

**High School**

**Theatre  
Essential Learner Outcomes**



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*Maryland State Department of Education*

## THEATRE OUTCOME I

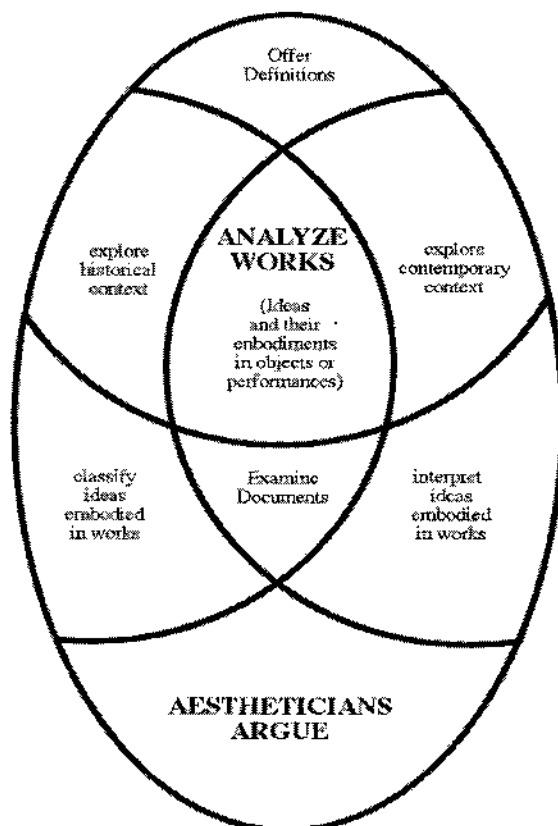
Perceiving, Performing and  
Responding –  
Aesthetic Education



*The student will demonstrate the ability to recognize and describe the development of a variety of dramatic forms over time and the aesthetic qualities they reflect.*

### Expectation A:

The student will analyze and describe verbally ways that theatre satisfies the need for aesthetic expression through the portrayal of human experience.



### Indicators of Learning

1. The student will identify a wide variety of characters presented in dramatic literature and describe ways they reflect a range of human feelings and experiences.
2. The student will compare the relationship between cultural values, freedom of artistic expression, ethics, and artistic choices in various cultures and historical periods.

## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME I : THEATRE

#### *Expectation A*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will identify and describe the range of human emotions represented in drama and portray them in class. The student will select and portray a character studied in class, using emotions appropriate for the character. **In responding to this indicator, the student will present a character through a selected medium by employing a genre that can be related to Gardner’s theory of multiple intelligences (a poem or speech from the linguistic; a song from the musical; a monologue from the interpersonal; an interview from the intrapersonal; a choice through a process from the mathematical/logical; a dance from the physical). The student will develop an extended outline listing and describing the feelings and experiences encountered by the chosen character.**

#### Sample Strategy for **Indicator Two (2)**

The student will examine the motivations of characters from different cultures and historical periods, such as Oedipus and Jocasta from Sophocles' *Oedipus the King*, and Eddie and Catherine from Arthur Miller's *A View from the Bridge*. The student will identify similar human dynamics in feeling and thought from dissimilar cultures and historical periods. **In responding to this indicator, the student will explore, through improvisational role playing, how these characters’ personal objectives affect their relationships. Through class discussion, students will analyze the similar human dynamics of the differing cultures and periods.**

*Alfieri: You wouldn't have known it, but something amusing has just happened. You see how uneasily they nod to me? That's because I am a lawyer. In this neighborhood to meet a lawyer or a priest on the street is unlucky. We're only thought of in connection with disasters, and they'd rather not get too close.*

- Arthur Miller, *A View from the Bridge*



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## **THEATRE OUTCOME I**

Perceiving, Performing and  
Responding –  
Aesthetic Education



*The student will demonstrate the ability to recognize and describe the development of a variety of dramatic forms over time and the aesthetic qualities they reflect.*

### **Expectation B:**

**The student will compare the development of dramatic forms, production practices, and theatrical traditions across cultures and historical periods.**

#### Indicators of Learning

1. The student will describe the basic elements, materials, and means of communicating in theatre and related art forms.
2. The student will explain the roles of various collaborators in the theatrical production process, including playwrights, directors, actors, designers, technicians, and managers.
3. The student will compare the interpretive and expressive qualities of several art forms in a specific culture or historical period.
4. The student will integrate a variety of art forms individually and collaboratively in traditional and nontraditional performances.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME I : THEATRE

#### *Expectation B*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will compare a given scene from a theatrical work (such as William Shakespeare's *Romeo and Juliet*, Kristen Laurence's stage adaptation of Louisa May Alcott's *Little Women*, Neil Simon's *Brighton Beach Memoirs*, Arthur Miller's *The Crucible*, and Jerome Kern and Oscar Hammerstein's *Show Boat*), presented both live and recorded. The student will determine the effects of the medium on the scene. **In responding to this indicator, the student will identify artistic and technical elements that express the meaning of a theatrical work. The student will compare and report the effects of the medium on the viewed scene.**

#### Sample Strategy for **Indicator Two (2)**

Students will compare responsibilities within their school's theatre production staff to local, professional, collegiate, or community theatre companies. The student will identify production staff positions in organizations and compare amateur and professional collaborators in the theatrical production process. **In responding to this indicator, the student will determine production staff positions using programs gathered from professional, collegiate, and community companies. The student, as a member of a group, will develop detailed explanations of staff responsibilities. The student will compare and contrast the school production staff and that of professional, collegiate, and community theatres.**



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Sample Strategy for **Indicator Three (3)**

The student will be presented with a list of cultures or historical periods as well as examples of the prevailing art styles. The student will compare the styles. **In responding to this indicator, students will research, in groups, the interpretive and expressive qualities of the art styles. Students will compare how art styles differ in their expression of story, character, mood, setting, and themes. Students might consider how styles are distinctive visually, orally, in scenery, or through movement and rhythm.**

Sample Strategy for **Indicator Four (4)**

The student will create scenarios integrating a variety of artistic elements from Greek, Elizabethan, Italian Renaissance, Asian, or Contemporary 20th century Theatre. The student will identify the artistic elements from the chosen cultures and historical periods to create a script incorporating elements from the various styles and periods. **In responding to this indicator, the student will perform in a scenario with other students and incorporate as many art forms as possible, including music, art, and dance.**

*So likewise all this life of mortal man, what is it but a kind of stage play, where men come forth, disguised in one array, and another in another, each playing his part?*

- Erasmus, *Praise of Folly*

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## THEATRE OUTCOME II

Historical, Cultural, and  
Social Context



*The student will demonstrate an understanding of the history, traditions, and conventions of theatre; dramatic texts and other literature of the theatre; and ways that diverse theories and forms of theatre satisfy cultural needs, past and present.*

### **Expectation A:**

**The student will select and analyze various forms of theatre that reflect the various roles of theatre in contemporary life.**

#### Indicators of Learning

1. The student will describe significant developments in theatre by periods and cultures.
2. The student will demonstrate knowledge of appropriate audience behavior in relation to cultural traditions.
3. The student will demonstrate knowledge of the diversity of theatrical expression, including contemporary styles, and the creative processes from which these endeavors emerge.
4. The student will select and discuss the work of a variety of playwrights, critics, theatre commentators, and theorists that represent various cultures and historical periods.
5. The student will identify and discuss cultural and historical sources of American theatre and musical theatre.
6. The student will compare the lives, works, and influences of representative theatre artists in various cultures and periods, including works by artists traditionally underrepresented.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME II : THEATRE

#### *Expectation A*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will develop an outline or timeline describing the emergence of theatre from the ancient rituals of world cultures, including but not limited to Greece, India, Bali, Egypt, Sumeria, and Japan. The student will identify and compare the significant developments that each period and culture contributed to the establishment of their respective theatrical styles. **In responding to this indicator, the student will summarize and compare findings with those of other members of the class.**

#### Sample Strategy for **Indicator Two (2)**

The student will attend a live performance (or recall one attended previously) rooted in a specific historical and cultural tradition such as a Kabuki theatre presentation. The student will identify audience responses that affect performance. **In responding to this indicator, the student will explore how audience behaviors might affect the actors, how the actors affect the audience, and how the audience response affected the student's enjoyment of the play.**

#### Sample Strategy for **Indicator Three (3)**

The student will demonstrate an understanding of how playwrights, composers, and collaborators may be inspired by the art forms of the others. The student will compare a work of theatre to the work from which it originated. Examples could include comparing *Ragtime* the musical to *Ragtime* the novel; *Sunday In the Park With George* (musical) to the George Seurat painting; *Cats* (musical) to the poetry of T.S. Elliot; *Into the Woods* (musical) to the *Grimm's Fairy Tales*; *A Raisin In the Sun* (drama) to the poetry of Langston Hughes; *The Lion King* (musical) to the movie by Walt Disney Productions. The student will compare similarities and differences in the two works studied. **In responding to this indicator, the student will view a selected production and write a report, drawing conclusions about how the theatrical version remained faithful and how it deviated from the original version. The student will include a documented statement of preference.**



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#### Sample Strategy for **Indicator Four (4)**

The student will research and identify playwrights (such as Arthur Miller and John Guare), and compelling scenes from their plays. The student will also investigate related theatrical theory and criticism from the selected writer's culture and historical period (such as Pauline Kael and Clive Barnes) to explore how different theatrical styles satisfy the cultural needs of societies. **In responding to this indicator, the student will explore selected playwrights and critics, and construct an outline showing their significant contributions to the theatre. After presenting findings, the student will discuss how diverse theatrical styles, developed by playwrights and critiqued by reviewers of the time, satisfy the cultural needs of past and present societies.**

#### Sample Strategy for **Indicator Five (5)**

The student will explain how minstrel shows, vaudeville, commedia, and burlesque influenced the development of American musical theatre. Students will work in study groups and use available multi-media resources to investigate earlier styles which were precursors to modern musical theatre. **In responding to this indicator, the student will identify and compare basic elements of these theatrical genres, their significance in history and culture, and their importance in the evolution of modern musical theatre. The student will make oral and visual presentations to the class.**

#### Sample Strategy for **Indicator Six (6)**

The student will select an artist's name from a group of representative and under-represented theatre artists from various cultures and periods. The student will conduct research on the life, works, and influences of the selected artist. (The list of artists might include Christopher Marlowe, Sophocles, Goldoni, Elmer Rice, Moliere, and John Guare.) Students will identify and compare the contributions of various artists from different cultures and historical periods in class discussion. **In responding to this indicator, the student will present a report on the artist, including a typical character monologue, scene, or performance skill. The student will compare artists and create a web page displaying pertinent information, illustrations, drawings, or photographs.**



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## THEATRE OUTCOME II

Historical, Cultural, and  
Social Context



*The student will demonstrate an understanding of the history, traditions, and conventions of theatre; dramatic texts and other literature of the theatre; and ways that diverse theories and forms of theatre satisfy cultural needs, past and present.*

### **Expectation B:**

**The student will demonstrate knowledge of the contributions of major theatrical practitioners to the development of theatre forms over time.**

#### Indicators of Learning

1. The student will demonstrate knowledge of a variety of dramatic structures and styles used in dramatic literature and performance.
2. The student will identify and discuss social and political events that have affected the writing style(s) of a variety of Western and non-Western playwrights and theatrical styles.
3. The student will distinguish between the roles of a director and other personnel in developing and orchestrating a production's point of view.
4. The student will compare Western and non-Western theatrical conventions, including those for theatre design.
5. The student will compare architectural styles of various periods and cultures with concurrent writing and performance styles.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME II : THEATRE

#### *Expectation B*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will be given dramatic structures, including but not limited to, tragedy, comedy, tragic comedy, melodrama, farce, musical theatre, and mixed forms. The student will identify and compare variations of a theatrical work that has been produced using more than one style or structure (such as *Romeo and Juliet*). **In responding to this indicator, the student will view variations of a given theatrical work. The student, as a member of a group, will suggest ways the work might be adapted using still a different theatrical structure or style. The student will present the adaptation to the class in a critiqued mini-performance.**

#### Sample Strategy for **Indicator Two (2)**

The student will read William Shakespeare's *Romeo and Juliet*, or a non-Western play, and identify historical, social, and political influences. The student will then view a variety of other treatments inspired by the work, such as Leonard Bernstein's *West Side Story*, Sergei Prokofiev's *Romeo and Juliet*, Franco Zeffereilli's *Romeo and Juliet*, and Hector Berlioz's or Charles Gounod's *Romeo and Juliet*. **In responding to this indicator, the student will select at least two different versions of the work and describe, either individually or as a panel member, the effect historical events and social issues had on the chosen versions.**



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Sample Strategy for **Indicator Three (3)**

The student will describe the roles of a director and other personnel in developing and shaping a production's point of view within selected cultural and historical contexts.

**In responding to this indicator, the student will view a documentary on the production of a theatrical work or film that reflects a specific historical period, event, or cultural influence (such as *Ragtime*, *Miss Saigon*, or *Les Miserables*). The student will present findings showing how the point of view evident in a theatrical work is influenced by history, culture, and those responsible for the production.**

Sample Strategy for **Indicator Four (4)**

The student will select from Western and non-Western cultures, such as Medieval, Renaissance, Elizabethan, Nineteenth Century, Twentieth Century, Asian, and African. The student will compare theatrical designs and conventions. **In responding to this indicator, the student will compare the conventions and designs of the various traditions studied by developing outlines, illustrations, transparencies, and photographs (using current technology) to present findings.**

Sample Strategy for **Indicator Five (5)**

The student will view audio-visual presentations that identify and compare the distinctive styles of architecture of various periods and cultures in relation to design, script, and acting. Theatre traditions could include classical Western works such as Greek, Medieval, Italian Renaissance, Elizabethan, nineteenth century and twentieth century works and those from non-Western cultures. **In responding to this indicator, the student will compare architectural styles to stage design, script writing style, and acting methods of past eras. The student will then compare contemporary dramatic literature and performance styles with new theatre facilities.**

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## **THEATRE OUTCOME II**

Historical, Cultural, and  
Social Context



*The student will demonstrate an understanding of the history, traditions, and conventions of theatre; dramatic texts and other literature of the theatre; and ways that diverse theories and forms of theatre satisfy cultural needs, past and present.*

### **Expectation C:**

**The student will read, perform, and attend selected plays.**

#### Indicators of Learning

1. The student will demonstrate familiarity with a variety of dramatic texts and genres.
2. The student will compare the treatment of similar themes in drama from various cultures and historical periods.
3. The student will identify and compare the lives, works, and influences of representative theatre artists in various cultures and periods.
4. The student will analyze plays that were inspired by the visual arts, dance, music, or other forms of artistic expression.
5. The student will explain ways in which various non-arts disciplines are related to theatre.
6. The student will compare ways that the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME II : THEATRE

#### *Expectation C*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will experiment with a variety of dramatic genres and texts. The student will respond to the following questions:

Tragedy -- How can you help the audience feel as seriously concerned about human existence, moral nature, and social and psychological relationships as Sophocles does in *Antigone*?

Comedy -- How can you help an audience objectively view the incongruence of situations, characters, or ideas in a way that produces laughter as in Neil Simon's *Brighton Beach Memoirs*?

**In responding to this indicator the student, as a member of a group, will create scenes that evoke the emotional effects exhibited in texts by Sophocles and Neil Simon.**

#### Sample Strategy for **Indicator Two (2)**

The student will discuss the universal theme of personal inadequacy and answer such related questions as: "What causes people to feel inadequate?" and "What are the results of some of these feelings?" The student will read appropriate passages from Lorraine Hansberry's *A Raisin In the Sun* and Tennessee Williams's *A Streetcar Named Desire*. Students will identify how different cultures view personal inadequacy as characters struggle with self. **In responding to this indicator the student will contrast these two portrayals of contemporary American life from different cultural viewpoints and present the findings to the class.**



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### Sample Strategy for **Indicator Three (3)**

The student will discuss the universal theme of rebellion (conformity versus individualism). The student will identify causes and effects of a young person rebelling against friends and family. The student will select appropriate artists from diverse historical and cultural backgrounds who utilize this theme. Writers could include Arthur Miller, Elmer Rice, Athol Fugard, Wendy Wasserstein, and Langford Wilson. The student will explain how the artist's treatment of rebellion reflects on the society from which they came. **In responding to this indicator, the student, as a member of a group, will write and present a scene portraying rebellion as it relates to a student's life and based upon the constructs used by the playwrights studied.**

### Sample Strategy for **Indicator Four (4)**

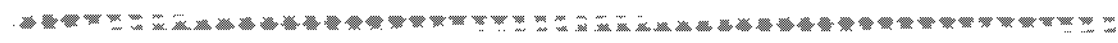
The student will read, listen to, or view a musical such as *Joseph and the Amazing Technicolor Dreamcoat*, *Sunday In the Park With George*, *Into the Woods*, *Cats*, or *Ragtime*. The student will compare how the musical was originally inspired by literature. **In responding to this indicator, the student will compare the literary work to the musical, noting techniques used to adapt the work to the musical stage. The student will select a short literary work and develop ideas for a stage adaptation.**

### Sample Strategy for **Indicator Five (5)**

The student will analyze and compare the speeches of Martin Luther King and other contemporary political and religious speakers to the monologues of characters in *Antigone*. **In responding to this indicator, the student will prepare and present monologues from contemporary and classical speeches. The student will explain the interrelationship of the themes, verbal rhythms, and dramatic structure of the language of Greek theatre and contemporary religious and political speakers.**

### Sample Strategy for **Indicator Six (6)**

The student will read and view the courtship scenes from William Shakespeare's *Romeo and Juliet* on film or video, on the theatrical stage, in a ballet, and through the visual arts. The student will identify and discuss the similarities and differences among the scenes. **In responding to this indicator, the student will note, in a class discussion, how creators, performers, and others involved in the production and presentation of the arts depict the same scenario.**



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**THEATRE**  
**OUTCOME III**  
Creative Expression and  
Production



*The student will demonstrate the ability to explore the creative process through theatrical activities and to apply theatrical knowledge, principles, and practices to collaborative theatre presentations.*

**Expectation A:**

**The student will rehearse and perform a variety of theatrical activities.**

Indicators of Learning

1. The student will experiment with various kinds of theatrical presentations, i.e. comedy, drama, cabaret, vaudeville, musical comedy, performance art, multimedia.
2. The student will construct imaginative scripts and collaborate with actors to refine scripts so the stories and their meaning are conveyed to an audience.
3. The student will develop multiple interpretations for scripts and visual and oral production ideas for presentations.
4. The student will generate a variety of solutions to theatrical presentation by experimenting with a variety of classical and contemporary acting techniques.
5. The student will determine how dance, music, and the visual arts enhance the expression of ideas and emotions in dramatic activities by exploring and comparing their basic elements, principles, materials, and inherent qualities.
6. The student will create and project subtleties of character motivation and behavior, using speech, sound, and movement.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME III : THEATRE

#### *Expectation A*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

Students will form cooperative learning groups and select different kinds of theatre with which to experiment. Students will identify performance elements of various selected theatre forms and create representative scenarios to rehearse and perform. **In responding to this indicator, the student will research a selected theatre form and create a representative scenario to rehearse and perform in class. After all groups have presented, the student will compare the many expressive forms of theatre art.**

#### Sample Strategy for **Indicator Two (2)**

The student will read and discuss themes in scenes from Lorraine Hansberry's *A Raisin in the Sun*, Neil Simon's *Brighton Beach Memoirs*, and Peter Dee's *Voices from the High School*. Students will create a script based upon the theme of teenage rebellion and the three unities of writing a play. **In responding to this indicator, the student will complete scripts by following the three unities prescribed by Greek playwrights: a single location, few characters, and one theme. The student will follow examples of effective scripting prescribed by playwrighting organizations, the Playwright Forum, or individual writers who have addressed the issue. Students, in small groups, will select scripts for presentation. Students will choose actors to perform the roles, refine the scripts through rehearsal, and perform the play.**

#### Sample Strategy for **Indicator Three (3)**

The student will use "Dear Abby" advice columns to identify a variety of interpretations for situations and characters involved in human issues. **In responding to this indicator, the student will develop multiple presentations that interpret selected articles. Interpretations could include the following types of performances: straight monologue, clown theatre, operetta, puppet theatre, written scene study, improvisational role playing, dance, movement theatre piece through mime, radio theatre, and televised scene.**



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Sample Strategy for **Indicator Four (4)**

The student will use Arthur Miller's tragedy of the common man, *A View From The Bridge*, or Shakespeare's classic tragedy, *Macbeth*, and select various scenes from the play to perform in class. The student will identify and compare the tragic elements of Greek and contemporary American theatre. **In responding to this indicator, the student will employ techniques of classical Greek or Elizabethan/Shakespearean theatre in presentations that include, but are not limited to, the creation of a space reminiscent of Greek or Elizabethan theatre, a chorus, dance, music, song, and the elements of tragedy.**

Sample Strategy for **Indicator Five (5)**

The student will view the famous ballet sequence from *Oklahoma*, either live or from a recorded source. The student will identify and compare the basic elements of performance style, scenic styles and designs, and the inherent qualities of music, dance, and visual presentation which can enhance a story's expression of ideas and emotions. **In responding to this indicator, the student, as a member of a panel, will lead a class discussion on how these elements enhance the story and characters of *Oklahoma* and other selected dramatic works.**

Sample Strategy for **Indicator Six (6)**

Students will work in groups of three to create an outline for a scenario. The scenario will contain an improvised conflict between two characters. The third character will resolve the conflict. Before rehearsals begin, the teacher will confidentially assign a purpose or incentive to each actor that will motivate the characters' actions in the improvisation. Students will identify concepts of character motivation. **In responding to this indicator, the student will portray the character with the necessary subtleties of voice, movement, and expression needed for the audience and the ensemble to understand the character's motivation to attain the secret goal. After the performance, the class will identify and describe the actors' uses of speech, sound, and movement for the purpose of character motivation.**



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**THEATRE**  
**OUTCOME III**  
Creative Expression and  
Production



*The student will demonstrate the ability to explore the creative process through theatrical activities and to apply theatrical knowledge, principles, and practices to collaborative theatre presentations.*

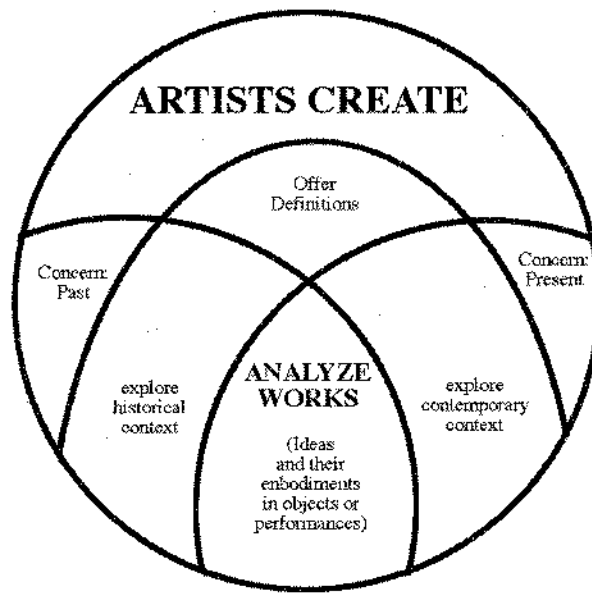
**Expectation B:**

**The student will demonstrate knowledge of theatre performance and production skills in formal and informal presentations.**

Indicators of Learning

1. The student will analyze dramatic texts from a variety of cultural and historical perspectives to determine production requirements for formal and informal presentations.
2. The student will describe historical theatrical production designs, techniques, and performances from various cultures to assist in making appropriate artistic choices for formal and informal presentations.
3. The student will demonstrate knowledge of the artistic discipline required to achieve the effect of an ensemble in rehearsal and performance.
4. The student will demonstrate an ability to use theatrical knowledge, principles, and practices to create and sustain characters that communicate with audiences.

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5. The student will demonstrate various classical and contemporary acting techniques and methods.
  6. The student will study dramatic texts and, using improvisation skills, will create extensions appropriate for identified characters and situations.
  7. The student will demonstrate the use of dialect, regional speech, and other features of vocal expression influenced by culture to enhance characterization.
  8. The student will demonstrate understanding of the nature of safe and functional scenery, properties, lighting, sound, costumes, and makeup in a collaborative environment.
  9. The student will create and implement effective and efficient production schedules, stage management plans, promotional ideas, and business and front of house procedures for formal and informal productions.
  10. The student will demonstrate knowledge of a variety of careers in theatre, and of ways that theatre training and education support skills required for other vocations.



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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME III : THEATRE

#### *Expectation B*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

Students will view live or recorded excerpts from John Bolt's *A Man for All Seasons*, Arthur Miller's *All My Sons*, Jerome Laurence's *The Night Thoreau Spent in Jail*, or Arthur Miller's *The Crucible*. Students will compare how dramatic situations and characterizations relate to the historical circumstances that prevailed when a work was written. **In responding to this indicator, the student will identify and analyze connections between theatrical performances and the prevailing political, economic, or social conditions. The student will develop a presentation explaining relevant considerations in effectively producing any of the listed plays.**

#### Sample Strategy for **Indicator Two (2)**

Students will work in groups and use technology to research information describing the evolution of production designs, acting, and performance styles from ancient Greek to present day theatre. Students will identify technical, acting, and performance processes that have evolved through time. **In responding to this indicator, the student will develop a presentation demonstrating recognition of these elements.**

#### Sample Strategy for **Indicator Three (3)**

Students will explore the discipline of ensemble acting by demonstrating the skills required for effective group performance. **In responding to this indicator, a student will establish a goal-oriented scene in which several students may participate. Other students will join the scene, contributing individual roles and conflicts.** (For example, an actor sets up a scene on an airplane preparing to take off from Baltimore-Washington International Airport for New York; others enter the scene, taking roles as passengers or crew.) **Students will create a conflict within the context of other group members' personalities and perspectives. Students will direct their activities and motivations toward resolution, thus creating the sense of an ensemble.**

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**Sample Strategy for Indicator Four (4)**

Students will be cast in a scene with at least three other students. Students will identify and follow the principles of character development using voice and body techniques to create a unique character. **In responding to this indicator, the student must complete a “Character Description” form** (similar to the one found in F. A. Tanner’s *Basic Drama Projects*) **to develop an awareness of their character’s personality traits. Each student should follow the principles of character development. These include:**

- **analytically reading the script, noting the playwright’s stage directions and dialogue in regard to character appearance and personality**
- **delineating the character by calling upon imagination, memory, and intelligence**
- **using voice and body techniques.**

**The student will work within a group, continuing the process of realistic character development by rehearsing and concentrating on the emotional aspects of the role. After scenes are presented, all students and the instructor will critique each actor’s development of character.**

**Sample Strategy for Indicator Five (5)**

Students will be divided into groups to research individually assigned styles and techniques of acting. The periods will range from classical to contemporary. Students will describe and illustrate, through performance, styles of acting that might have been employed in a particular period or era. **In responding to this indicator, students within their group will select a brief scene from the assigned period and present it to the class, demonstrating authentic acting techniques and methods.**



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#### Sample Strategy for **Indicator Six (6)**

The student will use various passages from William Shakespeare's *Taming of the Shrew* and show an understanding of the scenes by extending the characters and situations through improvisation into paraphrased modern scenes or new scenes. (For example, the fight between Bianca and Katerina at the play's opening can be translated into an improvised modern scene using contemporary dialogue. Instead of tying Bianca's hands with a rope, Kate might use the cords from a telephone over which the two have been fighting as they continue their argument over boyfriends.) The student will explain how extensions of scenes contribute to better understanding of characters from original texts. **In responding to this indicator, the student will perform the paraphrased and extended scenes and discuss how understanding was clarified through extension.**

#### Sample Strategy for **Indicator Seven (7)**

Students will listen to recordings or view videos of several different foreign dialects, noting rhythm, intonation, inflection, phrasing, sound omission, and substitution. Students will work in groups and select scenes from works in which dialect must be employed. (For example, scenes from George Bernard Shaw's *Pygmalion*, George Bernard Shaw's *Major Barbara*, Lionel Bart's *Oliver*, and Leslie Bricusse and Anthony Newley's *Roar of the Greasepaint* would require use of a Cockney dialect.) Students will identify effective use of foreign dialects in scenes. **In responding to this indicator, the student will present a scene in which a dialect is used. The class will critique the effectiveness of the use of dialect.**

#### Sample Strategy for **Indicator Eight (8)**

The student will be provided with safety rules and practices which apply to the school district, with specific reference to stage work. Copies of pertinent safety regulations will be distributed, read, and discussed. The school's stage facility will be toured, indicating areas of potential danger (for example pits, catwalks, counterweight systems, light bridges). **In responding to this indicator the student will identify procedures to follow in the event of fire, accident, or the sounding of a fire alarm.**

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### Sample Strategy for **Indicator Nine (9)**

Students will work in groups to identify the duties and responsibilities of the theatre business manager, the stage manager, and the front-of-house personnel. Students will select a play, perhaps one that is in current production, and create materials that personnel in those positions would be responsible for implementing. **In responding to this indicator, the students will present schedules, promotions, publicity, and procedures for front-of-house operations. Students will implement these duties and responsibilities in a production.**

### Sample Strategy for **Indicator Ten (10)**

The student will do research to identify the duties and responsibilities of artists and craftsmen necessary for the creating, performing, and technical production in the theatre, including stage, screen, television, and multi-media industries. Students will form interest groups and present career opportunities and the duties of each performing and technical profession. **In responding to this indicator, the student will present qualifications for a career in the theatre. The student will review specific criteria for professional employment and discuss local, national, and international opportunities, including professional unions such as the International Association of Theatre and Stagehands Motion Picture Employees (IATSE) and the American Federation of Television and Radio Actors (AFTRA).**

*The stage but echoes back the public voice; the drama's laws, the drama's patrons give, for we that live to please, must please to live.*

- Samuel Johnson, *Prologue at the Opening of the Drury Lane Theatre*, L.52.



## THEATRE OUTCOME IV

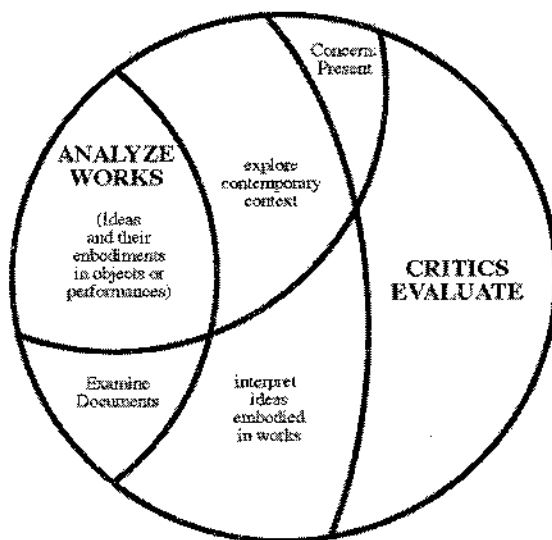
Aesthetics and Criticism



*The student will demonstrate the ability to identify, analyze, and apply criteria for individual and group contributions to the collaborative theatre process, dramatic texts and other literature of the theatre, and theatrical performances and production.*

### Expectation A:

**The student will demonstrate an understanding that theatre requires unity of effort and effect by applying social concepts in ensemble building.**



### Indicators of Learning

1. The student will use prescribed and self-constructed criteria to evaluate and describe verbally the characteristics of successful ensemble performances and productions.
2. The student will develop and apply standards for evaluating personal contributions and the contributions of others in collaborative experiences in the theatre classroom setting.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME IV : THEATRE

#### *Expectation A*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will view a live production and identify how production elements affect the overall presentation. **In responding to this indicator, the student will select one specific element** (for example, the language of the play, the energy of the performers, and the use of stage space) **upon which to focus critical attention. The student will lead a class discussion on the effectiveness of that element in the production, and ways the element could have been used or interpreted more effectively.**

#### Sample Strategy for **Indicator Two (2)**

Students will work in groups to identify criteria and develop an evaluation tool to critique scenes presented in class. **In responding to this indicator, the student, as a member of a group, will develop an evaluation tool to assess the choice of scene, interpretation, emotional effect, ensemble effect, movement, and use of space. The student will use the assessment tool to develop a critique and share comments with the rest of the class.**

*To wake the soul by tender strokes of art, to raise the genius, and to mend the heart;  
to make mankind, in conscious virtue bold; live o'er each scene, and be what they  
behold; for this the tragic muse first trod the stage.*

- Pope, *Prologue to Addison's Cato*, L.1.





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**THEATRE**  
**OUTCOME IV**  
Aesthetics and Criticism



*The student will demonstrate the ability to identify, analyze, and apply criteria for individual and group contributions to the collaborative theatre process, dramatic texts and other literature of the theatre, and theatrical performances and production.*

**Expectation B:**

**The student will evaluate dramatic texts and other literature of the theatre.**

Indicators of Learning

1. The student will analyze dramatic texts and other literature of the theatre to identify and describe the presence of theatrical conventions that influence performance.
2. The student will read differing critiques of the same texts and determine the efficacy of the perceived artistic intent with the aesthetic outcomes described in each.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME IV : THEATRE

#### *Expectation B*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

Students will work in groups to research dramatic texts from different theatrical periods and cultures. Students will identify conventions and elements of each (for example, Greek, Elizabethan, Commedia, French Classical). **In responding to this indicator, the student will share findings with the class and perform a brief scene from the period investigated. The student, as a member of a group, will demonstrate an understanding of conventions that influence authentic performance of a theatrical work from a specific period or culture.**

#### Sample Strategy for **Indicator Two (2)**

The student will be provided with at least two differing reviews of the Tennessee Williams's play *Cat On A Hot Tin Roof*. The student will identify standards used by the professional reviewers, and employ or modify those criteria in constructing his or her own reviews. **In responding to this indicator, the student will read the reviews and analyze the criticisms in order to develop personal standards. The student will view the play *Cat On A Hot Tin Roof* and evaluate the play, using a critiquing process developed through class discussion. The student will write a review that agrees or disagrees with one of the critic's reviews.**

Margaret: *Brick, I used to think that you were stronger than me and I didn't want to be overpowered by you. But now, since you've taken to liquor--you know what?--I guess it's bad, but now I'm stronger than you and I can love you more truly!*

- Tennessee Williams, *Cat on a Hot Tin Roof*



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**THEATRE**  
**OUTCOME IV**  
Aesthetics and Criticism



*The student will demonstrate the ability to identify, analyze, and apply criteria for individual and group contributions to the collaborative theatre process, dramatic texts and other literature of the theatre, and theatrical performances and production.*

**Expectation C:**

**The student will evaluate theatrical performances and productions, using a variety of aesthetic criteria.**

Indicators of Learning

1. The student will identify and describe verbally the primary scenic, auditory, and other physical characteristics of selected theatrical performances.
2. The student will write critical reviews of selected theatre performances, using established criteria and appropriate language for the art form.
3. The student will critique dramatic works, applying the criteria of recognized aesthetic philosophies.
4. The student will evaluate performances and productions by comparing them to similar or exemplary models.
5. The student will evaluate personal performance and production activities, using established and self-constructed criteria.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME IV : THEATRE

#### *Expectation C*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will view a live or recorded production of *Show Boat*, by Jerome Kern and Oscar Hammerstein, to identify and describe the primary scenic and auditory characteristics of the performance. **In responding to this indicator, the student will write a journal entry describing the overall effectiveness of the production elements and how each helped express the meaning of the musical play.**

#### Sample Strategy for **Indicator Two (2)**

The student will read several examples of critical reviews and will identify common elements such as direction, staging, acting, design, background of the play, audience response, and individual performance. **In responding to this indicator, the student will attend a performance or view a recording of a live theatrical production. The student will identify and employ appropriate theatrical terminology to compose a review.**

#### Sample Strategy for **Indicator Three (3)**

The student will investigate and evaluate the principles of Goethe or other recognized critics as a basis for composing a critical review. The student will use the wisdom of established critics to review a play. **In responding to this indicator, the student will write a paper and present an oral report to the class that will reflect the principles studied.**



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Sample Strategy for **Indicator Four (4)**

The student will view and evaluate a production presented by a local high school, college, or community theatre, and also view another production of the same work recognized as exemplary. The student will identify criteria used to write a review after studying the work of a recognized critic (such as Goethe's *Principles of Criticism* ).

**In responding to this indicator, the student will write a concise comparison of the productions, considering the use of set design, acting style and proficiency, direction, choice of play, and emotional effect of the performance.**

Sample Strategy for **Indicator Five (5)**

The student will keep personal journals to record his or her experiences in theatre, including performances and production activities. The student will identify criteria for self-constructed criticism. **In responding to this indicator, the student will share experiences and critiques with the class instructor and develop strategies for improvement of future performances and activities.**



*Notes:*

