S. "Research on Drama and Theater in Education." pp.58-62; and, "The Arts and the Transfer of Learning." pp. 151-157.
*Fiske, Edward, ed. *Champions of Change: The Impact of the Arts on Learning*. Wash.D.C.: Arts Ed Partnership, 1999. <www.aep-arts.org>
*Longley, Laura, ed. *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*. Wash.D.C.: Arts Education Partnership, 1999.
*Persky, Hilary, et al. *The National Assessment of Educational Progress 1997 Report Card: Eighth-Grade Findings*. <www.nces.ed.gov/nationsreportcard/arts>
Executive Summary, 1-8 & Ch. 3: Creating, Performing, Responding in Theatre, 46-76.
Seidel, Kent. "Theatre: Assessment in Action." *Assessing Student Learning: A Practical Guide*. Alliance for Curriculum Reform, 2000. CD-ROM.
Wagner, Betty Jane. *Educational Drama and Language Arts: What Research Shows*. NH: Heinemann, 1998.

Appendix II

Glossary

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

Ad lib - To make up lines as you go along.

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

Analyze/Analysis To examine in detail the parts in relationship to the whole.

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

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

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

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

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

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

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

Business - Action used to fill time or motivate a movement.

Cast - The actors in a play.

Center stage - The area directly in the middle of the stage.

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

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

Communication - Verbal or nonverbal interaction between persons to share meaning.

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

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

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

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

Conflict/Resolution - A problem encountered by a character and the means used by that character to resolve the problem.

Costume - An actor's stage clothing.

Crew Chief - Supervisor of production running crew.

Critique - Evaluations and suggestions.

Cross - To move onstage from one location to another.

Cue - The line or action that triggers another line or action.

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

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

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

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

Director's Notebook - A complete collection of all information to direct a production.

Downstage - The area on the stage closest to the audience.

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

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

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

Dramatic literature/text Playscripts - The written script.

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

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

Eight basic elements - See Dramatic elements.

Elements of Visual Arts - Line, shape, color, space, form, value, and texture.

Elements of a story - Beginning, middle, end, conflict, resolution.

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

Environments - See setting

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

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

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

Flat - A wooden frame covered with canvas.

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

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

Front of house - Includes the auditorium or seating space where the audience sits; the box office and lobby.

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

Genre - A type or form of dramatic literature.

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

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

House - The area of a theatre where the audience sits.

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

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

Monologue - A dramatic work in the voice of one person.

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

Motivation - An actor's justification for doing or saying something.

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

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

Objective - The desired goal of a character that motivates action.

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

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

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

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

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

Production -The finished play, in performance.

Production management skills - The abilities involved with planning and carrying out the responsibilities of the production staff.

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

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

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

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

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

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

Rehearsal - Practicing in and preparing for a performance.

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

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

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

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

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

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

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

Scriptwriting - See playwriting.

Set - The physical and visual properties of a setting.

Setting - The time and place in which the dramatic action occurs.

Skit - A short scene, not part of a play.

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

Stagecraft - The variety of practical skills involved in mounting a production.

Stage Crew - Consists of the director, designers, and managers.

Stage Manager - Person responsible for technical operation of the play.

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

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

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

Structural Parts of a Script Exposition
o Time and Place
o Mood and Atmosphere
o Preliminary Situation Plot
o Initial Incident
o Rising Action = obstacle(s) and complication(s)
o Climax
o Falling Action
o Denouement

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

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

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

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

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

Upstage - The acting area furthest away from the audience.

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