CALIFORNIA
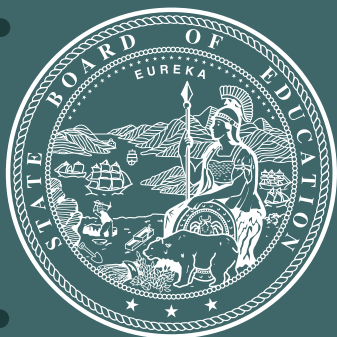# Arts Education
FRAMEWORK

FOR CALIFORNIA PUBLIC SCHOOLS TRANSITIONAL KINDERGARTEN THROUGH GRADE TWELVE

Dance ▪ Media Arts ▪ Music ▪ Theatre ▪ Visual Arts

Chapter 6
Theatre

Chapter 6: Theatre

"The word *'theatre'* comes from the Greeks. It means the seeing place. It is the place people come to see the truth about life and the social situation."

—Stella Adler, actor and acting coach

Introduction to Theatre

Why Theatre?

Theatre is an exploration of the world, the human condition, and human issues. As a collaborative art, theatre uses creativity and imagination to examine, portray, and reflect on historical and contemporary culture, society, and individuals. Theatre represents the time and place of its origins. The creations of theatre artists come from perceptions of nature, relationships and interactions with others, and the artists' inner selves. Combining words, voice, movement, and visual elements to express meaning, theatre provides an opportunity to expose and explore important aspects of life, and in doing so, promotes sensitivity to and deep understandings of others' points of view.

Theatre is a microscope under which all participants examine the realities and possibilities of life. Theatre magnifies and focuses on specific details of human existence and interaction, simplifying the representation of life, permitting participants to examine human nature, circumstances, motivation, and intention more explicitly. The imaginary world created in theatre, while it may resemble reality, requires an agreed upon suspension of disbelief of all participating. It is through the suspension of disbelief that participants explore human conditions and emotions. One does not need to physically endure a conflict or experience to investigate and explore circumstances, conflict, action, response, and emotion and thereby gain understanding and insight.

Theatre as an art form solicits a deep study of human behavior, words, action, and reaction.

The study of theatre develops lifelong creative, empathetic, and artistically literate individuals. Theatre enables the individual to actualize abstract ideas, express feelings, and solve problems from another point of view. Students become artistically literate by creating, performing, responding to, and connecting to theatre. The *California Arts Standards* in theatre articulate learning expectations that support students' development of artistic literacy by articulating the actual processes in which theatre artists engage as creative individuals. A sequential, standards-based education in theatre, delivered throughout the TK–12 years, allows students to become increasingly fluent in theatre as they engage in the creative practices of theatre and profit from opportunities to perform and respond to theatre. Students connect, synthesize, and combine theatre knowledge and personal experiences to practice the discipline in ways that deepen their understanding of the world as inquisitive, self-motivated, lifelong learners and literate citizens.

The *California Arts Standards* in theatre articulate learning expectations that support students' development of artistic literacy by illustrating the actual processes in which theatre artists engage as creative individuals. The *California Arts Standards* also articulate the lifelong goals for all students in all of the arts disciplines. These lifelong goals are identified in the following categories:

- The Arts as Communication
- The Arts as a Creative Personal Realization
- The Arts as Culture, History, and Connectors
- The Arts as Means to Well-Being
- The Arts as Community Engagement
- The Arts as Profession
- Theatre as Communication

As a storytelling medium, theatre provides powerful communication between artist and audience. Theatre-literate citizens independently and collaboratively use a variety of artistic media, symbols, and metaphors to create, imagine, design, and perform works that express and communicate their own ideas and the ideas of others. As they respond, analyze, and interpret the expressions and ideas of others, theatre-literate citizens learn to communicate and appreciate ideas, experiences, and beliefs.

Theatre as Creative Personal Realization

Theatre-literate citizens are competent as creators, performers, and audience members actualizing this in their adult lives by being responsive to and/or creatively involved in theatre. They learn empathy and the ability to be present, listen, and be respectful and conscious of their surroundings.

Theatre as Culture, History, and Connectors

Theatre-literate citizens know and understand works from varied historical periods, cultures, and media, and actively seek and appreciate diverse forms and genres of theatre of enduring quality and significance. Theatre-literate citizens understand that theatre works are often a representation of culture and the contexts of their creation. They seek to understand how theatre relates to other arts disciplines, ideas and concepts, and historical patterns and cultures.

Theatre as Means to Well-Being

Theatre-literate citizens study, practice, and appreciate theatre. Through this they find the life-enhancing qualities of presence, peace of mind, empathy, focus, inspiration, excitement, and intellectual stimulation. Theatre creates a deeper connection and empathy to the human condition, allowing the audience and artist to better understand themselves and others. The study of theatre builds mental, physical, and emotional well-being through the examination of what it means to be human and the connection to the human condition.

Theatre as Community Engagement

Theatre-literate citizens seek artistic experiences and support theatre art in their local, state, national, and global communities. They seek to collaborate with and support theatre entities by engaging in community opportunities both as artist and patron. They connect to community through the creation, preparation, performance of theatrical works, and reflection on unique live performance.

Theatre as Profession

Theatre-literate citizens appreciate the value of supporting professional and regional theatre by becoming loyal theatergoers and committing to fund theatre groups and causes. They may pursue a variety of careers in the entertainment industry, as technicians, designers, actors, directors, producers, educators, and others, thereby enriching the creative economy. Theatre professionals capture and convey the cultural fabric of a community through the art of storytelling, thereby sharing and strengthening the spirit of its people.

All students benefit tremendously from a rich and well-rounded arts education, including theatre. For many educators and students in California, thinking about theatre recalls an image of an annual production in which students participate in the performance of a play, musical, showcase, or pageant. These can be valuable learning experiences; however, as singular events, these experiences do not provide the structured, scaffolded skill-building that a fully realized TK–12 theatre curriculum based on the *California Arts Standards* can provide.

The expressive and collaborative skills necessary for successful work in theatre are transferable to many facets of an individual's life. Students gain mastery of important skills, from public speaking to collaboration. A critical awareness of the art form enriches the lives of all students. In studying theatre, students are able to develop

- imagination and creativity;
- insight and empathy into human situations;
- awareness of emotions;
- new ways of thinking and problem solving;
- appreciation of cultural heritage, their own and others';
- confidence; and
- as future artists and audience members.

This chapter illustrates how TK–12 theatre curriculum based on the *California Arts Standards* provides opportunities for students to develop these critical skills.

Contents

Theatre Standards TK–12

> "We must all do theatre—to find out who we are, and to discover who we could become."
>
> —Augusto Boal, theatre practitioner and teacher (2006)

The theatre standards are designed to create a progression of student learning in theatre while developing each student's autonomy, technical theatre skills, and personal artistic voice. An understanding of the theatre standards, their structure, purposes, and relationships between the structural elements of the theatre standards is necessary to support effective TK–12 instructional design.

> **Prekindergarten versus Transitional Kindergarten**
>
> The *Arts Framework* provides guidance for implementation of the prekindergarten (PK) arts standards, which are intended for California's local educational agencies (LEAs) to apply to transitional kindergarten (TK). As such, in the *Arts Framework*, PK standards are referred to as TK standards. When planning arts education lessons, teachers of PK should use the California Preschool Learning Foundations documents developed by the California Department of Education, which address arts development of children of approximately four years of age. For more information, please see chapter two, "The Instructional Cycle."

The Structure of the Theatre Standards

The theatre standards are comprised of four artistic processes, overarching anchor standards, related enduring understandings and essential questions, process components, and student performance standards. The artistic processes and anchor standards are common to all arts disciplines, while the enduring understandings, essential questions, process components, and student performance standards are distinct to theatre.

Using the elements of the theatre standards to design instruction helps students achieve the performance standards. Teachers use essential questions to guide students through process components, which lead to enduring understandings, which are connected to anchor standards that are shared across five disciplines. Throughout the process theatre students are Creating, Performing, Responding, and Connecting. Teachers can begin to design their instruction from any entry point within the artistic processes to facilitate students' development as theatre-literate individuals.

Anchor Standards

The theatre standards include two types of standards: the anchor standards, which are the same for all arts disciplines and for all grade levels; and the student performance standards, which are specific to theatre and to each grade level or proficiency level.

The anchor standards articulate the generalized outcomes of students' TK–12 learning, shared by all five arts disciplines. The anchor standards are not the discipline-specific student performance standards, but serve to provide the overarching outcomes within theatre each year.
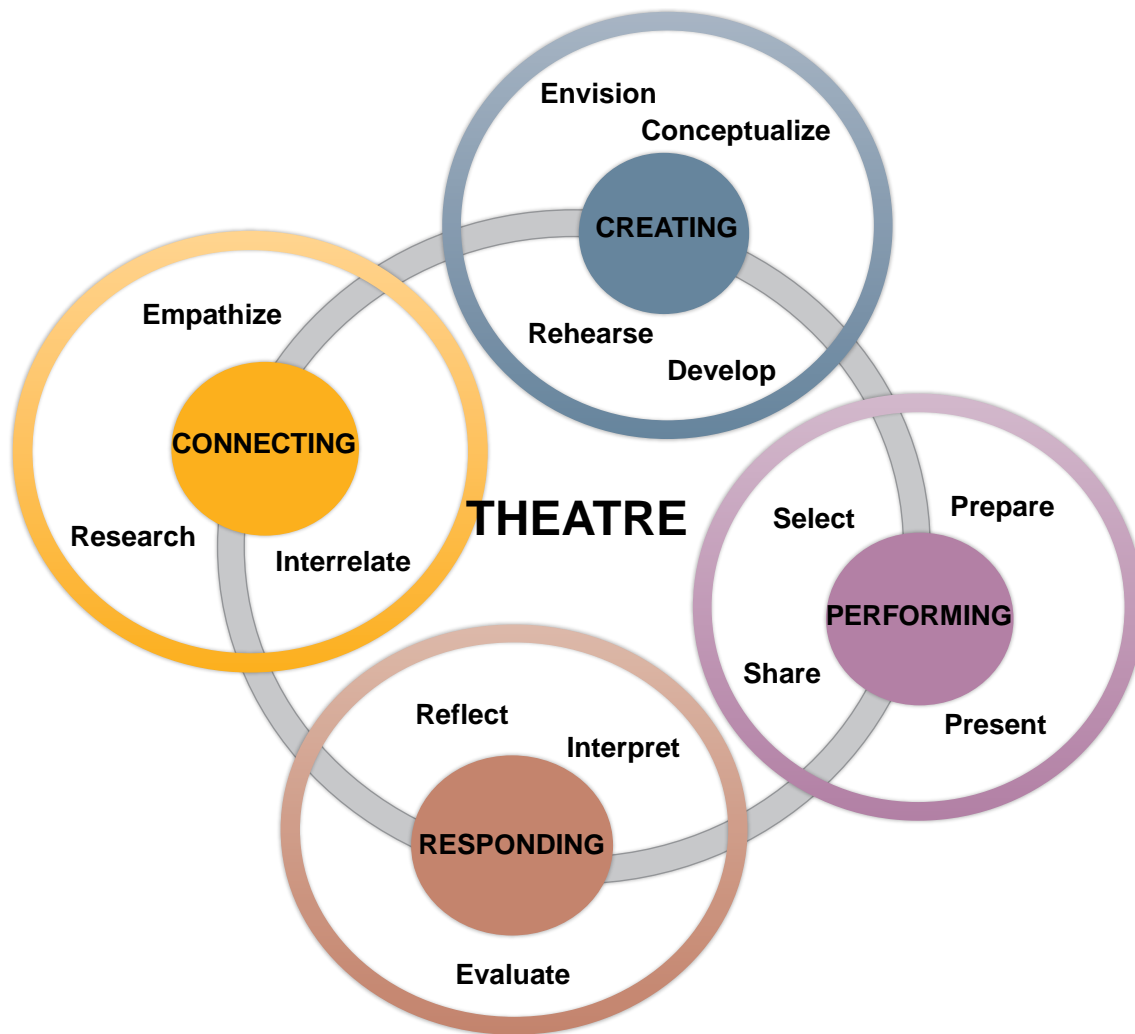
Artistic Processes in Theatre

The theatre standards identify four artistic processes: Creating, Performing, Responding, and Connecting. In the *Creating* process, students conceive and develop new theatre ideas and work. Students learn and gain the ability to communicate and create using the unique academic and technical languages of theatre. In the *Performing* process, students realize theatre ideas and work through interpretation and presentation. This process requires students to share their work with others—to make their learning public—as an intrinsic element of theatre. In the *Responding* process, students understand and evaluate how theatre conveys meaning to themselves as a theatre artist and to the viewer or audience throughout time. In the *Connecting* process, students relate theatre ideas and work with personal meaning and external context.

It is vital to understand that the four artistic processes and their related process components within the standards offer students multiple entry points into all aspects of theatre (see figure 6.1). Instructional design that begins with and flows through one or more of the artistic processes within a unit of study can promote student development, deepen student understanding, and facilitate student engagement.

Figure 6.1: Artistic Processes and Process Components for Theatre

[Long description of figure 6.1](#)

The structure of the theatre standards enables students to demonstrate their theatre knowledge and critical thinking and develop the depth of their understanding as they grow in the artistic processes. Teachers can create a balanced instructional approach by engaging students first in an artistic process, then building in one or more of the remaining processes. Teachers can also engage students in multiple processes simultaneously to support learning through working and creating authentically in theatre. The combination and delivery of the processes is guided by the teacher's intended learning outcomes. Well-designed instruction, including assessment, supports students in progressing through the grade and proficiency levels and in demonstrating, in multiple ways, what they know and are able to do. Throughout a grade level span or proficiency level, instruction should provide a balanced approach to address all artistic processes over time.

Process Components in Theatre

Process components make another structural element of the theatre standards. They are aligned to the four artistic processes. The process components are operational verbs that

define the behaviors and artistic practices that students engage in as they work through the artistic processes. The process components are not linear or prescriptive actions. They are fluid and dynamic guideposts throughout the theatre-making process. They provide a path for students to engage through Creating, Performing, Responding, and Connecting within theatre. A student can and should enter and reenter the process at varying points depending on the circumstance(s) or purpose(s). Similarly, all process components do not require completion each time the student engages in them. Students' ability to carry out the process components enables them to work in and through the process independently. The process components for theatre are as follows:

Table 6.1: Process Components for Theatre

Creating	Performing	Responding	Connecting
Envision	Select	Reflect	Empathize
Conceptualize	Prepare	Interpret	Interrelate
Develop	Share/Present	Evaluate	Research
Rehearse			

The process components combined with the enduring understandings and essential questions promote student discovery and development of their sensibilities and abilities as they mature in theatre. When planning instruction, teachers can use the process components to direct student-based inquiries. Instruction that fosters student inquiry in theatre requires design that builds students' creative capacities as well as their academic theatre knowledge and technical skills. Effective instruction provides students with opportunities to actualize the process component verbs, such as conceptualize, develop, rehearse, select, and present.

Student Performance Standards in Theatre

The student performance standards for theatre translate the anchor standards into explicit, measurable learning goals in theatre for each grade level, proficiency level, or for high school course level. They identify the action, behavior, thinking, understanding, and skill that a student must do to demonstrate achievement.

Performance standards are end-of-the-year or end-of-course expectations for learning and development. They describe what a student will demonstrate as an outcome of learning specific content and developing skills, rather than identifying the specific content and skills for instruction. Teachers determine theatre content and pedagogy when designing instruction to prepare students to demonstrate proficiency in the standards. Teachers must also ensure students have substantial opportunities to practice throughout the year as they move toward mastery of the performance standards.

Student Performance Standards Grade Levels and Proficiency Levels

The student performance standards are written by grade level for prekindergarten through eighth grade (PK–8) in theatre. The standards articulate, for PK–8, the grade level-by-grade level student achievement in theatre.

Secondary education identifies three proficiency levels of standards that articulate student achievement in theatre and build upon the foundations of a PK–8 theatre education. As students work through and develop in theatre during the high school years, they progress through the proficiency levels. The *Proficient* level generally applies to the year one and two high school student. The *Accomplished* level generally applies to the year three and four high school student. The *Advanced* level is an additional proficiency level for students working at a level beyond the typical four-year high school student. Advanced students may study theatre outside of the school and engage in theatre as an amateur, semi-professional, or professional. Advanced standards may also apply to students in Advanced Placement (AP) courses and/or work in collaboration with International Baccalaureate (IB) courses.

The table below describes the theatre proficiency levels.

Table 6.2: Theatre Student Performance Standards Proficiency Levels

High School Proficient	High School Accomplished	High School Advanced
A level of achievement attainable by most students who complete a high school level course in theatre (or equivalent) beyond the foundation of quality PK–8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high school level courses (or equivalent) beyond the Proficient level.	A level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.

Table 6.2: Theatre Student Performance Standards Proficiency Levels *(continued)*

High School Proficient	High School Accomplished	High School Advanced
Students at the Proficient level are able to: ■ use foundational technical and expressive skills and understandings in theatre necessary to solve assigned problems or prepare assigned repertoire for presentation; ■ make appropriate choices with some support; ■ be prepared for active engagement in their community; ■ understand theatre as important form of personal realization and well-being; and ■ make connections between theatre, history, culture, and other learning.	Students at the Accomplished level are—with minimal assistance—able to: ■ identify or solve theatre problems based on their interests or for a particular purpose; ■ conduct research to inform artistic decisions; ■ create and refine theatre performances that demonstrate technical proficiency, personal communication, and expression; ■ use theatre for personal realization and well-being; and ■ participate in theatre beyond the school environment.	Students at the Advanced level are able to: ■ independently identify challenging theatre problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions; ■ use theatre as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors- or college-level work; ■ exploit their personal strengths and apply strategies to overcome personal challenges as theatre learners; and ■ take a leadership role in theatre within and beyond the school environment.

Source: California Department of Education (2019)

The student performance standards are designed for students to progress through the grade levels and proficiency levels demonstrating what they know and are able to do. The student performance standards become more specific and multifaceted in their depth and rigor as students progress. Proficiency levels are student-dependent and should be applied by teachers with an appropriate understanding of the student. For example, a seventh-grade student may have gaps in their theatre understanding or skill development and, as a result, may need to practice and master lower grade level standards prior to working toward the seventh-grade standards. Similarly, another seventh-grade student may progress quickly and move toward the eighth-grade standards before the end of the year. Teachers should use assessments to inform the specific pacing needs of individual students.

Enduring Understandings and Essential Questions in Theatre

The theatre standards include enduring understandings and essential questions to help teachers and students organize the information, skills, and experiences within artistic processes and allow students full exploration of the dimensions of theatre learning. Enduring understandings and essential questions address big ideas central to the discipline of theatre. Organizing learning and thinking around big ideas enables greater transfer of information and skills by students. It also promotes the activation of prior knowledge and ability to grasp new information and skills while building student capacity to transfer the information and skills to other contexts. When teachers implement and maintain strategies to build metacognition, students can construct their own meaning and understanding.

The enduring understandings and essential questions in the standards provide guidance in the potential types of understandings and questions teachers may develop when designing units and lessons. They are examples of the types of open-ended inquiries teachers may pose and the lasting understanding students may reach in response. The enduring understandings and essential questions are not the only aspects students may explore, nor are they prescriptive mandates for teachers. As examples, they are designed to clarify the intentions and goals of the standards.

Examples of enduring understandings and essential questions for theatre can be seen in the following tables. For the complete set of all enduring understandings and essential questions, see the *California Arts Standards*.

Table 6.3: Artistic Process—Creating

Enduring Understanding	Essential Question
Theatre artists rely on intuition, curiosity, culture, and critical inquiry (from Anchor Standard 1).	What happens when theatre artists use their culture, imaginations, and/or learned theatre skills while engaging in creative exploration and inquiry?

Table 6.4: Artistic Process—Performing

Enduring Understanding	Essential Question
Theatre artists make strong choices to effectively convey meaning (from Anchor Standard 4).	Why are strong choices essential to interpreting a drama or theatre piece?

Table 6.5: Artistic Process—Responding

Enduring Understanding	Essential Question
Theatre artists reflect to understand the impact of drama processes and theatre experiences (from Anchor Standard 7).	How do theatre artists comprehend the essence of drama processes and theatre experiences?

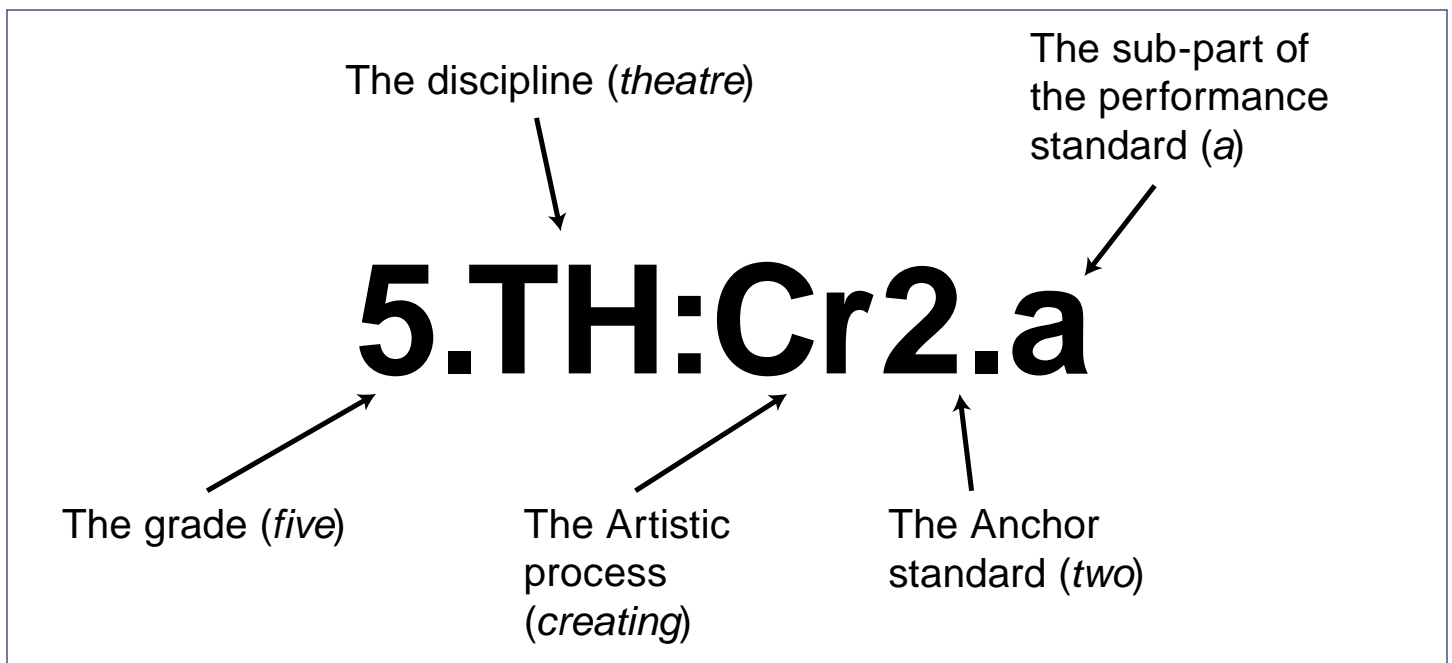**Table 6.6:** Artistic Process—Connecting

Enduring Understanding	Essential Question
Theatre artists allow awareness of interrelationships between self and others to influence and inform their work (from Anchor Standard 10).	What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

Additional discussion of the enduring understandings and essential questions is found in chapter two, "The Instructional Cycle."

Coding of the Standards

An agreed-on system for coding allows educators to reference the performance standards more efficiently when planning lessons and units of study. The coding system of the performance standards is illustrated in figure 6.2 and described below. The full code is located at the top of each column of the performance standards.

Figure 6.2: Coding of the California Theatre Standards

The discipline (*theatre*)

The sub-part of the performance standard (*a*)

5.TH:Cr2.a

The grade (*five*)

The Artistic process (*creating*)

The Anchor standard (*two*)

Source: California Department of Education (2019)

The order of coding for the standards is provided below with the codes indicated in parentheses:

1. The **grade level** appears first and is divided into these categories: pre-K (PK); kindergarten (K); grade levels 1–8 (1, 2, 3, 4, 5, 6, 7, and 8); and the three proficiency levels for high school, which are Proficient (Prof), Accomplished (Acc) and Advanced (Adv).

2. The **artistic discipline** appears second: Theatre (TH).

3. The **artistic processes** appear third: Creating (Cr), Performing (Pr), Responding (Re), and Connecting (Cn).

4. The **anchor standards** appear fourth. When an anchor standard has more than one set of enduring understandings, essential questions, and process components, numbers directly after the anchor standard indicate which set is provided (e.g., 1, 2).

5. The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

The *California Arts Standards* for theatre are designed to provide students a balanced approach to drama processes and theatre production. Theatre programs may utilize performance and design in staged productions for public audiences as evidence of student understanding and acquisition of skill; however, there are many other valid expressions of learning and development in theatre that do not result in a product for public display. These process-based approaches should be part of every student's theatre experience. The following comes from the *California Arts Standards*:

> To address both process and product in theatre, the third grade through high school standards of Proficient, Advanced, and Accomplished often include the term "drama/theatre" to clarify the distinct yet companion parts of theatre education. The pre-K through second grade standards, acknowledging the early childhood need for supervision and unfettered play, use the phrases "dramatic play" or a "guided drama experience." (California Department of Education 2019, 171)

The artistic processes of Creating, Performing, Responding, and Connecting are designed to occur simultaneously in the actual practice of theatre as students conceive, explore, and develop real or imagined characters, scenes, or stories (*Creating*); share it with others (*Performing*); analyze and evaluate the creation of characters, scenes, or stories (*Responding*); and connect the experience with personal meaning and external context (*Connecting*). Instruction should be carefully designed to include aspects of multiple standards, providing students at every grade level with opportunities to develop and apply skills, make creative decisions in drama and theatre processes, think critically about their ideas, and relate their ideas to other experiences, contexts, and meanings. It is critical to consider how the artistic processes in theatre work together rather than in isolation. The student performance standards within these processes are scaffolded by design. The expectation of student understanding increases in complexity and sophistication, parallel to the increase of independence and skill through the grade levels.

Grade Level Band TK–2

In transitional kindergarten through second grade (TK–2), students instinctively respond with energy and joy to creative play and storytelling. Students innately generate pretend scenarios, imitating adult roles and situations they observe in the world around them. Through these processes students are exercising their imagination while developing language and social and emotional learning. In TK–2, students

- develop cooperation skills by positively working side by side with peers, adding ideas to creative activities, and by incorporating peers' ideas or parts of ideas;

- learn to make cognitive and creative choices through observation of the interactions of their peers;

- explore characters and use their imagination to exaggerate, extend, or modify physical and vocal choices;

- learn to discuss and explore the cause and effect of their own and others' choices; and

- recognize similarities and differences between themselves and characters through discussions of culture, community, and context.

The following snapshot provides a glimpse of student learning in first-grade theatre standards but could be adapted for kindergarten standards with alternative texts and increased scaffolding and support, or second-grade standards with alternative texts, and increased rigor and complexity. The students are learning to show characters through the creation of masks and through dialogue, action, and gestures.

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

Essential Question: What happens when theatre artists use their culture, imaginations, and/or learned theatre skills while engaging in creative exploration and inquiry?

Process Component: Envision/Conceptualize

Performance Standards: 1.TH:Cr1 a. Propose potential choices characters could make in a **guided drama experience**. b. Identify ways in which **gestures** and movement may be used to create or retell a story in **guided drama experiences**. c. Collaborate with peers to conceptualize costumes and props in a **guided drama experience**.

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Theatre artists make strong choices to effectively convey meaning.

Essential Question: Why are strong choices essential to interpreting a drama or theatre piece?

Process Component: Select

Performance Standards: 1.TH:Pr4 a. Describe a story's character actions and dialogue in a **guided drama experience**. b. Use body, face, **gestures**, and voice to communicate **character traits** and emotions in a **guided drama experience**.

After listening to and discussing the story "Chato's Kitchen," by Gary Soto and Susan Guevara, students choose a mouse character (father, mother, kids) and design and create a mask (1.TH:Cr1c). Students construct masks by cutting out prepared templates and using basic classroom art supplies to embellish the mask with details according to their choice of character.

While they wear the masks, the teacher guides students through physical movement exercises that communicate the character they have chosen. The teacher places students in "family groups" so that there are at least three students in each group: one father, one mother, and one or more kids. Organizing students into a line at one end of the room, the teacher guides students in a "cross the room" exercise. Each family group, when directed, crosses the room "in character" according to

the prompt of the teacher (e.g., walk in character across the room, move across excitedly, move across angrily).

With students sitting in a large circle, the teacher guides the class through individual pantomimes. Students have had previous instruction in pantomime (acting without words through facial expression, gesture, and movement). Students not engaged in the pantomime serve as observers. Each family group pantomimes the actions of their character mouse family at the specific moment in the story, prompted by the teacher (1.TH:Cr1a). After each family group shares, observers identify the gestures and movements that each player performed and how the gestures and movements revealed their characters (1.TH:Cr1b).

After practicing their mouse family characters, the teacher extends the students' exploration through including their previous learning in dialogue improvisation. The teacher guides students through an improvisation of what their characters would say (dialogue) and do (action/gestures) when receiving an invitation to dinner from the neighbor cat, Chato. They share scenes and provide feedback on the choices of actions and dialogue (1.TH:Pr4a). Then they improvise the next scene where the mice write a letter back to the cat (1.TH:Pr4b) and repeat the process.

Grade Level Band 3–5

"Acting is behaving truthfully under imaginary circumstances."

—Sanford Meisner, acting coach, theatre practitioner, and teacher

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In grade levels three through five, students become increasingly aware and observant of the world around them. They are capable of complex patterns of logic and able to analyze and define people, activities, situations, and events. At this stage, students have developed a sharper sense of their bodies, voices, abilities, and interests. They enjoy inventing, creating, and working collaboratively, especially when applying learning to real world situations. Students in grade levels three through five

- understand the basic structure of a story and explore character and dialogue as they develop vocal and physical skills;
- engage in creating story drama in which they demonstrate rehearsal of vocal and physical characteristics of a character;
- revise through the rehearsal process; and
- share drama/theatre work through performance and evaluate the work of others using drama/theatre vocabulary.

The following vignette provides a glimpse of student learning in fifth-grade theatre standards, which could be adapted for third- or fourth-grade standards with alternative texts, and increased scaffolding and support. The students are learning to embody character traits and represent a character's emotions through improvised dialogue.

Vignette: *Creating and Performing Story Drama—Grade Five*

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

Essential Question: What happens when theatre artists use their culture, imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

Process Component: Envision/Conceptualize

Performance Standards: 5.TH:Cr1 a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work. b. Imagine how a character's inner thoughts impact the story and **given circumstances** in a drama/theatre work. c. Propose design ideas that support the story and **given circumstances** in a drama/theatre work.

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Theatre artists make strong choices to effectively convey meaning.

Essential Question: Why are strong choices essential to interpreting a drama or theatre piece?

Process Component: Select

Performance Standards: 5.TH:Pr4 a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work. b. Use physical choices to create meaning in a drama/theatre work.

After reading *Island of the Blue Dolphins* by Scott O'Dell in Language Arts, the teacher desires to have students analyze and internalize the characters' traits. To do this, the teacher provides opportunity for students to articulate the character traits and embody these traits in performance.

The teacher guides students to find evidence in the text to describe the main character, Karana, and they work together to list her character traits and the setting of

the story (5.TH:Cr1a). Working in pairs or in small groups, the students, using a graphic organizer, identify traits of Karana and record summarized passages or quotes from the text that exemplify the character trait. The whole class shares the evidence they found and the character traits they identified. The class discusses the traits, coming to a class consensus and a synthesized list of traits.

The teacher tells students that they will now physicalize these traits. The teacher guides students in a physical warm-up to ready their bodies for movement. The teacher reviews the previously learned concept of pantomime (acting without words through facial expression, gesture, and movement). The teacher reminds students that exaggeration and specificity yield clearly communicated pantomime.

Organizing students in pairs, the teacher assigns each pair a specific moment from the text. The students determine the characters and settings needed in this moment in the text. Students discuss the connections between the character's thoughts and behaviors as they analyze her actions (5.TH:Cr1b). Students return to the text to find details for the moment they have been assigned. They identify evidence that describes the shelter that Karana creates and design spaces using butcher paper and other basic art supplies in the classroom that communicate the circumstances (e.g., space, safety, exposure to the elements) of her living environment (5.TH:Cr1c). The pairs then pre-plan monologues (when a single actor speaks alone) revealing the thoughts and emotions Karana experienced in that moment (5.TH:Pr4a).

Once students have completed their research in the text, constructed basic representation of their setting, and have pre-planned their pantomime scene, the student pairs improvise the pantomime scenes to interpret the moment (5.TH:Pr4). For example, one student portrays Karana's actions in pantomime in the moment in which she discovers her brother has been killed by wild dogs. The partner narrates using the created monologue Karana's thoughts based on evidence from the various passages.

Grade Level Band 6–8

"It's got to do with putting yourself in other people's shoes and seeing how far you can come to truly understand them. I like the empathy that comes from acting."

—Christian Bale, actor

In grade levels six through eight, students are examining social behaviors and their relationship to the world on a deeper level and developing a self-identity with which they

feel comfortable. The evolving emotions and rapid physical changes of the age group present challenges and opportunities for skill development and expression in theatre. In grade levels six through eight, students

- gain knowledge in movement vocabulary and concepts and apply theatre techniques to create a believable and sustainable original character;
- develop an understanding of the concept of a turning point in a character's life and the relationships between the characters on stage;
- develop, select, and apply a range of strategies for improvisation and understand the structure of a well-developed plot;
- develop and apply understanding of movement concepts to express meaning and emotion within the context of a story;
- use movement to communicate with an audience;
- apply rehearsal etiquette and process;
- understand staging and blocking;
- give and apply feedback for refining and revising in order to perform for an audience with concentration and commitment;
- acquire observational and analysis skills as an audience member and demonstrate literacy in theatre/drama vocabulary; and
- use reasoning and evidence to support inference and observations.

The following snapshot provides a glimpse of student learning in seventh-grade theatre standards, supporting student growth in the ability to observe, evaluate, rehearse, and refine in preparation for a performance. This example could be adapted for sixth-grade standards with increased scaffolding and support, or eighth-grade standards with increased rigor and complexity.

Snapshot: *Creating, Performing, and Responding Simple Action Scenes— Seventh Grade*

CREATING—Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question: How do theatre artists transform and edit their initial ideas?

Process Component: Rehearse

Performance Standard: 7.TH:Cr3 b. Develop effective physical and vocal traits of characters in an i**mprovised** or **scripted drama**/theatre work.

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Theatre artists make strong choices to effectively convey meaning.

Essential Question: Why are strong choices essential to interpreting a drama or theatre piece?

Process Component: Select

Performance Standard: 7.TH:Pr4 a. Consider various **staging** choices to enhance the story in a drama/theatre work.

RESPONDING—Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question: How do theatre artists comprehend the essence of drama **processes and theatre experiences?**

Process Component: Reflect

Performance Standard: 7.TH:Re7 Compare recorded personal and peer reactions to artistic choices in a drama/theatre work.

RESPONDING—Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

Essential Question: How do analysis and synthesis impact the theatre artist's process and audience's perspectives?

Process Component: Evaluate

Performance Standard: 7.TH:Re8 a. Identify the artistic choices made based on personal experience in a drama/theatre work.

Students are working on a devised simple action scene in which students demonstrate a simple action (e.g., getting a glass of milk) through movement, facial expressions, gesture, and vocal response. Students perform their devised simple action scene for their classmates in a first performance, to gain feedback for revision prior to final performance. As students perform, the classmates in the audience note artistic choices in movement, gestures, facial expressions, and vocal manipulation. Students record their observations in a graphic organizer (see table 6.7 below).

After each performance, the teacher facilitates a discussion of the students' observations and their connections to the audiences' personal experiences. The teacher guides the students to discover that believable actions and reactions stem from the context of one's experiences. For example, one student portrays the opening of a carton of spoiled milk. The audience observes the actor recoil their head and scrunch up their face, saying, "Gaaack!" with a gagging sound. The audience determines that the reaction was believable because they have had a similar experience in which the sour smell from the carton of spoiled milk caused a similar physical and vocal reaction.

Student performers receive the written observations of their classmates and use these observations, along with the class discussion, to inform revision in rehearsal, preparing for a refined performance.

Table 6.7: Graphic Organizer for Responding to Artistic Choices

Artistic Choice	Observation	In my experience
Movement in the acting space	*I noticed how the actor …*	*I have seen a similar action/ reaction when …*
Facial expressions	*I noticed how the actor …*	*I have seen a similar action/ reaction when …*
Gestures	*I noticed how the actor …*	*I have seen a similar action/ reaction when …*
Vocal manipulation	*I noticed how the actor …*	*I have seen a similar action/ reaction when …*

High School

"In the language of an actor, to know is synonymous with to feel."

—Konstantin Stanislavski, theatre practitioner and teacher

High school students are eager to have an outlet for self-expression, social interaction, and an opportunity to explore and refine self-identity and personal meaning. High school students are ready to apply their knowledge and skills in progressively complex and sustained work and critical inquiry. They are increasingly aware of post high school opportunities and deep learning in creating theatre, the cultural context of theatre, and the aesthetic elements that lead to the materialization of their personal artistic voice.

High School Proficient

Students at the proficient level in high school

- explore physical, vocal, and physiological choices to develop a believable and authentic character;

- gain knowledge in text and character analysis, understanding given circumstances, objectives, and obstacles derived from a script for a specific character;

- develop appropriate tactics for characters to use in overcoming specific obstacles and attaining objectives;

- practice various acting techniques to expand skills in rehearsal and performance;

- understand blocking, and stage business for a specific scripted character so that they may create a believable character;

- demonstrate rehearsal etiquette and process;

- perform for an audience and reflect on their personal reactions to the performance and the reaction of the audience;

- begin to make informed, critical evaluations (in written, oral, active, and computer-based formats), of theatrical performances from an audience member and a participant point of view, and develop a framework for making informed theatrical choices;

- develop structures and means to provide others with and interpret received constructive criticism and praise in order to improve their work;

- evaluate elements of characterization that have been shared by others, processes, and performances, using relevant drama concepts and terminology;

- explore the function and impact of time, place, culture, and context in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work;

- use basic research methods to understand and develop design and performance choices, and recognize the impact and refine choices of the various technical theatre elements of play production to support the story and emotional impact of a devised or scripted work; and

- investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

The following vignette provides a glimpse of student learning in the Proficient theatre standards, supporting student growth in the ability to observe, evaluate, rehearse, and refine in preparation for a final performance. The students are learning to determine a character's wants, needs, and objectives, and practicing how to reveal character personalities through scene improvisation.

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

Essential Question: What happens when theatre artists use their culture, imaginations, and/or learned theatre skills while engaging in creative exploration and inquiry?

Process Component: Envision/Conceptualize

Performance Standards: Prof.TH:Cr1 a. Apply basic research to construct ideas about the visual composition of a drama/theatre work. b. Use **script analysis** to generate ideas about a character that is believable and authentic in a drama/theatre work.

CREATING—Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question: How do theatre artists transform and edit their initial ideas?

Process Component: Rehearse

Performance Standards: Prof.TH:Cr3 a. Rehearse and revise a **devised** or **scripted drama**/theatre work using **theatrical conventions**. b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Theatre artists make strong choices to effectively convey meaning.

Essential Question: Why are strong choices essential to interpreting a drama or theatre piece?

Process Component: Select

Performance Standards: Prof.TH:Pr4 a. Examine how character relationships assist in telling the story of a drama/theatre work. b. Shape character choices using **given circumstances** in a drama/theatre work.

RESPONDING—Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question: How do theatre artists comprehend the essence of drama processes and theatre experiences?

Process Component: Reflect

Performance Standard: Prof.TH:Re7 Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

RESPONDING—Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Essential Question: How can the same work of art communicate different messages to different people?

Process Component: Interpret

Performance Standard: Prof.TH:Re8 a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.

CONNECTING—Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

11.1 Enduring Understanding: Theatre artists understand and can communicate through their creative process as they analyze the way the world may be understood.

Essential Question: What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

Process Component: Interrelate

Performance Standard: Prof.TH:Cn11.1 a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Students are learning to determine a character's wants, needs, objectives, and how they inform personality characteristics. The teacher provides suggestions for choices of characters from a variety of genres (fairy tale, myth, or other literary source) with which the students are familiar.

To analyze the character they have chosen, the students work through a Character Analysis Worksheet. Through this analysis, students explore the character with guiding prompts:

Level 1 Analysis: What do I know for certain about the character based on their original story?

- Describe the character's personality.
- How does the character relate to others?
- Describe the character's likes/dislikes, strengths/weaknesses, joys/fears.

Level 2 Analysis: What can I deduce about the character, based on what I know in Level 1?

- Describe ways in which the character might grow, change, and/or adapt when challenged.
- How does the character feel about relationships/friendships?
- Describe ways in which the character is likely to express their point of view.

Level 3 Analysis: How do I think the character will react/respond to new challenges/situations?

- Describe the problem-solving skills the character might use.
- How adaptable/flexible is the character and what might be their limits?
- Describe ways in which the character would show dedication/commitment to their beliefs.

Connecting back to prior learning in given circumstances, the teacher gives the students the same set of scene parameters. These scene parameters include:

- A place
- A situation
- A clearly defined obstacle to overcome

The teacher assigns the students to a scene partner and tells them that they will work with this partner to develop a scene using these given circumstances. The students, working independently, make choices and decisions about how their individual character will work to overcome the obstacle. Students then improvise and perform a short scene with their partner, each revealing as much of the information they developed independently in the character analysis worksheet as possible.

The teacher guides the students in a review of prior learning in scene improvisation:

- Tell a clear story with a beginning (introduction of story, character, and/or conflict), middle (expand the conflict), and end (resolution of the conflict) within the scene.
- Follow the basic rules of improvisation in the scene.
- Use appropriate vocal color, facial expression, movement, and gesture to bring the character to life.

- Speak clearly during the performance.
- No props or costumes may be used. Pantomime everything.
- Minimal set pieces/suggestive furniture may be used.

Following each performance, the teacher guides the class in a debriefing discussion providing the scene partners feedback. Guiding this discussion, the teacher asks questions of the class:

- How did they establish the place through their physicalization? What actions/ gestures did they use to communicate the location of the scene?
- How did they reveal their characters' personalities? How did they manipulate their voices to reveal character? What dialogue choices did they make that revealed their characters' personality?
- What was the obstacle? How did they make this clear?

The class provides additional feedback in writing by completing the following sentence stems:

- The most effective moment in the scene was [student adds their thought] because [student adds their thought].
- I was uncertain or confused when [student adds their thought].
- To make the scene/character clearer, you might consider [student adds their thought].

The scene partners revise the scene based on the oral and written teacher and peer feedback and personal reflection and perform it again.

High School Accomplished

Students at the accomplished level in high school

- use script analysis, research, and the dramatic concept to revise physical, vocal, and physiological choices using personal experiences and knowledge, to shape a character that is believable and authentic;
- refine and strengthen tactics for characters to use in overcoming specific obstacles and attaining objectives;
- understand beats, and refine blocking and stage business for a specific scripted character so that they may create a believable character;
- use the rehearsal process to analyze the dramatic concept and design elements of a devised or scripted work;
- perform for an audience and reflect on multiple interpretations and reactions of the audience based on artistic choices;

- refine critical evaluations (in written, oral, active, and computer-based formats), of artistic choices of others in theatrical performances from an audience member and a participant point of view, and develop a framework for making informed theatrical choices;

- use structures and means to provide others with and interpret received constructive criticism and praise in order to improve upon their work;

- use critical thinking skills in character analysis and performance as they perceive and defend the quality of a theatrical work;

- refine a dramatic concept demonstrating a critical analysis of the function and impact of time, place, culture, and context through a critical analysis of original ideas in a drama/theatre work;

- reimagine and revise design choices to enhance the story and emotional impact of a devised or scripted work;

- work as part of a creative team to make interpretive choices for a drama/theatre work; and

- investigate how personal beliefs and biases can affect the interpretation of research data applied in the design and performance choices.

The following vignette provides a glimpse of student learning in the Accomplished theatre standards, supporting student growth in the ability to investigate a topic of cultural significance and devise a work communicating a specific artistic intent. Students practice analyzing, evaluating, rehearsing, and refining in preparation for a performance.

Vignette: *Applied Theatre—High School Accomplished*

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Essential Question: How, when, and why do theatre artists' choices change?

Process Component: Develop

Performance Standard: Acc.TH:Cr2 a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre in western or non-western theatre traditions.

CREATING—Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question: How do theatre artists transform and edit their initial ideas?

Process Component: Rehearse

Performance Standard: Acc.TH:Cr3 b. Use research and **script analysis** to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/theatre work.

RESPONDING—Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question: How do theatre artists comprehend the essence of drama processes and theatre experiences?

Process Component: Reflect

Performance Standard: Acc.TH:Re7 Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.

RESPONDING—Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Essential Question: How can the same work of art communicate different messages to different people?

Process Component: Interpret

Performance Standard: Acc.TH:Re8 b. Apply concepts from a drama/theatre work for personal realization about **cultural contexts** and understanding.

The teacher begins this unit of study guiding students in an investigation into theatre as social commentary, posing questions.

Students select a performance or other artwork (a play, musical, photograph, painting, song, etc.) to research as social commentary, and present their findings to the class.

The teacher informs the class that they will collaboratively select one play to study that serves as social commentary; the choices include: *A Raisin in the Sun* by Lorraine Hansberry, *SWEAT* by Lynn Nottage, *Zoot Suit* by Luis Valdez, and *Fences* by August

Wilson. The teacher gives a brief introduction of the selections and facilitates the collaborative selection of one play. Once the text is determined, the class reads and analyzes the play together. This whole-class text study includes multiple reads through multiple formats (e.g., the original script and one or more recorded productions).

Students analyze the texts (script and performance) for the social commentary and the discussion of social issues explored in the text (e.g., gender roles, race relations, economic impact, immigration, and/or criminal justice inequity). Through script analysis, the class identifies the context and draws a conclusion about the social commentary or message that emerges from the work. Through production analysis, students identify the directorial, acting, and design choices that the production employs and interpret the production's artistic intent, and whether it supports the play's social commentary and/or enhances it. The teacher gives students choices in how they may present their analysis. They may choose from a variety of formats: a performance, a written analysis, or a set model or design board.

Students explore the concept of social commentary by devising an original piece, performing a scene from a selected work of art, or modifying an existing work (crediting the source appropriately). After developing, rehearsing, and refining their scene, students present their work to the rest of the class.

In a debrief discussion, the teacher and students provide feedback on the performance as well as on the devised work as a work of social commentary.

High School Advanced

Students at the advanced level in high school

- synthesize ideas from research, script analysis, and integrate cultural and historical contexts with personal experience to create a believable performance;
- apply a variety of researched acting techniques as an approach to character choices for a directorial or designer concept to create a believable and sustainable performance;
- use the rehearsal process to refine, transform, and reimagine a devised or scripted work;
- perform a work intended for a specific audience that employs research and is grounded in creative perspectives of the playwright, director, designer, and dramaturg;
- critically evaluate (in written, oral, active, and computer-based formats) theatrical performances from an audience member and a participant point of view, and use a framework for making informed theatrical choices;
- provide others with and interpret received constructive criticism and praise in order to improve their work;

- develop and synthesize original ideas using critical analysis of the function and impact of time, place, culture, and context through a critical analysis of original ideas in a drama/theatre work;

- create innovative solutions to design and technical theatre elements of play production;

- collaborate as a creative team to discover artistic solutions and make interpretive choices for a drama/theatre work; and

- develop and present an opinion about the social, cultural, and historical understandings of a work based on critical research.

The following vignette provides a glimpse of student learning in the Advanced theatre standards, supporting student growth in the ability to analyze and design a creative vision for a production that communicates specific artistic intent. The purpose of this exercise is not to generate actual designs but to demonstrate the student's ability to analyze the design requirements of the play and to create an overall concept for expressing the theme of the play through design.

Vignette: *Technical Theatre Design—High School Advanced*

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

Essential Question: What happens when theatre artists use their culture, imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

Process Component: Envision/Conceptualize

Performance Standards: Adv.TH:Cr1 a. Synthesize knowledge from a variety of dramatic forms, **theatrical conventions**, and **technical theatre elements** to create the visual composition of a drama/theatre work. c. Create a complete design for a drama/theatre work that incorporates all technical theatre elements.

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Theatre artists make strong choices to effectively convey meaning.

Essential Question: Why are strong choices essential to interpreting a drama or theatre piece?

Process Component: Select

Performance Standard: Adv.TH:Pr4 a. Apply reliable research to form unique choices for a directorial or designer concept in a drama/theatre work.

PERFORMING—Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question: What can I do to fully prepare a performance or technical design?

Process Component: Prepare

Performance Standard: Adv.TH:Pr5 b. Explain and justify the selection of **technical theatre elements** used to build a design that communicates the concept of a drama/theatre production.

RESPONDING—Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Essential Question: How can the same work of art communicate different messages to different people?

Process Component: Interpret

Performance Standard: Adv.TH:Re8 c. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.

RESPONDING—Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

Essential Question: How do analysis and synthesis impact the theatre artist's process and audience's perspectives?

Process Component: Evaluate

Performance Standard: Adv.TH:Re9 a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.

CONNECTING—Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

11.2 Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question: In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

Process Component: Research

Performance Standard: Adv.TH:Cn11.2 b. Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

Students are learning and practicing how to create a design concept presentation for a published play. The teacher provides students with a selection of plays from which to choose. Students explore these choices and select a text that resonates with them, or interests them in some way. The teacher provides each student with a copy of the play they selected.

Drawing from prior learning in analyzing dramatic texts, students read and analyze the selected play to determine the central theme. Students present this theme in a brief essay in which they identify the theme and support their conclusion using textual evidence.

Once students have defined the theme, the teacher guides them through developing a design concept. The teacher reviews and discusses some of the design elements with the class:

- Sets
- Sound
- Costumes/makeup
- Lighting
- Music
- Props
- Multimedia

The teacher reviews and discusses each technical element and how it is used for the production and the way or ways each can help to express the play's theme. Drawing from prior learning of historical, cultural, and contemporary contexts, the teacher connects prior student research experiences to the context of using research to inform artistic choices in design.

Using examples from other productions (not from the texts the students are using), the class explores how designers have made specific choices to communicate the theme or a specific artistic intent in the design concept. The teacher shows recorded interviews with professional designers to engage students in discussions of how various designers approach the creative process for designing a concept and the specific choices they made.

Students begin creating a design concept for the play they have selected. They first write a detailed explanation of the overall visual/audio experience of a production. It combines all aspects of theatrical design (sets, sound, costumes/makeup, lighting, music, props, multimedia) and integrates them to convey meaning to an audience. The teacher provides feedback to this written justification, offering questions that the students may explore to deepen or strengthen their interpretation of the play and their developing creative vision.

Drawing on prior knowledge of technical elements (e.g., color theory, lighting effects, sound effects, etc.). The students work to align their design concept with the play's theme. The students select design samples that demonstrate their design concept in each of the technical theatre elements. These include a variety of images, sketches, drawing, collage, color swatches, gobo effects, a model set, and fabric swatches. Periodically, through this design development, the teacher provides opportunities for students to share their work in progress with peers and with the teacher for feedback. In these opportunities for feedback, peers generate questions to the designer to promote further exploration and to illuminate gaps in the artistic intent or unclear justification of choices.

The teacher guides the students in an exploration of the elements of effective presentations. As a class they explore the elements needed in a presentation in order to "sell" or "pitch" a concept. They discuss how presentations can be engaging and thoroughly communicate the design concept.

The students develop a presentation of their design concept using mixed media displays (design board, poster) or a computerized presentation using software programs available to the students (e.g., PowerPoint, Prezi, or a Pinterest board). In the presentation, students justify the decisions and choices made to develop the design concept by aligning them with evidence from the script. Students give a three- to five-minute presentation to the class, including the written documentation, visual/audio/physical samples and/or digital artifacts they have developed, making the presentation interesting, as if they are "selling" or "pitching" their ideas to a producer and/or director.

Assessment of Student Learning in Theatre

> "Music, dance, painting, and theatre are all keys that unlock profound human understanding and accomplishment."
>
> —William J. Bennett, US Secretary of Education, 1985–88 (1986)

Assessment is a process of collecting and analyzing data to measure student growth and learning before, during, and after instruction. The assessment of student learning involves describing, collecting, recording, scoring, and interpreting information about what students know and are able to do. A complete assessment of student learning should include multiple measures through a variety of formats developmentally appropriate for the student.

Assessment must be both formative and summative to be effective. Assessment is most effective when

- it is provided on a regular, ongoing basis;
- is seen as an opportunity to promote learning rather than as a final judgment;
- shows learners their strengths; and
- provides information to redirect efforts, make plans, and establish future learning goals.

Authentic assessment is an effective method for assessing understanding, skills, and the ability to engage in the artistic processes. This type of assessment happens in real time as the student demonstrates knowledge, skill, and is engaged in the process, such as a student improvising a scene, performing in a specific theatre genre or style, interpreting the artistic intent of a theatre performance, or comparing the similarities of two different performances of the same text. Authentic assessment provides students the opportunity to demonstrate their understanding through the genuine application of the knowledge and skills necessary to engage in each of the artistic processes: Creating, Performing, Responding, and Connecting.

Assessment tools can take many forms, such as selected response, open response, portfolios, open-ended, performance, performance criteria, criterion-referenced, performance/authentic assessment, analytical and holistic scoring rubrics. Chapter two, "The Instructional Cycle," provides further guidance on assessment and scoring tools. Assessments can be project based or designed as performance tasks to showcase student originality and creativity.

The *California Arts Standards* emphasize a balance between process and product; therefore, assessment of student learning must balance process and product. The product that students create, such as a performance or a script, is not the sole measurement of student learning and growth. Students show growth as they work through all the artistic processes, including the process of creating characters, making artistic choices, revising and critiquing, or reflecting on their own learning and decision-making process in rehearsal and practice. Students should have opportunities to demonstrate learning in all processes with assessment provided in a variety of ways—formative and summative as well as formally and informally.

Using effective assessments with students enables teachers, schools, and administrators to address the needs of different types of learners. Assessments can be significant motivating factors for theatre students who want to continually improve their practice, whether creating, performing, or reflecting on theatre, and connecting their learning to the world around them. Students should have the opportunity to be assessed in a variety of ways, to reflect the myriad of learning styles and student strengths.

The following discussion of assessments begins with summative assessment followed by formative assessment. This follows the order in which teachers design and plan for assessment in the backward planning model, rather than the order in which assessment occurs during instruction.

Summative Assessment

Summative assessments in theatre are used to measure student learning, understanding, and skill acquisition at the conclusion of a specified instructional period. Summative assessments may happen at the end of an instructional unit, a lesson series, a season, or production. Summative assessments should provide the opportunity for students to demonstrate that they have achieved the theatre learning objective(s). Summative assessments in theatre can be powerful motivators for student achievement. Performance-based summative assessments of student learning allow for authentic demonstrations of learning. Performance and performance assessment should build in a natural way, which allows students the ability to become comfortable with performing in front of others in an organic way.

Written summative assessments provide rich opportunities to ensure that students have acquired theatre academic language and knowledge and can apply it in meaningful ways. With the emphasis on problem solving in many of California's standards, high school students, at all proficiency levels, should apply their knowledge of drama and theatre to creatively solve a real-world problem. Using a prompt such as, "Develop a plan to stage a one-hour performance at a local venue including a theme, dramatic intentions for the work to be presented, as well as budget, rehearsal schedule, and costuming plan," will inform student creative problem-solving abilities.

Assessment scoring tools such as rubrics can be helpful for reviewing skill development such as vocal projection, focus and concentration, and staging or blocking techniques. A rubric can be used for assessment as a measure of growth over time. Use of rubrics can assist in identifying students who would benefit from additional support for skill development. A rubric identifies specific criteria and the degree to which the criteria are met. A rubric articulates the quality and/or quantity of specific criteria.

Checklists are a quick way to track skills or knowledge students demonstrate. Checklists are a simple scoring tool in which the student receives feedback that acknowledges the demonstration or presence of a specific criteria but does not indicate the level to which the criteria were met.

Creating rubrics and scoring tools for performance-based assessments is necessary to communicate the success criteria to students, parents, and educators. It is important that the success criteria be shared and clearly articulated for students throughout instruction and practice so that students have a clear understanding of the learning that will be assessed and expectations for achievement. For elementary students in the primary grade levels, a simple rubric with pictures can help students receive feedback on their creative choices, regardless of their reading abilities. Students' written work about drama and theatre may include pictures instead of or in addition to writing. Rubrics and other scoring tools can also be a method by which teachers provide opportunity for students' metacognition and reflection. All students can be taught how to self-assess their learning based on the rubric. Teachers can review the student self-assessment and engage in a dialogue about similarities and differences between the teacher's evaluation and the student's evaluation of the assessment.

Using video to capture practice and performance can also be valuable for students individually and as an ensemble for self-assessment in preparing for performances. Technology can help elevate the quality of feedback. A variety of applications and web-based tools are suitable for use in providing feedback to students in theatre where feedback videos can be exported into classroom portals for student viewing. Collaborative web-based platforms allow anyone in a group, with the necessary permissions, make notes on a video that offer suggestions to elevate performance accuracy as well as physical and vocal awareness.

Rubrics and checklists are common assessment tools of dramatic performances in the classroom. Rubrics and checklists should be designed to minimize subjectivity. The scoring tool used in an assessment should identify specific evidence that demonstrates the skill or concept being assessed, quantifying or qualifying that skill or concept explicitly. Debriefing discussions or further oral or written feedback should be provided to articulate specific evidence from the student work that demonstrates the criteria. Feedback that is specific and rooted in evidence minimizes subjectivity.

The following vignette provides an example of using a rubric within a summative assessment on an aspect of one Creating and two Responding performance standards in the third

grade. In this example students use criteria provided by a rubric to examine and support the analysis of their learning. Leading up to this assessment, students explored and worked with staging tableaux to practice exaggerating gestures and facial expressions for clarity and create balanced stage pictures while using multiple levels and a point of concentration.

Vignette: *Using a Rubric as an Assessment Tool—Grade Three*

CREATING—Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question: How do theatre artists transform and edit their initial ideas?

Process Component: Rehearse

Performance Standard: 3.TH:Cr3 a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama/theatre work.

RESPONDING—Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question: How do theatre artists comprehend the essence of drama processes and theatre experiences?

Process Component: Reflect

Performance Standard: 3.TH:Re7 Understand and discuss why artistic choices are made in a drama/theatre work

RESPONDING—Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

Essential Question: How do analysis and synthesis impact the theatre artist's process and audience's perspectives?

Process Component: Evaluate

Performance Standard: 3.TH:Re9 a. Understand how and why groups evaluate drama/theatre work.

Students have been working through a series of lessons in which they have explored and worked with staging a tableau (a silent and motionless depiction of a scene). They have practiced using exaggerated gestures and facial expressions for clarity and using multiple levels and a point of concentration to create a balanced stage picture. Students are now assessed in a final group tableau of their favorite Cinderella story: "Cinderella," "Yeh-Shen," or "Domitila." The teacher provides the students the assessment rubric (refer to table 6.8 below) and guides the students in a discussion clarifying the intended demonstration of learning.

Students work in small groups to develop the tableaux. Using index cards, the group first draws the major parts of their chosen story (Beginning [Character, Setting, Conflict], Middle, and End). Students sequence the events and stage each card with one tableau incorporating the concepts of focus, balance, levels, clarity, action, gesture, and facial expressions. Students periodically refer to the rubric as they develop their tableau to ensure that they are meeting the intended outcomes. Students rehearse and memorize tableau transitions. Finally, each group performs their tableau for the class.

Following each tableau performance, the teacher guides the class through a debriefing discussion in which feedback is provided to the performers focused on the criteria in the rubric. The teacher facilitates this with prompts for discussion. The teacher selects prompts that will yield the most effective discussion and feedback for the performers and for the class to highlight effective attributes of the scene as well as opportunities for improvement. The discussion prompts are stated orally and posted on chart paper or printed handout. The prompts include:

- What did we see here? What was the story told in these tableaux? What clear actions/gestures of the actors showed you that story? What actions/gestures made the story unclear?

- What was the emotional state of these characters? What facial expression choices of the actors showed you that emotion? What facial expression choices made the emotion unclear or inconsistent?

- When was the stage picture balanced? When did the stage picture feel unbalanced? What might the actors do to increase the balance?

- What was the point of concentration in the first tableau? In the second? In the third? What adjustments could be made to clarify or strengthen the point of concentration?

- Was each tableau held for three breaths? When did it feel rushed?

Following the performances, students write a short journal entry or a few sentences, analyzing the choices they made in the interpretation of the "Cinderella" story and the tableau performance. Students refer to the rubric as they analyze their choices

and reflect to what degree they met the intended outcomes. The teacher provides sentence stems, as needed, to help frame the analysis and reflective response. In the response, students examine and discuss the choices they made and the creation of gesture, action, and facial expressions to communicate character and plot. Students are given the choice to include a comparison of other tableau performances in their analysis, reflecting on the differences in action, gestures, and facial expressions choices, and considering the impact the acting choices made on communicating the different interpretations.

Table 6.8: Rubric for the Third-Grade Tableau Performance

Criteria	In Progress	Approaching	Met
Facial Expression	Facial expressions do not show the character's emotion.	Facial expressions show expression, but the character's emotion is not clear.	Facial expressions precisely show expression illuminating the character's emotion.
Action/Gesture	Action/gesture is not used to tell a story.	The action/gesture are used but the story is not clear.	The action/gesture precisely shows each part of the story.
Stage Picture Balance	The stage pictures are not balanced.	The stage pictures are either horizontally or vertically balanced but not both.	The stage pictures are both horizontally and vertically balanced.
Point of Concentration	Tableaux have no point of concentration.	Tableaux have a point of concentration but not every actor is focused there.	Tableaux each have a clear point of concentration where each actor is focused.
Timing of Tableaux	Tableaux are not held or sustained.	Tableaux are held for fewer than three breaths.	Tableaux are held for three breaths.

The following vignette at the high school Proficient level provides an example of using a rubric in the assessment of students' physical and vocal choices. The same rubric is used by the students in developing an analysis of the choices they made in the interpretation and performance of their neutral scene. Leading up to this assessment, students worked with developing and communicating subtext in "neutral" or "open scenes" (scenes in which the dialogue may be interpreted in multiple ways given different circumstances).

CREATING—Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question: How do theatre artists transform and edit their initial ideas?

Process Component: Rehearse

Performance Standard: Prof.TH:Cr3 a. Rehearse and revise a **devised** or **scripted drama**/theatre work using theatrical conventions. b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Theatre artists make strong choices to effectively convey meaning.

Essential Question: Why are strong choices essential to interpreting a drama or theatre piece?

Process Component: Select

Performance Standard: Prof.TH:Pr4 a. Examine how character relationships assist in telling the story of a drama/theatre work.

RESPONDING—Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Essential Question: How can the same work of art communicate different messages to different people?

Process Component: Interpret

Performance Standard: Prof.TH:Re8 a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.

CONNECTING—Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

Essential Question: What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

Process Component: Empathize

Performance Standard: Prof.TH:Cn10 Investigate how **cultural contexts**, community ideas, and personal beliefs impact a drama/theatre work.

CONNECTING—Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

11.1 Enduring Understanding: Theatre artists understand and can communicate through their creative process as they analyze the way the world may be understood.

Essential Question: What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

Process Component: Interrelate

Performance Standard: Prof.TH:Cn11.1 a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Students have been working with "neutral" or "open scenes" (scenes in which the dialogue may be interpreted in multiple ways given different circumstances). Students are to establish and communicate elements of a scene (CROWE: Character, Relationship, Objective, Where, Endowments), and communicate the subtext of the scene through their physical and vocal choices. The teacher reviews the rubric with the students and clarifies the intended demonstration of learning. Students are familiar with the rubric as they have been using pieces of the rubric in prior learning, as they have practiced and developed each aspect of the neutral scene throughout the unit.

Students select a scene partner and the teacher provides each pair with new neutral scenes—different scripts from which the students worked with previously. With their scene partner, students develop and establish the elements of the scene, determine the subtext, rehearse, refine, and prepare for presentation.

Following each neutral scene performance, the teacher guides the class through a debriefing discussion in which feedback is provided to the performers. The teacher

facilitates this discussion with prompts for discussion based on the criteria articulated in the rubric. The teacher selects prompts that yield the most effective discussion and feedback for the performers and for the class to highlight effective attributes of the scene as well as opportunities for improvement. The discussion prompts are stated orally and provided visually, posted on chart paper or printed handout. The prompts include:

- What did we see here? What were the given circumstances (the where) of the scene? What physical and vocal choices of the actors showed you the given circumstances? What physical and vocal choices made the given circumstances unclear or inconsistent?

- What characters did you see? What clear physical and vocal choices of the actor showed you that character? What physical and vocal choices made the character unclear or inconsistent?

- What was the relationship between these characters? What physical and vocal choices of the actors showed you that relationship? What physical and vocal choices made the relationship unclear or inconsistent?

- What was the objective of each character? What physical and vocal choices of the actors showed you that objective? What physical and vocal choices made the objective unclear or inconsistent?

- What obstacle(s) did each character face? What physical and vocal choices of the actors showed you that obstacle? What physical and vocal choices made the obstacle unclear or inconsistent?

- What was at stake for each character? What physical and vocal choices of the actors showed you the stakes? What physical and vocal choices made the stakes unclear or inconsistent?

Following the performances, students write a journal entry or essay, analyzing the choices they made in the interpretation and performance of their neutral scene. Students refer to the rubric as they analyze their choices and reflect to what degree they met the intended outcomes. They examine and discuss how their own personal experiences, culture, and belief systems influenced the choices they made and the creation of circumstances, character, and subtext. Students include in their analysis, a comparison of other scene performances, which had the same text but different interpretations of circumstances, characters, and subtext. They discuss the impact the acting choices made on communicating the different interpretations.

Table 6.9: Rubric for Assessing the Neutral Scenes with Subtext

Criteria	Emerging	Progressing	Accomplished
Context: Character, Relationship, Objective, Where, Endowments	■ The context of the scene was not evident. ■ The actor did not use actions to show the context of the scene. ■ The actor did not use actions to create a character in the scene.	■ The context of the scene was vague or inconsistent. ■ The actor used vague or inconsistent actions, which made the context of the scene unclear for the audience. ■ The actor used vague or inconsistent actions, making the character confusing for the audience.	■ The context of the scene was clear. ■ The actor used clear actions to show the context of the scene. ■ The actor used clear actions to create characters in the scene.
Text: the written dialogue	■ The actor's words could not be heard and/or understood. ■ The actor did not accurately perform the lines of dialogue.	■ The actor's words could be heard and understood with one or two exceptions. ■ The actor accurately performed the lines of dialogue with one or two exceptions.	■ The actor's words could be easily heard and understood throughout the scene. ■ The actor accurately performed the lines of dialogue.

Table 6.9: Rubric for Assessing the Neutral Scenes with Subtext *(continued)*

Criteria	Emerging	Progressing	Accomplished
Subtext: the underlying meaning, based on the context.	■ The actor spoke the text of the scene but did not use intonation and emphasis to communicate the subtext. ■ The actor did not use gestures to communicate the subtext. ■ The actor did not use facial expressions to communicate the subtext.	■ The actor used vocal expression (intonation and/or emphasis); however, it was inconsistent or vague, making the subtext confusing for the audience. ■ The actor used gestures; however, they were inconsistent or vague, making the subtext confusing for the audience. ■ The actor used facial expressions; however, they were inconsistent or vague, making the subtext confusing for the audience.	■ The actor used vocal expression (intonation and emphasis) to communicate the subtext. ■ The actor used gestures to communicate subtext. ■ The actor used facial expressions to communicate subtext.
Movement: Blocking and Action/ Reaction	■ The blocking did not communicate the context and subtext. ■ The actor did not use physical actions to communicate the context and subtext.	■ The blocking was planned; however, it was inconsistent or vague, making the context and/or subtext confusing for the audience. ■ The actor used physical actions; however, they were inconsistent or vague, making the context and/or subtext confusing for the audience.	■ The blocking was purposely planned to communicate the context and subtext. ■ The actor used physical actions to communicate the context and subtext.

Summative assessment can also occur through the culminating process of a production or over a period of time in classroom practice and participation, such as the end of a semester or grading period. In addition to assessing specific acting techniques and processes, as illustrated in the above examples, teachers can assess a student's overall contribution and work through a production period, or instructional period. This assessment provides evidence of student growth in skills such as time management, contributions to collaborative efforts, preparedness for collaboration, and respectful behaviors that impact working in an ensemble.

Formative Assessment

Creative drama activities and theatre games can be useful as a measure to assess attitudes and aptitudes, before, during, and after instruction. As in all learning, it is important that learning in theatre occurs in the zone of proximal development (ZPD) (Vygotsky 1978). Practice of concepts and skills that is too demanding or too threatening, or not demanding enough, will erode the learning opportunities for students, and can also threaten the safety and trust in the theatre classroom. In a theatre classroom, the maturity and social cohesion of an ensemble or class can often be more informative for planning and designing instruction than the age or grade level of the students.

Creative drama requires experiential instruction and, therefore, much of the evidence for assessment is based on formal and informal observation. Assessments in creative drama should be organic. A sense of familiarity or connectedness to regular routines and practices used in class will relieve the pressure some students feel during assessment. The intended learning should be well-defined and articulated throughout instruction so that the learning goals and success criteria are clear to students. These observations should lead to immediate feedback to help students progress and close the learning gap. The evidence gathered through observation creates actionable information indicating whether a student is ready to move on to the next concept. Observational formative assessments can be as simple as listening to students devise or rehearse as a class or individually.

With the focus on process as well as product, it is vital to communicate to students that the path to becoming a theatre artist is paved with trial, error, and taking risks. Theatre students must be prepared that even with their best efforts, they may be unsuccessful at any given point. They must be willing to try knowing that it may not work immediately. Students of all ages can struggle with taking risks—consequently, teachers need to be encouraging and supportive of students' risk-taking, celebrating moments of "failure" as an essential step in learning and growth. While students may not yet demonstrate the desired level of achievement, the growth they are demonstrating is visible and measurable.

Creative drama can enable students to experience a concept physically before they fully comprehend cognitively. A first attempt at movement, vocalization, or character is not always going to be perfect, and sometimes neither is the twentieth. How students are encouraged and supported through the process of practice is paramount to progression.

When a student falls into frustration, the teacher should determine whether the student can push through the frustration or needs to take a break due to the frustration. Considerations for alternative methods of expression can be particularly effective in these circumstances. For example, a student may struggle demonstrating their intended acting choices in performance but can easily explain their knowledge, understanding, and intention orally or in written form. Conversely, another student may struggle to explain their acting choices orally or in written form, but clearly demonstrate strong, intentional choices in performance.

The rehearsal process inherently uses critique and feedback as assessment. Students can replay improvisations or scene work after receiving feedback and taking time for reflection. Their revised work will show direct evidence of improvement and growth. Replay and reflection should be part of the drama/theatre learning process and included as often as possible. Teachers need to ensure an environment for positive, constructive feedback and encourage the use of academic language and concepts to provide specific feedback.

Through creative drama and theatre, teachers should take care to keep the processes of Creating, Performing, Responding, and Connecting student-centered. It can be tempting for teachers to take a directorial role in creative drama and theatre and thus direct or prescribe the acting choices for students. This limits the contribution of the student and limits the student's development of understanding both the content and the artistic form. Further, an overly directive approach is more likely to make students self-conscious and overly dependent on the teacher (Fleming 2017). The *Arts Standards* place emphasis on students developing the capacity to make artistic choices that are effective and meaningful within the "text," improvised or scripted. Therefore, in providing feedback to students, teachers must ensure that the feedback guides students in exploration and discovery.

Critique and Feedback

As students are developing their creative capacity, artistic expression, and aesthetic sense, students must have opportunities to observe successful and varied artistic choices. Through observation, analysis, and response to high-quality performances, students' perception of possibilities and imagination will grow, strengthening the artistic choices they make. Responding to drama/theatre work through feedback and critique is an expectation of students in a well-rounded standards-based theatre education and responding to drama/theatre work is one of the four artistic processes. To provide their peers with oral and written feedback that is clear and nonbiased, students need to learn and gain skills in this area through practice. Teachers facilitate this by modeling appropriate and constructive approaches to providing feedback, such as commenting on what is "noticed" about the work as opposed to what is perceived to be "wrong" with the work. For example, one response approach is for teachers to use questioning to help students identify strengths and weaknesses. A teacher may say, "I noticed you tend to lower your level of projection after the initial opening of the scene. Why do you think that is happening? How can you maintain projection throughout the scene?" Students in theatre learn when

provided with opportunities to review their own progress and the progress of their peers in a variety of ways and craft constructive, informed responses.

Feedback should be balanced with recognition of success and opportunities for improvement. Feedback should provide a balanced, nonbiased view of the student's current progress and encourage the student to set challenging but reachable goals. In *Liz Lerman's Critical Response Process*, Liz Lerman indicates that there is a tendency in critical response to merely call out how the artist made choices that are different from what the responder would have made (Lerman and Borstel 2003). Instead, Lerman emphasizes, the response process should center responses on the motivation and meaning for the artist, which is revealed when the observers/responders provide the artist "statements of meaning," articulating what the observer/responder found meaningful in the work (Lerman and Borstel 2003). This initial response is deepened through inquiry by the artist and the observers/responders, and finally explored with shared opinions of the observers/responders provided with permission to the artist (Lerman and Borstel 2003). Lerman emphasizes that "when defensiveness starts, learning stops"—therefore, feedback processes must focus on the artwork itself and how it is communicating, rather than focus on the artist's feelings:

> When we start by naming the fact that the work has meaning at all, and offer options for responding to that meaning, we broaden the lens by which responders can experience and comment. The new phrasing encourages responders to be more specific by enabling them to name their experience and affords artists a different way of accepting that information. The whole dialogue becomes less about the individual psychology and more about the power of art. (Lerman and Borstel 2003)

Establishing a culture of feedback requires a safe learning environment. Theatre students need to know they can trust their teacher and that the teacher has their best interests at heart. Helping students understand that critique and feedback are valuable, and not personal criticism, is a subtle and important distinction. By giving notes during the rehearsal process, teachers provide formative assessment of student work and establish a culture of useful, positive feedback. As theatre is an activity centered within the body, voice, and mind, one can feel vulnerable and exposed, which can create anxiety, especially for students new to theatre. It is important to develop student understanding that, when given in a kind manner, feedback about performance is a sign of respect from teachers. Teachers who ground feedback in genuine interest in student growth over time will earn the respect of students. Taking the time to work individually with a student is also a means to provide support in a respectful manner to clarify their understanding.

Creating norms and protocols for feedback is essential. For instance, combining feedback in the form of a statement that includes one thing that a student did well and one thing that a student can do to improve is helpful when establishing feedback practices for students. Approaching feedback from a balanced perspective can help build trust between teachers and students and alleviate concerns about critique existing simply as negative criticism. As students grow in their confidence, building and enforcing norms surrounding feedback helps emphasize process in the classroom culture.

Another valuable approach is to teach students to say "thank you" when receiving feedback. Just as an audience applauds a performer as a sign of appreciation for the effort and performance, so too the performer thanks observers for the feedback as a sign of appreciation for the insight provided. For example, following a scene performance or rehearsal, a teacher may guide students in a discussion of observations and response to the performance. Throughout this discussion the performer(s) listen to the observations of their classmates and teacher. At the end of the discussion, the performers respond to the feedback by saying, "Thank you for this feedback, I am going to now consider …." This type of protocol reinforces to all involved that feedback is meant to help a student grow and improve. It reinforces that feedback, when provided in a respectful way, is valuable for the growth of everyone participating, which includes the performer and the observer.

The *California Arts Standards* require TK–12 students to practice refining their work in the Creating process component Rehearse and in the Performing process component Prepare. The following snapshot shows glimpses of scene coaching in rehearsal at the second-grade and high school Proficient levels; however, these examples can be adapted to all grade levels as standards Cr3 and Pr5 develop students' rehearsing and preparing skills over time. The standards listed in the snapshot below illustrate how this practice is threaded and scaffolded throughout the grade and proficiency levels.

Snapshot: *Scene Coaching Through the Grade Levels*

CREATING—Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question: How do theatre artists transform and edit their initial ideas?

Process Component: Rehearse

Performance Standard: 2.TH:Cr3 a. Contribute to the adaptation of dialogue in a **guided drama experience**.

Performance Standard: 5.TH:Cr3 a. Revise and refine an **improvised** or **scripted drama**/theatre work through rehearsal, collaborative review, and reflection.

Performance Standard: 8.TH:Cr3 a. Practice collaboration, analysis, and reflection to refine a **devised** or **scripted drama**/theatre work.

Performance Standard: Prof.TH:Cr3 a. Rehearse and revise a **devised** or **scripted drama**/theatre work using **theatrical conventions**.

PERFORMING—Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question: What can I do to fully prepare a performance or technical design?

Process Component: Prepare

Performance Standard: 2.TH:Pr5 a. Demonstrate the relationship between and among body, voice, and mind in a **guided drama experience**.

Performance Standard: 5.TH:Pr5 a. Choose acting exercises that can be applied to a drama/theatre work.

Performance Standard: 8.TH:Pr5 a. Use a variety of **acting techniques** to increase skills in a rehearsal or drama/theatre performance.

Performance Standard: Prof.TH:Pr5 a. Practice various **acting techniques** to expand skills in a rehearsal or drama/theatre performance.

A second-grade teacher is rehearsing the opening scene from a short-scripted version of "The Three Little Pigs." Mamma Pig is telling her children to leave home and make their own houses. The teacher notices that students are standing still with their scripts in front of their faces and reading along rather than playing their characters. In order to get them to be more present and focused, the teacher uses a technique from Viola Spolin where scripts are replaced with smaller pieces of paper that include only the actor's cue line and the actor's line, and nothing more (1999). When they replay the scene, as Mamma Pig talks, the other pig characters are able to concentrate on what their character is thinking and feeling. They respond as their characters would (with emotion) while they are listening for their cues.

A high school theatre teacher is working with proficient level students rehearsing and preparing a scene from William Shakespeare's *The Tragedy of Romeo and Juliet*. The teacher notices that students are not understanding iambic pentameter or using the rhythm to influence the delivery of their lines. The teacher has the students clap the rhythm of the accented syllables while they say their lines with exaggerated emphasis. Then, they stand in two lines—one line of Romeos and one line of Juliets—facing one another. One pair at a time is instructed to say their lines (continuing to accentuate the rhythm) while moving toward their partner and crossing to the other side. The teacher notices that the actors make more eye contact with their scene partners and the energy and intention behind the words becomes stronger. When the students play the scene again, they are able to apply their improved understanding of the rhythm of their words and improve their connection with their partner, gained through the scene coaching exercise.

Methods of Assessment

There are many methods of assessing learning in theatre. The methods can range from simple to complex and from low tech to high tech. Teachers in theatre have a wide range of methods that can provide insight on student learning for themselves, their students, and others. Whatever methods are used, teachers should ensure that the methods are free from bias, provide constructive feedback to promote learning, illustrate to learners their strengths, and establish future learning goals. The following provide some of the various assessment methods.

Check for Understanding

Teachers and students can develop multiple simple methods to check for understanding. One is establishing hand signals that students use to indicate their confidence in understanding aspects of concepts, skills, or understanding, which provides feedback to teachers and students alike. These signals provide a quick visual indication of student confidence in learning before moving on in the instruction. Teachers can also give students a prompt to respond to on a small piece of paper to informally assess understanding.

Self-reflection

Self-reflections written in response to intentional or open-ended prompts can be an effective method of assessment. Self-reflection is a tenet of social–emotional learning and is a skill that can be taught and practiced, and when started early in theatre instruction can improve students' ability to build a growth mindset when creating, performing, and responding to theatre. Self-reflection can provide important evidence and immediate feedback to the teacher and/or student regarding the progress toward the intended learning. Self-reflections do not have to take a lot of time and can be as simple as allowing students to reflect on their performance or engagement in a theatre activity by using a "fist to five" to show their own response to their performance, or a discussion with a neighbor of something new they learned or would do differently next time.

Reflections can be written in ongoing journals, on paper, or on digital platforms. Online reflections ensure that the students' ideas can be read with ease, but the reality of all students having access to computers or digital devices to complete such reflections depends on the school and school district resources that exist for every student. Access to digital devices should be available at school for those who cannot access them at home. Digital platforms can also be used to store individual and ensemble work, performances, ideas, and other evidence of theatre learning for assessment. Students can store and access their work for personal and ensemble reflection and assessment and maintain a portfolio to document their learning. These platforms can also be used to share their reflections with their peers, family, and if desired or appropriate, the world.

Creation of Rubrics

Students can create classroom rubrics that identify the levels they should achieve within the standards. If the teacher creates the rubrics, time should be given prior to any assignment to ensure that the students understand the levels and descriptors of the rubrics, with examples of each. Students should clearly know the expectations of every task or assessment and instruction should align to these intended outcomes, which in turn supports students to create, explore, analyze, perform, or write toward the skill and knowledge levels and outcomes.

While assessing with a rubric, students and teachers can identify the levels that they believe the student achieved. Students can justify their choices in a conversation or documenting through writing their perspective of why and how these levels were achieved. The teacher can do the same, either with a written response or a conversation with the student to share their thoughts, identifying evidence of achievement and how the student can improve or expand on their learning, skills, knowledge, and/or application of information.

Growth Model of Grading

A growth model of grading continuously supports and encourages students to improve their scores rather than relying on one summative assessment as the final or finite grade. In a growth model of grading, assessment should encourage improvement. Including students in the grading process can help develop internal motivation for improvement and reduce dependency on the external motivation created by the teacher or grade. Some considerations for implementing this approach include allowing students to repeat performance assessments, allowing students to resubmit their work with documentation of changes, or weighing earlier assignments with fewer points so the learning grows as the point totals of the assignments increase. A grading system that supports learning as a process is aligned with the process-oriented approach of the *California Arts Standards* and supports the outcome of lifelong learners.

Supporting Learning for All Students in Theatre

"Drama is for everyone. It relies on universal human skills that we use every day, such as communication, empathy, observation, and improvisation. It is not concerned with creating a polished performance, but with the development of emotional, embodied and cognitive knowledge built on experience."

—Manon van de Water, Mary McAvoy, and Kristin Hunt
in *Drama and Education* (2015)

The primary goals of the arts standards for theatre are to help all California students develop artistic literacy in which students

- create and perform theatre work that expresses and communicates their own ideas;

- continue active involvement in creating, performing, and responding to theatre;

- respond to the theatrical communications of others;

- actively seek and appreciate diverse forms and genres of theatre of enduring quality/significance;

- seek to understand relationships among theatre and other disciplines, and cultivate habits of searching for and identifying patterns, relationships between theatre, and other knowledge;

- find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in theatre; and

- support and appreciate the value of theatre in their local, state, national, and global communities.

Achieving these goals requires that all teachers, professional staff, administrators, and district leaders share the responsibility of ensuring theatre education equity for every student, especially learner populations who are particularly vulnerable to academic inequities in theatre education.

California's children and youth bring to school a wide variety of skills and abilities, interests and experiences, and vast cultural and linguistic resources from their homes and communities. California students represent diverse ethnic and religious backgrounds and live in different familial and socioeconomic circumstances (United States Census Bureau 2016). Increased diversity in classrooms and schools increases the assets that teachers may draw from to enrich the theatre education experience for all. At the same time, the more diverse the classroom, the more complex the teacher's role becomes in providing high-quality instruction that is sensitive to the needs of individual students and leverages their

assets. In such multifaceted settings, the notion of shared responsibility is critical. Teachers, administrators, expanded learning leaders, parents, guardians, caretakers, families, and the broader school community need the support of one another to best serve all students.

With many languages other than English spoken by California's students, there is a rich tapestry of cultural, linguistic, ethnic, and religious heritages students can share. California students have a range of skill acquisition and structural circumstances that impact their lives and learning. It is important to acknowledge the resources and perspectives students bring to school, as well as the specific learning needs that must be addressed in classrooms for all students to receive vital theatre education. For an expanded discussion on California's diverse student population, see the *English Language Arts/English Language Development Framework for California Public Schools* (also known as *ELA/ELD Framework*; California Department of Education 2015).

As teachers learn and discover more about their students' backgrounds, it is important they keep in mind that various student populations are not mutually exclusive; these identities may overlap, intersect, and interact. Teachers should take steps to understand their students as individuals and their responsibility for assessing their own classroom climate and culture. Teachers should consider referring and navigating students in need of services to appropriate professionals, including the school nurse, administrators, counselors, school psychologists, and school social workers, as available.

Universal Design for Learning and Differentiation

Universal Design for Learning (UDL) is a research-based framework for improving student learning experiences and outcomes through careful instructional planning focused on the varied needs of all students, including students with visible and nonvisible disabilities, students who are advanced learners and gifted learners, and English learners. The principles of UDL emphasize providing multiple means of representation, action and expression, and engagement and options for various cognitive, communicative, physical, metacognitive, and other means of participating in learning and assessment tasks. Through the UDL framework, the needs of all learners are identified, and instruction is designed specifically to address student variability at the first point of instruction. This evidence-based instructional planning supports students' full inclusion in theatre and reduces the need for follow-up instruction.

The table below provides an outline of UDL Principles and Guidelines that theatre teachers can use to inform their curriculum, instruction, and assessment planning. More information on UDL principles and guidelines, as well as practical suggestions for classroom teaching and learning, can be found at the National Center for UDL and in the California *ELA/ELD Framework* (California Department of Education 2015). See tables 6.12, 6.13, and 6.14, later in this chapter for instructional strategies, accommodations, and modifications to provide multiple means of engagement, representation, and action and expression when planning instruction for theatre.

Table 6.10: Universal Design for Learning

Principles *Provide multiple means of ...*	Guidelines *Provide options for ...*
I. Engagement Provide multiple ways to engage students' interests and motivation.	6. Recruiting interest 7. Sustaining effort and persistence 8. Self-regulation
II. Representation Represent information in multiple formats and media.	9. Perception 10. Language and symbols 11. Comprehension
III. Action and Expression Provide multiple pathways for students' actions and expressions.	12. Physical action 13. Expression and communication 14. Executive functions

Sources: California Department of Education (2015) and CAST (2018)

The following vignette provides a glimpse of instructional planning with UDL. A fourth-grade teacher is preparing a unit of instruction in which students are creating, scripting, and staging a short monologue based on a historical or contemporary figure and uses the UDL principles and guidelines to plan instruction.

Vignette: An Example of Planning Instruction Using UDL

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

Essential Question: What happens when theatre artists use their culture, imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

Process Component: Envision/Conceptualize

Performance Standard: 4.TH:Cr1 b. Imagine how a character might move and speak to support the story and **given circumstances** in a drama/theatre work.

A fourth-grade teacher is designing an instructional unit in which students are creating, scripting, and staging a short monologue based on a historical or contemporary figure. In the unit, students research details about the life, accomplishments, and character attributes of the figure they will portray. The students explore movement, gestures, and facial expressions identifying distinct physical choices to embody their character. The

students also study the speech patterns (e.g., diction) of the figure and explore ways to adapt these patterns in the language of their monologue.

The teacher is currently focused on the part of the unit that guides students through writing a paragraph/monologue from the point of view of their character. The monologue is to be written in first person, present tense. Characters should not speak of what they accomplished, such as, "I helped write the Declaration of Independence." Instead characters should speak as if in the middle of their accomplishments. "I'm so tired today. It is the fifth day, and I'm going back to the battlefield to help the soldiers. I bring them water and sometimes I even help load the cannons."

As the teacher plans this segment of the unit, they consider the UDL guidelines and checkpoints to design for student variability. The teacher begins by considering ways to provide *multiple means of engagement*.

To provide options for *recruiting interest*, the teacher considers the following:

- How to *optimize individual choice and autonomy*. To encourage choice and personal significance, the teacher plans to have students self-select the figure they wish to portray. The figure can be a person of historical or contemporary significance but should represent personal relevance to the student. The teacher plans to continue to recruit interest by drawing back to this individual choice throughout the unit.

- How to *optimize relevance, value, and authenticity.* The teacher wants students to remain focused on the personal significance of the figure they have chosen throughout this lesson so they decide that the "Roll Call Question" each day throughout this unit will be to have students identify and describe different aspects they admire about the figure they have chosen. Each day students add one detail to an index card. As attendance is taken, students will share their newly added detail and keep the card visible (e.g. on their desk, in their journal) throughout the unit.

- How to *minimize threats and distractions.* The teacher knows that the writing in this unit will be challenging for Students A, B, and C. These students struggle with long stretches of stillness and focused concentration. To mitigate this, the teacher decides to chunk the writing in segments interspersed with partner sharing, whole-class sharing, and improvisation games such as "Spoon River," in which students "play" with narrative and storytelling in character.

The teacher continues to design instruction considering *options for sustaining effort and persistence*, and *options for self-regulation*. The teacher next considers *multiple means of representation* and *options for perception, language and symbols, and comprehension*.

To provide *options for comprehension*, the teacher considers the following how-tos:

- How to *activate or supply background knowledge*. The teacher decides to begin the writing segment of the unit with a "Character Walk." The teacher will guide students through the movement exercise to explore and practice walking as their character making physical adjustments in character according to prompts from the teacher. The teacher recognizes that a "Character Walk" serves a dual purpose. It will reignite the individual choice for each student, but it also links to and activates prior knowledge in physicalizing characters.

- How to *highlight patterns, critical features, big ideas, and relationships.* The teacher prepares a graphic organizer that will help students organize and synthesize the evidence they collect in their research and determine the details they wish to convey in their monologue.

- How to *guide information processing and visualization.* The teacher recognizes that chunking the writing into segments will be necessary for Students A, B, and C, but it will also aid Students D, E, and F who are English learners, and Students G, H and I who struggle with narrative writing. With these students in mind, the teacher has installed a speech-to-text app on student laptops to support their writing. The teacher decides that following the graphic organizer, sorting the details from research, the students will develop the circumstances of their monologue: Where am I? Why am I here? etc. The teacher plans to then have students share these circumstances with a partner and get feedback prior to drafting the monologue. The teacher decides that when the students are ready to begin writing, they will chunk the writing in short time segments. The teacher plans to have students write a few sentences, share with a partner, then write a few more, and follow this pattern to break up the writing process. The teacher considers Students J, K, and L who may get frustrated by the slower pace and chunking of the writing process. The teacher plans to offer an alternative process to these students in which they can continue to write uninterrupted and then share out with each other when they have a first draft.

- How to *maximize transfer and generalization.* The teacher plans to remind students of key elements in effective storytelling and powerful monologues (e.g., written in present tense, involves action/movement, etc.), which they have discussed in previous units. The teacher recognizes that giving these reminders in one long list will likely result in Students M, N, and O tuning out and disengaging. So the teacher plans to point back to these elements one at a time, as the focal point for feedback in each partner sharing throughout the writing process.

> The teacher continues to design instruction considering *multiple means of action and expression* and options for *physical action, expression and communication, and executive functions.*

Responding to Students' Learning Needs

Throughout all stages of instruction, planning, executing, and assessing, theatre teachers must continually respond to students' learning needs. Incorporating UDL principles and guidelines assists teachers in the planning for instruction. Formative assessments and observations can further inform teachers how to differentiate instruction for students.

Planning instruction with UDL principles includes anticipating differentiation for learner variability. Differentiation of instruction is a teacher's response to learner's needs through respectful tasks, flexible groups, and ongoing assessment and adjustment. Teachers can differentiate content, process, and product based on students' readiness, interests, and learning profile. According to Tomlinson and Allan, teachers can do this through strategies such as

- jigsaw reading/activities;
- varying organizers;
- varying texts or supplementary materials;
- tiered lessons;
- learning contracts;
- small-group instruction;
- group investigation;
- independent study;
- varied question strategies;
- interest groups;
- varied practice; and
- varied journal prompts (2000).

Culturally and Linguistically Relevant Teaching

California is a state rich in history and culture with a diverse population of students. This great diversity is a classroom asset and provides theatre teachers with the opportunities to create quality learning for students. With such broad diversity, teachers need to be aware of culturally and linguistically responsive pedagogy to meet the needs of students where they are. When teachers teach with culturally and linguistically responsive pedagogy, they will be "going to where the students are culturally and linguistically, for the aim of bringing them where they need to be academically. … Teachers jump into the pool with the

learners, guide them with appropriate instruction, scaffold as necessary, and provide for independence when they are ready" (Hollie 2012).

In *Culturally Responsive Teaching and the Brain*, Zaretta Hammond describes culturally responsive teaching:

> An educator's ability to recognize students' cultural displays of learning and meaning making and respond constructively with teaching moves that use cultural knowledge as a scaffold to connect what the student knows to new concepts and content in order to promote effective information processing. All the while, the educator understands the importance of being in a relationship and having a social–emotional connection to the student in order to create a safe space for learning." (2015)

Theatre teachers have a unique opportunity in creating these relationships. Theatre demands that teachers and students examine and investigate the human condition and social issues. This examination happens within the safety of donning external roles and experimenting with choices. These practices create a shared experience with the potential, when handled with care and attention, to create connection and trust. Whether a teacher is able to foster this connection and trust over years, through consecutive courses or over grade levels, they need to grow and foster meaningful relationships with their students so learning can take place, whether the students come in with several years of background knowledge of theatre or none at all, at any age and ability level. As James P. Comer said, "No significant learning occurs without a significant relationship" (1995).

"No significant learning occurs without a significant relationship."

—James P. Comer, Maurice Falk Professor of Child Psychiatry at the Yale University School of Medicine's Child Study Center; Associate Dean at Yale School of Medicine (1995)

Teachers can build a relationship with students in a variety of ways, and it begins with learning all students' names. When a student knows that a teacher knows their name, they know they are visible to the teacher. Teachers could practice this in several ways, such as beginning each year with ensemble or community building games, such as "Name and a Gesture." Building a relationship is the foundation for culturally and linguistically responsive teaching.

The following snapshot is an example of a name game can be used at any grade level at the start of a new school year or course to introduce students in the classroom.

Students stand in a large circle, with the teacher as facilitator and participant. Going around the circle, students clearly state their first name. After each student shares their name, the class repeats their name in unison, then it moves to the next student, until all have shared.

The teacher directs the students to think of a gesture (physical, nonlocomotor movement) to accompany their name. The gesture can match or reflect the sound of their name, the meaning of their name, or represent their personality in some way. The teacher provides an example to support students that may need modeling, saying, "For example, an exuberant student, full of energy and joy, may wave both arms vigorously above their head," and the teacher acts this out while explaining. Once students have a moment to think of their gesture, they go around the circle again, stating their name as they do their gesture. After each student shares their name and gesture, the whole class, in unison repeats the name and the gesture as closely as they can to the way in which the student demonstrated.

This is repeated once or twice if time permits. Variations can be added such as increasing the tempo or changing vocal characteristics.

Strengthening Connections and Relationships with Students

Teachers can strengthen the connection and relationship with students by greeting each student daily by the door or having a quick individual conversation with students as the class prepares the room for instruction or rehearsal. The ultimate goal of communicating with students and growing these relationships is to create a collaboratively designed experience for learning in the theatre classroom, where students can grow and shift from dependent learners to independent learners. Rather than the dependent learner who relies on the teacher to carry the cognitive load in the learning and provide many scaffolds, an artistically literate student will grow into an independent learner who carries the heavy lifting of knowledge and has cognitive tools for working through learning challenges and obstacles. An artistically literate student is able to think critically, analyze, and reflect on their own practice or that of their drama ensemble. Similarly, being culturally responsive in teaching is a mindset, and requires daily practice in reflection. This way of thinking "asks teachers to be mindful and present" so they can build student relationships that promote, enable, and respond to student independence (Hammond 2015).

When considering culturally relevant teaching as a theatre educator, access is everything. Helping students connect to material or subject matter not only engages them with the content but also enhances their enjoyment. Western theatre, with heavy British influence, has long dominated dramatic studies in American schools. Often, students have little,

if any, experience with formal theatre and even less with noncontemporary theatre. Inundated with contemporary forms of media, students may struggle to see their lives, their cultures, their experiences in the theatre studied in school. There is significant irony in this. Oscar Wilde described theatre as "the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being." Theatre calls for students to observe, consider, and share what it is to be human from their experiences, their understandings, and their discoveries. Students must see themselves represented and participating in all aspects of theatre. The theatre teacher's primary task is to ensure that students have this opportunity.

Hammond identifies two cultural archetypes to be mindful of in creating a culturally responsive classroom: collectivism and individualism (2015). While collectivism and individualism exist on a continuum, "in America, the dominant culture is individualistic, while the cultures of many African American, Latino, Pacific Islander, and Native American communities lean more toward collectivism" (Hammond 2015). Individualism focuses on independence and individual achievement, self-reliance, learning through individual study and reading, competition, and is largely technical or analytical; collectivism focuses on interdependence and group success, reliance on collective wisdom and resources, learning through group interaction and dialogue, collaboration, and is largely relational (Hammond 2015). In a culturally responsive theatre classroom, community is fostered through careful balance of individualism and collectivism. Learning in theatre provides students opportunity for individual growth, exploration, and achievement, as well as opportunity to interrelate, collaborate, and contribute to the communal or shared success of the ensemble or production.

In the following example, a teacher works with the students as they collaborate in theatre classroom. Creating Standard 2b calls for students to develop the behaviors of theatre artists, contributing, collaborating, and engaging in ensemble work that increases in complexity and sophistication over time. The standards listed in the snapshot below illustrate how this practice is threaded and scaffolded throughout the grade and proficiency levels.

Snapshot: *The Collaborative Behavior in a Theatre Class and/or Rehearsal*

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Essential Question: How, when, and why do theatre artists' choices change?

Process Component: Develop

Performance Standard: 6.TH:Cr2 b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.

Performance Standard: 7.TH:Cr2 b. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.

Performance Standard: 8.TH:Cr2 b. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

Performance Standard: Prof.TH:Cr2 b. Investigate the collaborative nature of the actor, director, playwright, and designers and their interdependent roles in a drama/theatre work.

Performance Standard: Acc.TH:Cr2 b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.

Performance Standard: Adv.TH:Cr2 b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a **devised** or **scripted drama**/theatre work.

Throughout a course and/or a production timeline, the teacher engages students in learning, practicing, and adhering to the collaborative practices of theatre artists. The teacher begins the course/production discussing how individual roles behave and contribute to the collective enterprise of the ensemble/production. The teacher establishes clear guidelines for these behaviors:

- **Respecting the Artistic Process and Other Artists:** Students should be respectful toward peers, adults, the artistic process, and the development of self and others, and be attentive to and respectful of the learning environment both in and out of class/rehearsal.

- **Ensemble and Collaboration:** Students should contribute thoughtfully and deliberately to the efforts of the ensemble, demonstrate a consistent effort to work effectively with others, and provide valuable, creative, competent skills to the ensemble.

- **Participation and Preparedness:** Students should participate in class discussions/rehearsals, activities, and exercises; share in the learning process with peers and avoid dominating activities; meet agreed-upon deadlines; and come to class/rehearsal prepared with necessary materials.

- **Work Ethic:** Students work at levels that reflect their capability or best effort, respectfully provide and receive feedback, thoughtfully revise and improve work, and show positive and proactive behavior.

The teacher reinforces this discussion and exploration through explicit modeling of behaviors. For example, the teacher asks a student to role-play being late to class or

rehearsal, disrupting everyone as they enter. The teacher then uses the role play to guide students in a discussion of appropriate and inappropriate behavior. The teacher also guides students through role-playing collaborative behaviors to explore strategies for contributing ideas and working collaboratively on a creative team. Through this in-depth exploration, the students gain a clear, shared understanding of what constitutes cooperation and collaboration in order to contribute productively to the shared goals of the theatre class or production. As the ensemble grows together throughout the year or production, and as students take on different roles (e.g., actor, designer, technician, director) the teacher continues to provide instruction in appropriate behaviors, responsibilities, and performance expectations that contribute to the success of the ensemble and/or production. This shared understanding is reinforced and deepens as the teacher provides regular feedback through formative assessments throughout the course, year, or production timeline.

Culturally Relevant Content and the Responding Standards

Culturally relevant theatre content and methods should ensure that students explore a variety of cultural, societal, and historical styles. Theatre standards, under Responding, emphasize this important aspect of learning in theatre. Table 6.11 provides a sampling of these important standards.

Table 6.11: Sample Responding Standards in Theatre

Standard Code	Performance Standard
3.TH:Re8c	Examine how connections are made between oneself and a character's emotions in drama/theatre work.
7.TH:Re8c	Interpret how the use of personal aesthetics, preferences, and beliefs can be used to discuss drama/theatre work.
Acc.TH:Re8c	Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.

All California students have the fundamental right to be respected and feel safe in their school environments. Creating safe and inclusive learning environments is essential for learning in the arts, as personal expression and communication are foundational aspects of creative endeavors. Students need to feel safe, respected, and supported in expressing their gender, gender identity, and sexual orientation in arts classrooms and arts learning.

As students grow in their individual identity they may or may not see themselves as artists or as performers capable of taking on a role that is different than their own personal identity. The theatre classroom can break down these barriers and broaden these perceptions. As students grow, gender identity becomes part of their cultural and social identities. If students perceive certain actions, behaviors, or roles as strictly masculine or

feminine, teachers can encourage students to expand their perceptions of gender and gender identity. Students should be encouraged to pursue their own artistic choices, responses, and preferences, and have opportunities to hear and see role models that have broken past stereotypes. Teachers should carefully monitor their own potential implicit biases and take care that the language they use supports a safe environment.

> **Note:** The usage of LGBTQ+ throughout this document is intended to represent an inclusive and ever-changing spectrum and understanding of identities. Historically, the acronym included lesbian, gay, bisexual, and transgender but has continued to expand to include queer, questioning, intersex, asexual, allies, and alternative identities (LGBTQQIAA), as well as expanding concepts that may fall under this umbrella term in the future."
>
> For additional guidance and resources, refer to the *California Health Education Framework*. According to the framework:
>
> > California EC Section 210.7 defines gender as sex and includes a person's gender identity and gender expression. *Gender identity* refers to the gender with which a person identifies and may not necessarily match an individual's sex assigned at birth. *Gender expression* refers to a person's gender-related appearance and behavior, whether or not stereotypically associated with the person's assigned sex at birth. *Sexual orientation* refers to a person's enduring pattern of romantic and sexual attraction to persons of the opposite sex or gender, the same sex or gender, or to both sexes or more than one gender. (California Department of Education 2020)

Given the diversity of California classrooms, all instruction should be culturally relevant so that students see themselves and hear the drama and theatre of their culture and social identity within their educational system. This validates the students as they see that who they are is found within the world of theatre and that all theatre, created by all people, is equally important. Hammond emphasizes that students without a cultural or linguistic connection to the class content or context are less likely to learn and achieve higher-order thinking as readily as when they are recognized for their cultural and linguistic gifts, and these attributes and stores of knowledge are honored and count for something in the classroom (2015). Therefore, in the teaching of theatre, the wider the exploration of genres, styles, origins, and purposes of theatre and technical design, the less likely a student is to feel that one culture, not their own, dominates the curriculum.

In theatre classrooms, teachers and students can explore, create, produce, and respond in ways that sustain the cultural traditions of the students themselves as well as other traditions of different time periods and places. Culture is sustained when it is passed on through theatre, and languages are enlivened when a new generation of learners discovers the meaning and beauty of other cultures. In order to avoid the pitfalls of cultural appropriation while doing culturally sustaining or relevant work, theatre students and teachers should acknowledge the sources of the information, style, and practice. Careful

thought and planning must precede any instruction to ensure that historical sources and cultural influences are recognized to provide context for students in understanding the development of the theatre work. Teaching the history of the theatre piece or form can help students to develop critical thinking skills and sensitivity to other cultures.

A culturally relevant curriculum is the key to maximizing inclusivity and to building relational trust in the classroom. Theatre instruction that includes varied instructional practices that honor students' different learning styles, different levels of previous training, and account for different social and religious sensibilities benefit all students' learning. Students need to see representations of themselves and diverse peoples in pictures and videos, and also be exposed to dramatic texts insofar as they support learning that is sourced from many regions and historical periods. When theatre teachers create a learning environment that fosters relationships and connections, includes culturally relevant content that reflects the diversity of the students in the classroom, and carefully attend to a balance of individualism and collectivism, a community is established in which all students can learn and thrive.

Students Who Are English Learners

Creative drama and theatre provide a variety of contexts for language use; thus, by the very nature of the discipline, theatre supports and augments language development in all students. This can be especially beneficial for students who are English learners. Mike Fleming emphasizes that the "use of language is rarely just a matter of cognition, and the teaching of language requires a holistic approach that recognizes the role of feeling" (2017).

Theatre puts language in context that illuminates the way a given communication functions. Theatre allows a participant to become or to talk as a character in a given context, communicating a specific intent, and thus practice language in an authentic way. Theatre offers English learners the opportunity to explore, experiment, and practice with language. The authentic context requires an examination of tone and exploration into the nuances of communication. In this way, theatre provides contexts that simultaneously extend students' use of language while protecting them from feelings of linguistic inadequacy. This applies not just to speaking and listening, but to reading and writing as well (Fleming 2017).

Students with Disabilities

Students of all levels and abilities are inherently included in a creative drama class. All students are encouraged to play any role they would like. Roles do not need to be distributed to individual students. Indeed, most creative drama techniques allow all students a chance to "try on" any of the roles and characters in the story. Sometimes drama/theatre work can be shared by having all students play the same character at once or in pairs of two characters, allowing for greater comfort for students who might not be ready to be the center of attention or who benefit from this added support. Utilizing puppets or masks can be a useful strategy for students to create through an external

means, rather than with their own body. Students often find new and different ways to express themselves when they create characters using masks or puppets.

Traditional notions of "rigor" need to be rethought regarding inclusive theatre practices. Rigor is often associated with whole body physicalization and vocalization. This narrow definition of rigor can eliminate entry points for theatre students with disabilities to study theatre. Being able to translate (use various methods or means to express a similar idea) is a significant technical ability. Theatre students with different abilities learn from and challenge each other. Time to experiment is also important; teachers need to be able to try things and learn from mistakes and collaborate with students whose disabilities they themselves do not share or experience.

Teachers, students, administrators, and other educators and supporters of arts education recognize the need to advocate and ensure inclusion, access, and equity in the theatre classroom. People who are disabled want to be held to high standards and strive to meet goals and solve complex problems. Holding students with disabilities to high standards in theatre is very important. Maximizing physical and vocal expressive potential is the goal, no matter what the amount of physicalization or vocalization a person can do. Educating the public about access and inclusion in theatre remains a significant issue to address. Theatre programs can be a site of extra cooperation, empathy, and engagement for all students working together to understand the access and inclusion journey of each of their peers.

Just as teachers are accustomed to getting to know the personality of their students at the start of the school year, it is crucial for teachers to learn about the visible and nonvisible disabilities their students may have. Reading the Individualized Education Programs (IEPs) or 504 Plans, which outline the needs of the student and how to support them with those needs, will guide the teacher's plan for how to accommodate or modify instruction for those students, as disabilities can be visible and not visible. Then, teachers can make decisions about modifying or accommodating the lessons as needed. Modifications within a theatre classroom change the learning goal for a student. Examples of modifications in a theatre classroom include using an alternative drama/theatre work or having a student focus on developing/learning just the blocking and gestures within a drama/theatre work, instead of the movement and dialogue together. Accommodations within a theatre classroom change *how* a student learns or accesses the content. Accommodations can be made for any student at any time, given their needs in the moment. Examples of accommodations in a theatre class include providing scripts in digital text that can be accessed with a screen reader; additional time for the student to develop or practice a drama/theatre work; or giving the student the option of speaking, writing, and/or drawing their answers to questions about a viewed theatre performance.

Theatre provides students—with and without disabilities—a unique opportunity to creatively express and exchange ideas and experiences with each other. Including examples, pictures, and videos of theatre companies and productions that celebrate and engage collaboration between theatre artists with and without disabilities reinforces the theatrical capacities and contributions people with a range of abilities have to offer.

Students Who Are Gifted and Talented

Gifted and talented students may exhibit a limitless sense of creativity and innovation, and they benefit from opportunities to create and explore. Teachers of gifted and talented or advanced students should structure classrooms and instruction to ensure these learners are challenged. There are three components that are crucial to supporting learning: affective, cognitive, and instructional. Understanding these components can help parents and teachers support advanced learners in maximizing their potential in theatre.

Affective, or emotional, issues can be more profound for advanced learners. Perfectionism may drive advanced learners to achieve but torment them when they do not. When they do not believe themselves capable of attaining the ideal, this may lead to feelings of failure and hold these learners back. Advanced learners can easily maintain fixed mindsets, as many learning endeavors may come easily for them. When they encounter a challenge, they may not realize that growth is possible and may only recognize their failure. Teachers may observe these learners simultaneously exhibiting keen perception and frustration.

Highly imaginative cognitively advanced students may need to see themselves creating beauty with their drama and theatre work. They may aspire to an image of perfection derived from the work of more accomplished artists or cognitively "see" what they want to do but not yet be able to achieve it physically. They may feel like failures when their practice sessions are not perfect. Holding themselves to such exacting standards can create inner conflict and angst.

Students who are advanced learners may strive to understand and internalize a director's, playwright's, or their own acting intention but be frustrated when that intention is not articulated clearly. Without appropriate coaching they may feel a sense of vagueness and unable to invest emotionally in a learning experience or performance. This may elicit feelings of failure and result in being unsatisfied with their work, even when those around them praise their accomplishments (Sand 2000).

Advanced learners may do many things well—with little effort—and pushing through inner conflict in order to persevere may prove daunting. Parents and educators can teach advanced learners that small "failures" are part of the process and perseverance produces rewards. Sometimes it may help for the student to witness a parent, other mentor, or teacher struggling with a new task, and stumbling and failing a bit while on the front end of the learning curve. This is an opportunity to model that growth takes time. Everyone struggles with some aspect when learning in drama and theatre, and there is no shame in not knowing how, not being perfect, or not achieving the first time around.

To support learning in theatre and to acknowledge the variability in *all students*, the following chart highlights possible instructional strategies, accommodations, and modifications organized by the UDL guidelines for teachers to consider. As students grow toward being an expert learner, students begin to take on the capacities or attributes and direct their own strategies.

Table 6.12: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
Recruiting Interest	■ Establishing trust and meaningful personal connections with all students will help students more effectively respond to challenges and learning opportunities. In order to create a culturally responsive curriculum, theatre educators can use source material from the student's native culture in class or include in-depth theatre studies about the students' country of origin as part of the curriculum. Making an effort to get to know the student by researching the student's culture and language, inviting the student to present a drama/theatre work from their culture, and reaching out to families during family conferences establishes a sense of respect and inclusion. ■ It is important to create an environment of experimentation and respect in which taking risks is valued. Respond positively to students, as all students need to feel comfortable about making mistakes in order to maximize learning. ■ Students can have opportunities to use the styles of theatre they have learned when working on a theatre assignment, even if that style has not been taught in class.
Sustaining Effort and Persistence	■ Connecting new learning and prior experiences. ■ Peer partnerships can maximize collaboration and documentation of the artistic process throughout all tasks. ■ Scaffold the tasks from simple to complex as needed for student learning, presenting the material in multisensory modalities. ■ Use strategies to deepen the rigor such as the Prompts for Depth and Complexity and Content Imperatives. Examples include questions such as: "Throughout time, what parallels exist in the ways drama/theatre works have represented cultural beliefs?" or, "How does the context (when, where, and background of the playwright, actor, or director) of a drama/theatre work affect its big idea or meaning? How would the meaning of the drama/theatre work differ if it had been created under a different context?" ■ Provide students with opportunities to think and perform on a more advanced level. For example, students can work with text that is more complex.

Table 6.12: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
Self-regulation	■ Teachers should acknowledge students' efforts and provide positive feedback, building on students' responses, and try gently "recasting" toward a correct answer. For example, if a student says, "We wave first to other," the teacher can respond with, "Oh, OK. So first, you will wave to each other." The teacher can use a gesture to demonstrate "wave" as they recast the student's statement. ■ Use of technology to record the development of the drama/theatre work and revisions for self-reflection and for presentation to the class.

Table 6.13: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
Perception	■ Use multisensory modalities including visual, auditory, and kinesthetic learning. ■ Include short videos, visuals, and graphic organizers in theatre instruction. ■ Provide written, pictograph, or verbal prompts in the creation, rehearsal, and performance of drama/theatre work. ■ For students with visual impairment, the teacher uses descriptive language in the guided exploration of drama/theatre work and the teacher or peer quietly describes the drama/theatre work when performed by classmates. ■ Enlargements of the text on an interactive whiteboard, projector, or chart paper assist the whole class as they go over difficult text. Provide written materials in digital text that can be accessed through screen readers. Students can work with partners for the independent portion of reading activities and are given direct access to a range of dictionaries, including picture dictionaries and bilingual glossaries. Where possible, students may independently utilize a device with internet connection so they can access bookmarked resources such as online image libraries, online translation tools, and theatre-specific multimedia resources.

Table 6.13: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
Language and Symbols	■ Label theatre and classroom materials with words and visual images to help students connect spoken and written language with the materials they are expected to use. ■ Encourage research of the concepts through pictures and symbols. ■ Display theatre terminology, elements, and conventions in the classroom in written and symbolic language, in braille, or audio for student reference. ■ Word walls co-created with students and organized by genres or styles are more effective than the traditional alphabetical word wall, as they support students in making connections between vocabulary and context. Word walls should be visible and physically accessible to students. Ideally, word walls should also be interactive so that teachers and students can physically take words off the word wall and display them for discussion or to demonstrate theatrical concepts. For example, when a group of sixth-graders are asked to consider "CROWE": Character, Relationship, Objective, Where, Endowments (physical and emotional attributes), to develop an improvised scene, students can go right up to the word wall and pull off words to help them with their scene-making choices. ■ Number the parts of any given task by using finger-counting or a numbered list so that students can check for completion as they work. ■ When exposing all students to more complex, non-fiction printed materials, such as biographies, critical reviews, or research, teachers should attend to the language demands of the text and how the key ideas of the text are supported with teacher-created focus or guiding questions, illustrations, charts, text features, movements, or other clues that can help students to identify and decode what is most important about a text. Teachers can also provide written materials in digital text that can be accessed through screen readers.

Table 6.13: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
Comprehension	■ Start with a common experience (video, hands-on activity, thought-provoking image) to build background knowledge and provide a concrete anchor for more abstract discussions about theatre. ■ Use various graphic organizers for thinking and writing about theatre content. ■ Teacher and peer modeling provide students with opportunities to see what is expected while also encouraging participation. When giving instructions for a procedure, an activity, or a drama task, the teacher can physically model the expected process as part of the explanation. For example, the teacher might call on one student to repeat the first direction in a task. As the student repeats it accurately, the teacher or a student helper writes the step on chart paper or on an interactive whiteboard. Next, a student is called on to physically model the part of the task. These simple steps (restate, chart, and model) continue for each part of the task until it is clear that students understand the procedure for the entire task. ■ Provide a language-rich environment for theatre students, including leveled books and picture books. When reading picture books, the teacher points to pictures when appropriate, using an expressive voice and facial expressions to help illustrate the text. Students can be asked to act out parts of the text. For example, students might act out a simple gesture or facial expression to embody an element of the story, such as a soaring eagle or a howling wind.

Table 6.14: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
Physical Action	■ Immerse students in language through conversations and discussions. It is helpful to provide definitions and rich contextual information for terms used in theatre, addressing general academic words, theatre-specific words and phrases, and theatre-specific meanings of multiple-meaning words. This is especially important, as there are many theatre words that overlap the terminology of English Language Arts (ELA) with nuanced differences, such as 'motivation.' In ELA, the term 'motivation' refers to both what a character wants and why they want it. In theatre, there are more nuanced layers involved in this type of character analysis—in theatre, 'objective' refers to what a character wants, 'motivation' refers to why a character wants it, 'threat' or 'stakes' refer to what the character risks if they do not achieve it, and 'tactics' refers to what a character does to accomplish the objective. After emphasizing key terms for each lesson while teaching through physical modeling, verbal emphasis, color coding, and pictures when possible, plan for multiple meaningful exposures to the words. ■ Give opportunities to use the words in speaking and writing in the theatre class. For example, students can use the academic language of theatre through authentic theatrical tasks, in speaking, and in writing. Or teachers can ask students to plan and execute a scene in which they demonstrate a clear objective using multiple tactics.

Table 6.14: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
Expression and Communication	■ Presentation of research and artistic statement can be written, auditory, or pictorially displayed. ■ Use technology, if applicable, to record pictures/video and written narrative on the drama/theatre-making process. ■ Provide alternative ways of expressing and communicating acting choices through written words, pictures, symbols, assistive technology, physical demonstration, or vocal demonstration. ■ Provide daily opportunities for students to talk about content through collaborative tasks. Students make choices in collaboration with a partner or in a small group as they work together and share ideas. Make accountable talk an expectation of the class, and structure student interactions so expectations for what they should be talking about—and how they should talk—are clear. In addition, it may be helpful to pair students who speak the same native language so they can support one another. For example, they can translate and/or discuss their ideas in their native language prior to sharing with the whole class. ■ Accommodate movement limitations and restrictions as indicated on health and wellness form (heart conditions, allergies, asthma, or other physically limiting conditions). ■ Accommodate for differentiation in communication abilities including but not limited to sign language, gestures, sounds, facial expressions, and assistive technology.
Executive Functions	■ Use technology to video record the development of the drama/theatre work and revisions for self-reflection, and for presentation to the class. ■ Develop, maintain, and post clear and simple routines to help students anticipate procedures. Routines become familiar over time and facilitate understanding of theatre class language and structure. ■ Develop content-specific goals and accommodations based on the student's IEP and consultation with the special education teacher.

Considerations for Instruction in Theatre

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"When you stand on the stage you must have a sense that you are addressing the whole world, and that what you say is so important the whole world must listen."

—Stella Adler, actor and acting coach

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Approaches and Methodologies in Theatre Instruction

The *California Arts Standards* ensure that students practice and develop in the four artistic processes of Creating, Performing, Responding, and Connecting; these processes can and should be occurring simultaneously. All students thrive in a process-oriented, interdisciplinary approach to theatre. The terms "dramatic play" or "guided drama experience" are used to describe a process-based approach in the arts standards.

"Drama/theatre work" is referred to throughout the standards. For example, 3.TH:Cr1: "a. Create roles, imagined worlds, and improvised stories in a **drama/theatre work**," and Prof.TH:Cr1: "a. Apply basic research to construct ideas about the visual composition of a **drama/theatre work**." *Drama* (also known as 'creative drama') refers to nonexhibitional work that is intended for student inquiry and exploration, such as process drama or story drama. *Theatre* refers to formal, staged work intended for an audience. For clarity, the following correlating roles apply to theatre as compared to drama:

Table 6.15: Theatre and Drama Roles

Theatre	Drama
Actors	Players/Participants
Director	Leader/Facilitator
Set	Environment
Rehearse	Practice
Play/production	Scenes/scenarios/situations
Perform	Share
Audience	Observers
Critique	Reflect/evaluate

Source: van de Water, McAvoy, and Hunt (2015)

Creative Drama Processes

Drama processes engage students in informal exploration and investigation of "envisioned worlds and unscripted activities designed to engage students in a wide range of real and imagined issues" (California Department of Education 2019, 171). These drama processes occur as dramatic play or in a guided drama experience. In dramatic play, students make-believe by naturally assigning and accepting roles, and acting them out. In guided drama experiences, teachers guide students during a process drama, story drama, or creative drama experience through side-coaching, narration, and prompting; the action of the drama does not stop for the teacher or facilitator to "side-coach."

Note: What Is Side-Coaching?

Providing feedback and giving direction to the process and the exploration, throughout the process, is a critical component of all drama processes. "Side-coaching," a term coined by Viola Spolin, is "the calling out of just that word, that phrase, or that sentence that keeps the player on focus" (1999). It provides feedback in the moment without stopping the action of the drama/theatre work. In side-coaching the teacher briefly interjects instruction or direction and the students work to incorporate the direction into the task at hand.

Side-coaching can help to keep students focused and on-task without breaking from the flow of the activity, such as, *"Remember we want to maintain eye-contact without out talking or breaking concentration."*

Side-coaching can increase the complexity and challenge of the task, such as, *"Keep mirroring, making your movements slow and synchronized. When you are ready, begin to switch roles. The leader becomes the follower and the follower becomes the leader. Do this seamlessly so that I can't tell who is leading and who is following."*

Side-coaching can promote reflection during an activity adding levels of metacognition, such as, *"Notice when you and your partner are completely in sync and mirroring each other exactly. Take mental notes, what are you doing that is helping this happen?"*

Source: van de Water, McAvoy, and Hunt (2015)

Creative drama is a process-centered, nonexhibitional approach to drama intended to benefit the performers themselves; story drama and process drama are two types of creative drama.

Process Drama

Process drama is a nonlinear, episodic, process-centered, improvised form of drama in which the teacher and students are in-role exploring and reflecting on an issue, story, theme, problem, or idea in a nonexhibitional format that is intended to benefit the performers themselves. Process drama is open-ended, in which the teacher often has only a brief outline structure of activities intended to develop and take shape based on students' input throughout the lesson. The process is the objective rather than specific theatre skills and techniques.

The following snapshot is an example of process drama at the kindergarten grade level. This example could be adapted for other grade levels with increased rigor and complexity.

Snapshot: *Example of Process Drama—Kindergarten*

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Essential Question: How, when, and why do theatre artists' choices change?

Process Component: Develop

Performance Standard: K.TH:Cr2 a. With prompting and supports, contribute through **gestures** and words to **dramatic play** or a **guided drama experience**.

After reading a story about gardening, a group of kindergarteners enter a classroom transformed to look like a garden. Their teacher, wearing overalls, a plaid shirt, and a straw hat, invites them into the garden, saying, "Oh, hello fellow gardeners! I'm so glad you are here! I'm really having some trouble getting my vegetables to grow! I could really use your help."

The drama proceeds from the premise that the kindergarten students are now fellow gardeners with the teacher.

This process drama demonstrates that there is no clear beginning, middle, and end, and focuses on a problem for which there is no immediate solution. The teacher and the students play roles to explore this topic together and learn more about this topic through the exploration.

Source: van de Water, McAvoy, and Hunt (2015)

The following vignette is an example of process drama at the high school proficient level. This example could be adapted for grade levels 6–8 with increased support and scaffolding or for high school accomplished or advanced with increased rigor and complexity.

Vignette: *Example of Process Drama—High School Proficient*

CREATING—Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question: How do theatre artists transform and edit their initial ideas?

Process Component: Rehearse

Performance Standard: Prof.TH:Cr3 b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

The following example of process drama with high school students demonstrates some basic character development techniques used in creating roles for process drama.

Task: Students take on roles of local and foreign experts, making impromptu decisions in-role, reacting and reflecting on their own and other people's attitudes and actions in the situation as it unfolds in the drama.

The teacher initiates an opening discussion: "What is compassion?" "What do we feel compassionate about?" "What are some specific instances where compassion might be challenging, but necessary?"

The teacher then defines given circumstances and the students create the given circumstances together:

- Environment (season, location, region, country)
- Nature of the crisis (What has happened? What has been down so far?)
- Character/general population (Who are the major players in this crisis? Whose voices are silenced? Who must be present to weigh in?)

The teacher explains in-role and out-of-role work establishing the notions of being in- and out-of-role for the leader (teacher) and the participants (students). To do this, the teacher puts on a scarf to indicate being in-role, and then takes it off when out-of-role. The teacher explains that when anyone is in-role, they should be making choices that fit the character's given circumstances.

In small groups, students brainstorm headlines from the fictional newspaper of this fictional location. Small groups share the brainstormed ideas with the whole group by representing what the crisis is through a tableau of the headline. Once all groups have shared, the whole group discusses if the tableau added any new details that they would like to add to their given circumstances for the drama.

With volunteers the teacher models in-role work and contextualizes the crisis by adding new information for the scenario. In a "fishbowl" setup, the volunteers develop this new contextual information as the whole group listens, observes, and offers input where possible.

The teacher goes into role as the leader of an emergency (puts on the scarf) and brings volunteers together in a circle. The teacher begins the drama saying, "We are all called together here as experts in crisis management to leave the next morning to help with the (crisis as identified by the group). In preparation, we should get to know each other, why we are here, and what we know about the situation, what we need to do to prepare for departure."

The volunteers quickly make choices and improvise their roles, responding to this prompt and adding information. After each participant has introduced themselves, the teacher continues to contextualize the crisis with questions such as: "What is your previous experience?" "Can you brief us on what you know about the situation from your perspective?" "What are your top priorities upon arrival?" "What are your biggest concerns upon arrival?"

Stepping out of role (taking off the scarf), the teacher then leads the whole group in developing a character, a role in this crisis. The original volunteers keep their established roles but add details in this process. The teacher prompts students to develop characters, discouraging caricatures, with questions like: "What is your name?" "How old are you?" "Have you lived here all your life?" And so on.

Students then share with the group, while in-role, who they are by telling their story.

All students sharing in-role play out a meeting scenario in which the teacher (in-role) announces that they are here to facilitate a meeting between the crisis management volunteers and the inhabitants of the crisis location. Everyone introduces themselves by name and role in the situation, stating what they hope the discussion will conclude with a decision about the important next steps. The teacher, as facilitator of the meeting, guides the discussion as needed with questions such as, "What does everyone want?" "What choices must we make?" At this point the participants are improvising and the teacher/facilitator, with knowledge of the students, guides the group to support the conversations allowing for all creative ideas to have space, allowing the improvisation to reach a conclusion (the decision as set in the given circumstances).

As process drama requires substantial reflection, out-of-role discussion, and feedback, the teacher facilitates discussion with questions, "What were some of the feelings or emotions you experienced during the work?" "What is the relationship between agency and compassion between volunteers/inhabitants?" "What personal insights did you develop about crisis and compassion?"

The teacher assesses the process drama through observation. As the teacher is engaged in the playing along with students, a formal assessment is not possible. However, the teacher provides students feedback regarding individual and group levels of engagement and commitment to the process in the reflective discussion. Students reflect in writing about the process and complete a self-assessment of their progress in the learning objective of creating a believable character within a set of given circumstances.

Source: Adapted from van de Water, McAvoy, and Hunt (2015)

Story Drama

Story drama is an episodic, process-centered, improvised form of drama that uses existing literature as a starting point for drama exploration; the drama explores moments (before, after, or within) that may not exist in the story and is presented in a nonexhibitional format that is intended to benefit the performers themselves (National Coalition for Core Arts Standards 2014). Story drama activities are designed to include a clear beginning, middle, and end, and focus on learning specifically related to drama.

Improvisation

Improvisation is another creative drama process that may or may not result in public performance. Improvisation is the spontaneous, intuitive, and immediate response of movement and speech. Improvisation can be purely unplanned improvisation, which is immediate and unrehearsed, or it can be prepared improvisation, which is pre-planned or shaped. Improvisation can range from very structured (e.g., improv short-form or theatre games) to very broad (e.g., long-form). When improvising, players or actors may take a suggestion from the observers or audience, a prompt from the teacher, or may draw on other sources of inspiration to get started (e.g., an image, a news headline, a story, a word or phrase "drawn from a hat").

All grade levels benefit from the use of creative drama for learning, and it is particularly effective for younger children. It draws upon the human instinct to play, particularly to pretend. Creative drama encourages students to imagine life "as if" they are a different person (or not human) and in different circumstances. It engages students completely and allows them to explore the world as they solve problems in-role. It challenges students to work collaboratively and improve social skills. It allows for interdisciplinary exploration of

almost any subject while also teaching important performance skills (such as clear, specific use of movement and voice).

It is particularly important to note that the process is improvisational and does not include traditional written scripts for students to memorize. According to Winifred Ward, the American "founder" of creative drama, "The unique thing about this kind of dramatics is that it is always improvised. When a story is put into dramatic form, the play is planned by the group, and then played with spontaneous action and dialogue. It is never fixed by being written and memorized but is different at each playing" (1930). As a result, it creates a classroom environment free of the stresses of performance and full of playful possibility.

Theatre Games

Improvisational theatre games such as those described in the work of Viola Spolin in *Improvisation for the Theater* are often included in the process of creative drama (1999). Noncompetitive group games are the cornerstone of Spolin's teaching approach. When students focus on a common objective in a game and learn to serve the needs of the group, children are in the best possible state for learning (Spolin 1999). The purpose of theatre games is for students to focus their practice on specific theatre skills and concepts. Theatre games can be used in an instructional lesson or in the rehearsal process. In a single lesson, a teacher may plan for several theatre games to work cumulatively to practice and develop a specific skill. Whereas in rehearsal, a teacher may see an individual or an ensemble struggling with a concept or effect needed in performance and incorporate a theatre game into the rehearsal time. In this case, the theatre game should help guide and direct the student or ensemble toward a desired understanding or effect, which can then be applied to the performance. Theatre games are also an effective way to initiate vocalization and physicalization as a warm-up to classwork or rehearsal. Many games provide effective means to build ensemble or community, build energy, and focus concentration.

The following snapshots illustrate examples of theatre games used in rehearsal, as a warm-up for instruction or rehearsal, and in instruction.

Snapshot: *Improvisational Theatre Games in Rehearsal*

Students who are preparing to play animal characters in a story might first play a simple improvisational game called, "Animal Pairs." The teacher distributes slips of paper with pairs of animals written on them and tells students to keep their animal a secret. On the teacher's signal, students must pantomime their animal slowly and carefully, in silence, while simultaneously looking for the other student in the room who has the same animal. The objective is for students to find the correct animal match. This game helps students learn collaborative skills while having fun, while it physically prepares them for movement and character work, the foundational techniques of acting.

To build energy and connection among the ensemble of actors, a teacher may facilitate the theatre game of "Whoosh." The students stand in a circle. Whoosh is a movement where the hands flow across the body to pass a "ball" of the energy to his neighbor (this energy ball is a "space ball," not an actual ball). The energy is passed around the circle several times until the energy is high, the pace is quick, and everyone is gesturing. The teacher may choose to add in variations of movements and/or let participants make up gestures. "Boing" is made by making a fist and slamming the fist down in the air in front of your body and causes the energy to go in reverse. "Zap" is made by clapping and pointing to another student across the circle, causing the energy to go across the circle. "Bridge" is made by having a participant face their neighbor, hold their hands over their head, and make a bridge with another participant to skip their neighbor's turn.

Snapshot: *Improvisational Theatre Games for Instruction*

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

Essential Question: What happens when theatre artists use their culture, imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

Process Component: Envision/Conceptualize

Performance Standard: 3.TH:Cr1 a. Create roles, imagined worlds, and **improvised** stories in a drama. b. Collaborate to determine how characters might move and speak to support the story and **given circumstances** in drama/theatre work.

Performance Standard: 6.TH:Cr1 b. Explore a scripted or **improvised** character by imagining the **given circumstances** in a drama/theatre work.

Given that theatre games and exercises should be used and explored throughout many grade levels, the following example illustrates a theatre exercise that can be incorporated throughout the grade levels as students K–12 work on developing and refining physical and vocal choices to create and communicate the given circumstances in an improvised scene. The standards listed above illustrate how this practice is threaded and scaffolded throughout the grade levels.

"ABA Scenes" can help students practice listening to their scene partner in a give-and-take relationship. ABA Scenes are scenes that are constructed through improvising three lines of dialogue beginning with partner A, then partner B, and ending with partner A. The objective for the three lines of dialogue may vary for many learning outcomes. One objective may be to establish, in the three lines of dialogue, a clear and specific location (without directly stating the location). An example plays out as follows:

>A: (running up to B) Oh, my gosh, did I miss the 7:50 Blue Line?

>B: I don't think so. I've been here for, like, 20 minutes, and I haven't seen any buses come through.

>A: Oh, man! None? I'm going to be late to work for sure!

The teacher then debriefs the scene with the whole class, asking what the location was (a bus stop) and discussing how the students established the location through the dialogue.

Games Should Match Intentions and Objectives

A single game can serve many purposes depending upon the emphasis and focus of the teacher and students. Therefore, teachers should have clear intentions and instructional objectives and these objectives should guide the selection of the theatre game. During instruction, teachers should present the learning intentions or objectives and ensure that students connect the specific theatre game to the intended outcome. Students should have significant opportunity to practice and achieve the intended skill.

Throughout theatre games, the teacher side-coaches—gently guiding the students through their exploration and choices. This side-coaching should occur simultaneous to the playing—with the teacher speaking over the players or actors—as well as after the playing, to discuss and debrief the exploration.

To yield maximum impact, students must be guided in reflection after the playing of the game. A reflective discussion/debrief, either spoken or written, should guide students through metacognitive understanding of what skill or concept the game aimed to practice or teach and the level to which they were able to achieve this skill or understand the concept. The discussion trajectory should be planned in advance. When planning a lesson or activity, teachers should anticipate possible questions that will help guide the students through productive and illuminating reflection. For example, following a theatre game, a vague question, such as, "What did you think of it?" will likely cause the students to struggle and not achieve a meaningful and informative reflective discussion. Whereas, following a theatre game with a specific question such as, "How well did we maintain concentration? What did you do when you felt your concentration slipping?" yields more meaningful

discussion. When discussions are anticipated in advance, teachers are able to maintain the delicate balance between gently prodding students toward discovering the intended objective of the theatre game or lesson, rather than overtly directing students through leading questions that inhibit student discovery.

Theatre games should be repeated over time to strengthen the skill development and complexity of the exploration. Indeed, many games are appropriate and necessary to practice and explore over multiple grade levels, elementary through high school. Students will discover that the same game played in third grade will solicit significantly different results when practiced at tenth grade, as a result of the cognitive, physical, and emotional growth of the individual. Careful instructional design should recognize the complexity of a given theatre game and determine appropriate developmental stages of students to effectively match games to the desired student learning.

The following snapshot illustrates a theatre game, with side-coaching in place, that can be incorporated throughout the grade levels as students K–12 work on developing and refining physical control, concentration, and/or cohesive ensemble work. The standards listed in the snapshot below illustrate how this practice is threaded and scaffolded throughout the grade and proficiency levels.

Snapshot: *Side-Coaching in a Theatre Game*

PERFORMING—Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question: What can I do to fully prepare a performance or technical design?

Process Component: Prepare

Performance Standard: 3.TH:Pr5 a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.

Performance Standard: 7.TH:Pr5 a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

Performance Standard: Prof.TH:Pr5 a. Practice various **acting techniques** to expand skills in a rehearsal or drama/theatre performance.

The class is divided into two teams; one team plays as the other team observes. The team playing uses a ball made of space substance (space ball: imagined, pantomimed ball) and, standing in a circle, decides on the size of the ball among themselves.

The players begin to play ball, tossing the ball back and forth around the circle.

After a few moments, once the ball size and weight is clearly established, the teacher/leader begins to side-coach. The playing does not stop as the teacher/leader calls out over the play, "The ball is 100 times lighter!" The players, without stopping action, adjust their movement and interaction with the space ball to incorporate this change.

As the players continue to play, the teacher/leader calls out over the action, "Use your full body to throw the ball!" and a moment later, "The ball is 100 times heavier!" The players adjust. Then a moment later, the teacher/leader calls out, "The ball is now back to the original weight." The playing continues. Teacher/leader side-coaches, "Keep your eye on the ball!" The playing continues.

After another moment, the teacher/leader calls out, "Throw the ball in slow motion!" The players adjust to this prompt. Then the teacher/leader calls out, "Now throw and catch the ball as fast as you can!" The players adjust and as the play speeds up the teacher/leader notices that the play is getting out of control, players are laughing and losing focus. The teacher/leader side-coaches, "Stay focused on the ball, watch the ball, catch and release with control of the ball!" Playing continues.

The teacher ends the game and the whole class discusses the process. Both players and observers reflect on and discuss when and to what degree they could "see" the ball. The teacher asks the students, "When we could clearly 'see' the ball, what was happening, what were the players doing with their bodies to help everyone see the ball?"

Then the teams switch places and the process repeats.

Improv: More Than Comedy

With the popularity of improvisation (improv) in many forms in the media, the general public, and consequently many theatre students, tend to expect improvisation to be humorous and witty with the overall goal being to entertain an audience. It is important that instruction in creative drama and improvisation dispels this misunderstanding. Comedy certainly has a place in creative drama but placing comedic parameters on all improvisation or creative drama undermines the intent of what creative drama aims to achieve.

When preparing or establishing creative drama activities it is important for teachers to determine the structure and scaffolds that are necessary to meet students in their zone of proximal development (ZPD). According to Fleming, examples of considerations may be:

- Initial exercises should seek to make the participants feel comfortable (first build community and ensemble, trust and safety).
- Direct pairings or groupings of students to ensure everyone has a partner or group, rather than letting students self-select.

- When planning a lesson, visualize what the students will do and say to anticipate potential challenges.

- When working in pairs, tell students, "Decide who is A and who is B" (decide who is first and who is second) when possible to promote agency and reinforce that roles are often arbitrary in creative drama.

- Especially in beginning stages, provide contexts that are familiar to the students—relationships, settings, or conflicts with which they have prior experience or knowledge. This requires culturally relevant teaching practices. For example, some students may not have experience at a restaurant or other locations.

- Supply more, or different, given circumstances: a starting point, an ending point, an intention, a motivation, an outcome, or other. (2017)

The creative drama processes (process drama, story drama, theatre games, and improvisation) are not intended for formal performance. However, creative drama processes do include an important sharing element and structure in the learning sequence.

> **Note:** Improvisation can be an exception to this. Many performances and performing groups such as The Groundlings in Los Angeles, ComedySportz originating in Milwaukee, or The Un-scripted Theatre Company in San Francisco do create and perform improv for public audiences.

In the sharing of creative drama processes, polished refined pieces are not the expectation, so rehearsal is kept to a minimum. The purpose of the sharing element in the creative drama processes is to provide all participants (players and observers) the opportunity to think critically about creative and artistic decisions. Players and observers learn the best ways to communicate their ideas by making choices, observing, and reflecting on the impact of the choices. In *Drama and Education*, van de Water, McAvoy, and Hunt provide helpful tips for sharing drama work:

- Before beginning an activity, inform participants whether or not they will be sharing their work. This forewarning provides students agency in their artistic choices and in the material decisions.

- If learning objectives center on students paying careful attention to the aesthetics of each other's work, consider reflective discussion or another assessment strategy after each individual sharing.

- If learning objectives relate to common exploration of concepts or content, it may be helpful to save reflective discussion until all sharing is done.

- Keep the reflective question open-ended to provide students the opportunity to process the concepts and content. For example, "What did you see here?" before "What similarities and differences did you notice?" or "What different ideas about freedom did you see in each performance?" (2015)

Theatrical design elements can also be incorporated as part of the process of creative drama. Properties (props) or set pieces can be minimal or cleverly and simply suggested to keep the focus on the collaborative process of the group rather than a finished product or formal production. Roles can be defined by simple paper hats or name tags, or more specific costume, set, and prop possibilities can be explored. A box of scarves can flexibly serve as costumes for many situations. A few wooden dowels can become props such as tools or even horses to ride. Spaces can be defined by colorful fabric. Entire worlds can be made from butcher paper and tape.

Puppets and masks are also a powerful way to encourage the development of theatre design skills. Students can create masks emphasizing a character's main emotional state based on the clues they find in a text. Students can color a costume onto a simple stick puppet to show a character from a specific time or place. Students can recreate textures found in the natural world in a puppet ecosystem. Flashlights can be used to shine different colored lights on puppets to show changes in time and mood. If the environment for learning remains experimental and playful, almost any area of design can be incorporated.

Improvisational theatre games can draw from and incorporate many sources for content material. Pictures, images, or photographs can be used to provide given circumstances of where/location/setting, who/characters, and what/action. Students can use these images to provide a foundation upon which to create and elaborate. Music can be an inspiration for improvisation and creative ideas, such as providing a soundtrack to created or imagined action and movement or creating a mood or emotion to initiate action and given circumstances. Articles or other literary texts may provide a basis from which to create improvised explorations, using the ideas, situation, circumstances, characters, setting, or conflict to create an improvisation. Similarly, objects and artifacts can be used to establish or create new creative and imaginative ideas through improvisation.

Developing the Actor—Three Tools of the Actor: Body, Voice, Imagination

The actor has three essential tools: the body, the voice, and the imagination (mind). These three tools need cultivation and teachers should carefully design instruction to provide students opportunity to develop these tools over time. Developing the body and the ability to physicalize character, emotion, and circumstances through movement, gestures, and facial expressions is fundamental to acting. Processes of creative drama—particularly when experienced through tableau, pantomime, and space work—assist students in developing physical awareness, developing physical control, and honing nonverbal communication skills.

Students also need to develop vocal capacity to control and manipulate the voice. Teachers should provide instruction that develops students' understanding of the body's anatomy and how it works to support and provide vocal control. Students need ample opportunity to strengthen and develop breath control and explore vocal range, both volume and timbre, to develop the ability to manipulate the voice and make vocal choices.

Finally, the imagination (the mind) requires development to enable students' ability to embody the circumstances and characteristics of a character. Without the ability to imagine circumstances different from one's own or to recognize multiple ways of talking, moving, and being, students are unable to communicate a character with believability. Exercising the imagination requires students to draw first from their own experiences and prior knowledge, but also practice in research and observation of others. Teachers who design opportunities for students to observe and study human nature—the behaviors, idiosyncrasies, vocal tendencies, movements, mental states, emotional states, values, and beliefs of others— enable students to increase their imaginative capacity in making acting choices.

Acting methods and theories engage the three tools of an actor in various ways. Students can benefit, particularly at the high school level, from an introduction and exploration into the various methods of acting that have been practiced throughout history and connect the theories to the historical context in which they emerged. Teachers can introduce students to various methods and their application to specific scripts and performances. Examples include but are not limited to:

- Konstantin Stanislavski's System and American Method acting
- Viola Spolin and Augusto Boal's improvisational techniques
- Tadashi Suzuki's body-centered method
- Musical theatre techniques
- Kristin Linklater's vocal techniques

Scripted Theatre

Theatre processes also include structured, formal conventions through scripted plays, acting, technical theatre elements, and public performance. Scripted drama is a piece of writing for the theatre that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters.

When working with scripts, teachers should carefully select plays and scenes in consideration of instructional purpose and the desired learning outcomes. Scripts should be considered based on their literary merit, diversity, community values, and cultural contribution. Scripts should provide students opportunity to work within varied time periods and cultures. As much as possible, teachers should provide student choice in the selection of material. Teachers should encourage students to select material that is relevant and meaningful to the student, culturally or thematically. Students should never be required to work with material that explores or discusses topics or issues in a way that opposes the student's values, beliefs, or culture, if it causes the student anxiety or personal conflict.

As with side-coaching in creative drama, teachers guide students' exploration and learning in scripted work through scene coaching. Coaching young actors in scene work takes many shapes. The differences between beginning, intermediate, and advanced acting are

quite striking. Therefore, the coaching strategies require very specific attention to the level the actors have attained. However, the general approach to guiding young actors, whether in full plays or short scenes, remains the same: "see, listen, respond."

Devised Theatre and Applied Theatre

Scripted theatre is not the only method by which students can experience and engage in formal theatre. In scripted theatre the directorial, acting, and design choices are considered and developed based on an analysis and interpretation of the playwright's script. The analysis and interpretation create a performance with a distinct creative vision and specific artistic intent. In devised theatre the actors, director(s), and designers construct the script. In the classroom, devised theatre can be a rigorous and deeply rewarding experience for students. Students collaboratively explore a topic of interest and dramatically construct the story through brainstorming processes and improvisational exercises, documenting and recording the process, resulting in a scripted and rehearsed performance. Through these processes, a clear artistic intent emerges created by the collective vision.

Applied theatre is a type of devised theatre in which a particular social issue or policy is addressed, such as health care, the environment, education, or criminal justice. In applied theatre, students investigate the social issue and devise a scripted performance from this investigation. In applied theatre, research is required. Teachers should provide students with the opportunity to investigate historical and contemporary influences related to the topic. Students engage in research through conducting personal interviews, reading published articles and material, and reviewing social media postings and other artistic explorations of the topic. Teachers should guide students to examine their own thinking around the topic through reflective exercises that uncover students' values, beliefs, and potentially hidden biases. Devised and applied theatre requires an environment in which students are safe to explore and discuss their ideas without judgment. Teachers must take care to ensure throughout the process that each and every student has voice, agency, and is committed to the collective experience.

The Collaborative Nature of the Theatre-Making Process

A formal theatre production, such as a play or a musical, is a collaboration between multiple artists. The arts standards call for students to engage and learn in all the roles in theatre. Some roles in theatre projects and productions are:

- **Actors:** Any student can be an actor/player in theatre/creative drama. This role requires that students move expressively, use their voices to create characters, and create entire worlds with their imaginations. Acting roles can be played by individuals or multiple people, either at once or in different parts of the story.
- **Stage managers:** Stage-managing teaches students organization skills and responsibility. While this role is largely unseen by an audience, it is crucial to the success of a dramatic experience. Stage managers anticipate and prepare what is needed for class, rehearsal, and performances (such as chairs or tables), keep

track of who is playing each role, make sure actors enter and exit on time, and/or play sound effects using technical and classroom equipment or instruments.

- **Designers and technicians:** Designers and technicians conceptualize, plan, and construct costumes, hair and makeup, sets and scenery, lighting, sound, and properties (props). Students develop aesthetic understanding, visualization, and technical skills in the technical elements of theatre.

- **Dramaturgs:** A dramaturg conceptualizes the world of the theatre work. Through dramaturgy, students learn to research various aspects, such as culture, time period, or the playwright, that contribute to the production and inform the interpretation of a given work.

- **Director:** Directors are responsible for the practical and creative interpretation of a dramatic text and work closely with creative and production teams, performers, and the producer to create a performance which connects with the audience.

- **Technical director:** Technical directors are responsible for supervising all technical theatre elements of a production.

The *California Arts Standards* emphasize the importance of balancing instruction and student experiences across all artistic processes of theatre. To solely emphasize creativity and self-expression, and focus instruction in the Creating and Performing processes, neglects where the learning actually occurs. Deep learning occurs in the reflection process where students are able to connect and respond to the creative drama or theatre work in which the students participated. This participation is as both a player or actor and an audience member or observer. When attention is placed solely on Creating and Performing, students focus only on the content of the experience, not the way in which the experience was achieved.

Table 6.16: Examples of Questions to Elicit Response to Creative Drama or Theatre

Emphasis on Content	Emphasis on Form	Integrating Content and Form
Why did the character behave in this way?	What was the style of the acting?	What was the most important moment in the play and how was that moment marked?
What other methods could have been used to solve the problem?	How was the performance space used?	How were you made to feel sorry for that character?
Who was responsible for causing the argument?	What atmosphere was created by the lighting?	Why was that information important and how was it conveyed in the play?
N/A	N/A	In what way was tension created and how did that affect our response to the incident?

Source: Fleming (2017)

Developing artistic literacy in theatre requires that students are able to read and write in the language of theatre. They must be able to read a text, whether this be a script, a performance, a lighting plot, or stage directions, and make meaning of the varying symbol systems; interpret; and apply its meaning. Teachers should also provide opportunities to develop written work as part of the drama and theatre exploration. For example, students exploring a historical time period of a given work of theatre may write letters to a loved one at home, thinking and writing in character according to character expressions and the historical period.

Theatre curriculum should be articulated in a written, standards-based plan that provides students ample opportunity to develop in all four artistic processes of theatre: Creating, Performing, Responding, and Connecting. Students must have sufficient time to develop their creativity, analysis, and reflection to acquire artistic literacy in theatre. The curriculum may emphasize some processes at certain developmental stages, such as creating at the primary grade levels or performing at the high school grade levels; however, the curriculum at every grade level or proficiency level must provide students with experiences to integrate their learning and develop understanding in all four processes. The curriculum should include opportunities for students to attend live theatre performances in which they can practice and exhibit theatre etiquette, and observe and reflect upon theatre elements such as artistic choices, play structure, artistic intent, and technical theatre elements.

Theatre curriculum for grade levels TK–8 should include instruction in the following:

- Drama/theatre practices, protocols, and vocabulary
- How to read drama/theatre texts (print and nonprint texts)
- Historical and cultural context and connections
- Collaborative ensemble work and shared leadership
- Storytelling through drama/theatre
- Playmaking and devising drama/theatre works
- Fundamental acting skills, including movement, voice, and characterization
- Responding to theatre works
- Analyzing theatre works and recognizing artistic choices
- Incorporating music, dance, art, and/or media and technology into a theatre work
- Basic knowledge of technical theatre elements
- Informal and formal performance opportunities

Source: Adapted from Educational Theatre Association (2016)

Theatre curriculum for the high school proficiency levels—proficient, accomplished, and advanced—should include instruction in the following:

- Theatre vocabulary and terminology
- Reading and analyzing theatrical texts (print and nonprint texts)
- Historical and cultural components
- Research and dramaturgy
- Theatrical genres from global and diverse cultures
- The collaborative and ensemble nature of theatre
- Career and college readiness connection (e.g., auditioning skills, résumé writing)
- Response and critical analysis of theatrical works
- Devising theatre
- Playwrights and playwriting
- Methods and styles of acting
- Characterization
- Movement and physicality
- Vocal technique
- Directing
- Technical theatre and design
- Intellectual property

- Rehearsal process
- Production processes (including pre- and post-production)

Source: Adapted from Educational Theatre Association (2016)

The curriculum must be accessible for all students, including students learning English, students with special needs, and students with disabilities. Assistive technologies and adaptive tools should provide students with disabilities with maximum participation opportunities and greater potential for achievement in theatre learning. Curriculum should provide all students the opportunity to achieve at levels that are consistent with their individual abilities and aligned with the performance standards by grade or proficiency level.

Theatre Space, Facilities, Materials, and Equipment

Theatre instruction should take place in a designated space for theatre that supports all the aspects of theatre instruction; this may be a classroom, theater, or an equivalent performance space. Ideal instructional space would include flexible arranging of the space: open space to accommodate easy movement of the whole class in drama/theatre activities, informal performance space to accommodate performers and an audience, and table space to accommodate writing or other activities. Performance space, for formal performance, should include a stage area that is ADA accessible and an audience area with appropriate seating. There are a variety of approaches that schools and districts may take in designating instructional space for theatre, each with benefits and drawbacks.

A classroom should be designated for theatre instruction. At the elementary level, this could be the general classroom or an additional specific classroom, shared by all grade levels. Engaging in theatre instruction in the general classroom requires that teachers find ways to arrange and/or move furniture and other classroom materials to enable sufficient space for movement in individual and whole-class activities.

At all grade levels, allocating a classroom just for theatre instruction enables permanent arrangement of furniture or materials ideal for theatre activities. A theatre classroom should have adequate storage space, resources, and materials such as costumes, props, and set pieces. The classroom should be equipped with basic representational furniture to enable classroom drama and informal performance. Access to blocks or cubes to create simple environments or other representational furniture is necessary to best conserve space while serving many purposes in drama exercises, classroom rehearsal, and performance. Multipurpose, representational furniture such as wooden boxes or café tables are much more practical than actual furniture, such as couches, large desks, or large tables.

Consistency in classroom space is important, as students benefit from a designated space that contains all the necessary materials. When classes are conducted in multiple areas, or the location shifts as a result of other campus activity, it communicates to students, staff, and the school community that theatre learning is not prioritized or as valued as learning in other content areas.

The classroom is ideally equipped with flooring other than carpet for work in theatre activities and for painting and construction of sets, scenery, props, and costumes. Additionally, the location on campus for a theatre classroom should be carefully considered. Many theatre activities require students to engage in elevated volume levels and requiring students to lower their volume in these activities would be counterproductive and even inhibit their theatre learning. Therefore, careful consideration of the proximity of the theatre classroom to other classrooms is necessary to protect the learning in theatre and the learning in other content areas. Theatre teachers should have classroom technology and tools consistent and equivalent with teachers of other academic content areas.

As space on campus is often limited, teachers may not have opportunities for designated space for theatre and may need to utilize the general classroom for theatre learning. Students can be taught to efficiently and systematically move tables and chairs to open up the space, creating a learning environment conducive for theatre. Students should view the preparation of space for theatre learning as part of the learning process, as transforming spaces into new environments for performance is an integral aspect to theatre in amateur and professional settings.

If there are not options for moving the furniture in a classroom, activities can often be modified to do standing in place, in solo or partnered work, or sitting at desks. Puppets can be a way to allow for more flexibility, such as the use of traditional puppet show setups or the use of small individual-sized desktop stages. Technology can provide additional ways to work creatively with limited space. For example, shadow puppets can be created with a projector, and classroom cameras can be used to project images of small puppets onto large screens.

In addition to classroom space, performance and production space with technical equipment is critical for theatre instruction. Theatre programs should have access to lighting, sound, and other media as necessary to address production and technical theatre elements as articulated in the *California Arts Standards*. This includes access to climate-controlled storage for set, lighting, sound, properties, costumes, makeup, and tools to support standards-based instruction. Students need equipment and space necessary to experience the full spectrum of theatrical production, such as building sets, properties, and costumes; manipulating different kinds of lighting and audio equipment; and applying makeup. All theatre equipment should have a regular schedule of maintenance by qualified theatre equipment technicians and theatre supplies, such as lamps, paint, lumber, and others, replenished as needed.

Creating a Safe Theatre Classroom and Environment

Safety is paramount and multifaceted in the study of theatre. Ensuring safety for all students in theatre requires careful consideration of physical, intellectual, social, and emotional safety.

Physical Safety

Theatre teachers must be trained in the safe and appropriate use and handling of all theatre equipment. Protocols and procedures must be part of theatre instruction to ensure the safety of all students and teachers. Protocols for working in theatre spaces must address how to move about and work safely in theatre spaces, how to operate equipment and tools, and how to safely handle and store theatre materials and equipment when not in use. Every student engaged in technical theatre activities must have access to safety gear such as goggles, gloves, and dust masks.

Intellectual, Social, and Emotional Safety

Theatre teachers must establish a learning environment that protects, respects, and honors the theatre content and the individual artistic development of each student. Theatre teachers must provide clear guidance and closely monitor the adherence to acceptable social, intellectual, physical, and emotional behaviors necessary in the theatre classroom. In order to develop artistic literacy in theatre, students must have continuous opportunities to develop and express ideas creatively, which involves experimenting, investigating, inquiring, discussing, questioning, reflecting, and revising artistic choices. Students must feel safe to share experiences and ideas, and to take creative risks. Teachers must establish and maintain guidelines for behavior that lead to artistic, social, physical, conceptual, and emotional development in all students.

In the theatre classroom, students have the opportunity to adopt a character's point of view. The opportunity to "play with" or don the actions and opinions of a character can create a sense of safety in that they are behaving and speaking as the character, not themselves. With the prospect of "playing with" the actions and opinions that may differ from their own, they are free to examine and discover in a creative way. Often the theatre classroom is seen only as a place of vulnerability in which students put themselves on display in ways that could be potentially embarrassing. Yet this view is limited. When the theatre classroom is managed appropriately, students should feel a greater sense of safety as they are able to explore social roles and ideas under the protection of a "mask" or the guise of a character (Fleming 2017).

Establishing appropriate behavioral norms is critical for ensuring all students feel protected and safe to explore and discover in the theatre classroom. Appropriate behaviors must be articulated, discussed, and elaborated upon at the beginning of the year or course of study, and also throughout the year and course as the ensemble or class grows together, develops, and new needs or concerns arise. Teachers should facilitate class discussions that engage students in considering what behaviors promote safety and what behaviors threaten safety. Teachers must be consistent and diligent in monitoring the adherence to behaviors that promote safety. When addressing behavior that is not conducive to a safe environment, teachers must take care to kindly and respectfully respond to students who infract upon these norms.

An effective strategy is for teachers to guide and facilitate a class or ensemble through a process of creating their own list of agreed-upon behaviors to create a set of rules or a contract for classroom behavior. When students contribute and have agency in establishing the norms and expectations of the community, it can play a powerful role in accountability to themselves and to each other. Some behaviors that promote a cohesive, supporting, and safe environment might include

- listening and following directions of peers and the teacher;
- contributing to the quick and safe preparation of the room or space for drama;
- respecting personal space and personal property;
- respecting shared space and shared property;
- staying within established boundaries;
- remaining focused and committed to the work;
- doing one's best; and
- being positive and supportive of the group.

Additionally, as a physical art form, creative drama and theatre can involve physical contact—student to student (e.g., in a theatre game or with a scene partner) as well as student to teacher (e.g., during the demonstration or coaching of a movement). Special care should be taken when stage combat is employed in rehearsal and performance. It is critical for theatre teachers to establish clear guidelines for appropriate physical contact and continually reinforce the necessity for permission and consent in any instance of physical contact. Establishing an environment of trust and safety requires ongoing dialogue about and mindfulness of what is acceptable and comfortable for each individual.

Theatre Materials and Resources

Theatre instruction in each grade level should include grade-level appropriate texts (print and nonprint) that reflect diverse theatre genres and cultures and enable instruction in all four artistic processes. Schools and/or districts must adhere to copyright laws and purchase production rights to copyrighted scripts and resources and follow the law for appropriate use of scripts and resources in classroom and production use.

Recognized theatre education textbooks that are aligned to the *California Arts Standards* are important resources to support scaffolded, standards-based learning at each grade level. Theatre should be included in a district's textbooks/resource adoption and updates for purchasing specialized resources. Theatre materials and equipment also include access to set, lighting, sound, properties, costume and makeup resources, theatre software, hardware, and tools to support learning outcomes identified in the arts standards.

Table 6.17: Valuable Supports and Considerations for Student Learning in Theatre Education Settings

Category	Materials and Considerations
Classroom Amenities	■ Storage cabinets within the classroom are essential for securing equipment and materials ■ Teachers need cabinets that can be secured and locked ■ Students need cabinets with an individual bin for storing costumes or other theatre materials, written work, and personal belongings ■ Large whiteboards capture classroom instruction ■ Neutral, suggestive furniture adaptable for many purposes (e.g. wooden cubes for multiple configurations, café tables, etc.)
Equipment	■ Video display large enough for all-class viewing of videos to examine and refine student work as well as for viewing performances ■ Video camera or tablet for filming student work
Materials	■ A variety of scarves or pieces of colorful fabric ■ An assortment of hats ■ A collection of robes, lab coats, graduation gowns, or other simple garments ■ Noisemakers and classroom instruments ■ Wooden dowels to use as props (or rhythm instruments) ■ Face paint, theatre makeup ■ A playlist of instrumental music that evokes different moods ■ Some basic properties (e.g., cup, plate, cane, etc.) ■ Small whiteboards and whiteboard markers for practicing writing motif notation are especially helpful to students ■ Journals are helpful for each student to generate ideas and concepts for their work and for capturing the creative process ■ For making puppets and masks, teachers should follow recommendations for appropriate visual art materials and tools; suggested materials include: 　□ Construction paper and cardstock 　□ Clean recycled items such as cardboard boxes, plastic containers, paper tubes, egg cartons, or anything else that would be fun to use to make things

Table 6.17: Valuable Supports and Considerations for Student Learning in Theatre Education Settings *(continued)*

Category	Materials and Considerations
Materials *(continued)*	☐ Scrap fabric, felt pieces, yarn, string ☐ Child-safe adhesives such as white glue ☐ Masking tape and scotch tape ☐ Child-safe scissors and hole punches ☐ Craft sticks ☐ Pom poms, chenille stems ("pipe cleaners"), googly eyes, foam pieces, buttons, and any other child-safe crafting items
Costumes	■ Records of fabric allergies in students ■ Ensure straight pins have been removed from garments prior to wear ■ Launder or dry-clean costumes prior to wearing and storing ■ Never store costumes around heat sources or near electrical panels ■ Store costumes in a climate-controlled environment to prevent dry rot or mold, avoiding plastic storage bags ■ Ensure irons and steamers are cool prior to storage
Makeup	■ Use only commercially manufactured cosmetic products for skin application ■ When possible, purchase individual makeup kits ■ Do not allow students to share makeup tools with others unless cleaned and sanitized between users ■ Dispense makeup, whether cream or powder, from larger containers into smaller containers and label the smaller container to identify the performer using that container ■ Use disposable makeup applicators, such as brushes and sponges ■ Ensure makeup artists or performers wash their hands before and after application ■ Clean and sanitize makeup pencil sharpeners and reusable makeup brushes and sponges between uses/performers

Primary Sources in Theatre

Primary sources for creative drama and theatre can be cross-disciplinary and address almost any subject. Care should be taken to use quality sources when using children's literature. The California Department of Education provides a searchable database of recommended literature (https://www.cde.ca.gov/ci/vp/cf/ch6.asp#link1) and the Database of Award-Winning Children's Literature (https://www.cde.ca.gov/ci/vp/cf/ch6.asp#link2) is also an excellent resource.

In the earliest development of theatre studies, beginning with preschool, acting is an extension of free play. In this case, guided play (or, more formally, creative drama) taps into the natural imaginations of children. The source of dramatic and improvisatory material is that imagination. However, the games and exercises quickly begin to rely on sources outside the child. The moment the creative work begins to rely on familiar stories or characters, the concept of theatre as an interpretive art rather than an originating art comes into play.

There are certainly examples of pure improvisation performances in which theatre artists create completely original material, but for the most part theatre artists use existing stories, characters, scripts, and even historical or current events as a starting point for the work. In its most traditional sense, theatre begins with the playwright, who may be an originating or interpretive artist as well. The old trope "from page to stage" indicates the sophisticated process of formal theatre in which a piece of dramatic writing inspires actors, directors, designers, and craftspeople to bring the words to dramatic life. Therefore, scripts are read differently than other forms of literature. A script does not merely tell a story as other forms of literature do; rather, a script is a guide the embodiment of the story through staging, acting, and design choices. Whether sticking closely to the spirit of the written word, as in realistic drama, or leaping into new and fantastic conceptualization, as in most contemporary revivals of Shakespeare, most theatre production relies on already-created sources.

Scripts, in these cases, are the primary sources upon which theatre is created. The originator is the playwright, the interpreter is the director and stage company. But the concept of primary sources goes far beyond scripts in the world of theatre. It begins when preschool children reenact nursery rhymes and fairytales—classical primary sources. As students move into upper elementary grade levels, scripts and plays become central and, in most cases, remain so through the development of theatrical art.

Since the late 1980s, however, a new focus on "devised production" or "performance studies" has become a highly prevalent way into theatrical creation. These types of theatre making do not rely on the classic script-to-production model. Here the primary sources widen to include the kinds of sources common to other fields of study like history and biography. The specific designation of primary sources refers to original sources such as news articles, photographs, diaries, oral histories, etc. Firsthand accounts of aspects of the human condition—historical or contemporary—come into play as the materials from which the theatrical even arises.

Primary resources contain firsthand information, in that the text is the author's own account of an event or topic in which they have direct experience. Examples of primary resources include:

- Creative works such as poetry, music, video, photography
- Original documents such as diaries, speeches, manuscripts, letters, interviews, records, eyewitness accounts, autobiographies
- Empirical scholarly works such as research articles, clinical reports, case studies, dissertations

Table 6.18: Primary Sources

Definition	Characteristics	Examples
Original documents created or experienced concurrently with the event being researched.	Firsthand observations, contemporary accounts of the event. Viewpoint of the time.	Interviews, news footage, data sets, original research, speeches, diaries, letters, creative works, photographs.

Sources: Adapted from Loyola Marymount University William H. Hannon Library (2021) and University of Southern California Libraries (2021)

Artistic Citizenship in Theatre

As performing artists in theatre, students have unique opportunities in class to share their art form, and to experience, firsthand, the feeling and outcomes of artistic experiences. Theatre, by its very nature, contains an element of performance, reflected in the Performing artistic process standards. Theatre educators need to provide students with authentic educational experiences, on both a small and large scale, for sharing their artistic expression with a larger audience. With the internet, the life of the sharing exists as long as the file is held by the platform or longer with individuals that downloaded the performance. Students should be taught to understand the conditions, ethics, and legalities of sharing across the web.

Professional Integrity

Professional integrity builds a foundation for trust in relationships, both inside and outside of the classroom. Students must have opportunities to engage professionally with peers and the larger world of theatre through multiple media and modalities. With digital tools, immediate access and connection to the larger world is simple, and teachers must provide guidance on how to build healthy and ethical interpersonal relationships with peers and others, both in person and online.

Intellectual Property

The internet is vast and has restructured what and how intellectual property is viewed, engaged with, and retained. With the ease of access and the privacy of digital devices, theatre educators should take note that each play, script, and other dramatic work; each choreographic, literary, dramatic, musical, artistic, and architectural work; and each image, graphic, audio and video recording, and text is the intellectual property of its creator. The very concept of intellectual property in the performing and creative arts should also be explicitly taught so that students experience the concept of intellectual property as daily instruction and that they, themselves, regardless of age, are the creators of such valuable property. This becomes relevant as students brainstorm ideas in class or as they create theatre while improvising or playwriting.

In teaching theatre arts, special consideration should be made to not infringe on the intellectual property rights of others. Additionally, teachers should teach students to recognize, value, and preserve their own intellectual property rights in creating theatre works. Students should learn the intellectual property requirements related to the production of theatre works, such as paying for royalties and securing the rights to any or all pieces they choose to use in their projects. Teachers should also introduce students to the concept of "fair use" under copyright laws and how it may apply to theatre works. Teachers and students must be aware of the legal ramifications of copyright infringement. Teachers may access more detailed information about copyrights and fair use from the US Copyright Office (https://www.cde.ca.gov/ci/vp/cf/ch6.asp#link3) and more detailed information about patents and trademarks from the US Patent and Trademark Office (https://www.cde.ca.gov/ci/vp/cf/ch6.asp#link4).

It is imperative that teachers, schools, and/or districts adhere to copyright laws and purchase production rights to copyrighted scripts, music, and other resources while following the law for appropriate use of scripts, images, music, and resources when teaching, staging, directing, producing, performing, recording, copying, distributing, and conducting other activities related to theater works. Visual and/or audio recording of performances may be prohibited unless all necessary licenses and releases are obtained.

Teachers must be diligent in ensuring payments are made and permissions secured for the rights to perform any theatre works (e.g., scripts for plays, musicals, operas), copy or incorporate copyrighted images (e.g., graphics, multimedia projection, scenic elements, and backdrop projections), and sound selections (e.g., scene transition music, sound effects, underscoring, or pre- and post-show music) used in performance. Permission for the rights must be secured and the royalties paid in advance of the production.

Permission for the right to perform the theatre work, image, or music should be obtained for any and all performances, whether admission is charged or not, including excerpts from the show, scenes performed at festivals, and/or fundraising benefits. Questions, concerns, and guidance about the complicated area of intellectual property infringement should be addressed by school district legal counsel.

Developing Artistic Entrepreneurs

Students have opportunities to experience direct and peripheral theatre-related careers throughout their TK–12 theatre education. Due to the advances in technology and communication systems, including the internet, students can become artistic entrepreneurs, performers, and creators while still in school. As discussed earlier, students must learn and understand the potential pitfalls and benefits that come with being an artistic entrepreneur from safety, monetary, and legal standpoints. Secondary theatre programs that are aligned with the *California Arts Standards* and the Career Technical Education programs provide learning experiences as part of their capstone courses. Within those capstone courses, students can be given the opportunity to select an area of focus in areas such as, but not limited to, the following:

- **Production Management:** Students explore the technical support of theatre including but not limited to stage management and direction, sound, lighting design, house management, costuming, and music editing.

- **Directing:** Students explore the application of directing in different settings. Students on this track can direct theatre works for community, school, and public events.

- **Fundraising/Promotions:** Students explore fundraising and promoting theatre-related events. Students on this track would develop promotional materials for events, managing social media accounts, and creating and managing fundraisers.

- **Educational Outreach:** Students on this track explore theatre-related careers in education. Students work on educational outreach events and participate in events in which students can be teachers (youth workshops and/or middle school theatre days). This track may also provide an opportunity for students to create theatre-related instructional demonstrations for younger student groups.

As a part of these teams, students perform all the administrative tasks and strategies associated with organizing and managing these areas of focus under the guidance of their teacher. Such projects and tasks have real-world implications. For example, the production management team technically manages their school's theatre productions. The fundraising team creates and executes their own fundraising event. Students play vital roles in making sure the projects are successful, creating an added value to their overall learning and development of personal and group responsibility. Upon the completion of these projects, students have developed a range of skills including production management, financial management, marketing, and public relations as well becoming proficient performers.

To prepare students for long-range and high-stakes projects, teachers must provide the opportunity to learn and practice these in real situations at smaller scale with levels of responsibility that become more significant as students become more confident. Teams can be organized by grade level with more-experienced students providing leadership and training to less-experienced students. Eventually, as the school year progresses, the more-experienced students can begin to hand off leadership and responsibility to younger students.

Guiding students toward careers in the arts requires focusing on content, skill preparation, and teaching students strategic or soft skills. Theatre inherently lends itself well toward teaching students the value of relationships; special attention must be given to training students about how the role of building and maintaining positive relationships is critical in developing a career as an artist. An actor or technical theatre artist must have the tools to advance their career interpersonally as well as within the digital sphere. Theatre programs that align with the arts standards and also the 2017 California Career Technical Education (CTE) Model Curriculum Standards for Arts, Media, and Entertainment provide students opportunities to develop a résumé, a website, and a portfolio of their theatrical performances and technical theatre projects to practice mock auditions and have knowledge of graphic design and marketing techniques. Simultaneously, theatre students also benefit from learning all sides of production work—planning budgets, developing the creative vision for a production, directing, and more. Creating opportunities for theatre students to meet and interact with individuals in the industry as guest speakers or through residencies is also valuable. For example, hosting a panel of guest speakers from a wide range of arts-related careers can help the student who loves theatre, but is not sure what to do with it after high school, see greater possibilities.

It is important to note that the career outcomes for high school theatre students are not necessarily specific to the arts, media, and entertainment industry sector. While graduates can consider careers in directing, performance, or teaching, theatre education can also inform a variety of other arts-related and non-arts-related careers. Theatre education prepares students for careers in which

- critical thinking and problem-solving skills are required;
- understanding audience perception is needed;
- managing emotions in high-stakes situations is required;
- managing timelines and meeting deadlines is required;
- being courageous and versatile is needed;
- being flexible and resourceful is needed; and
- being a collaborative team player is needed.

Through an introduction to jobs in and related to theatre, students can understand that there are people who make their living at professions in and related to theatre. The following snapshot identifies sample activities that enable students to investigate careers in theatre.

- Ask the theatre teacher about their own theatre career; understand that teaching theatre is a theatre profession.

- Participate in a guest visit by professional actors, directors, producers, or technical theatre artists; view a short presentation of their work; and hear them speak about their life in theatre.

- Participate in a hands-on workshop with a professional in a theatre-related field, like a musician or costume designer.

- Contribute to a chart of professions in and related to theatre, learning the definitions of: actor, director, musical theatre, drama, opera, film, video, theatre teacher, composer, stage manager, lighting designer, hair and makeup artist, costume designer, dramaturg, artistic director, casting director, theatre therapist, playwright, producer, critic, and others.

Source: New York City Department of Education (2015)

Conclusion

"Theatre is a mirror, a sharp reflection of society."

—Yazmina Reza, playwright and screenwriter

All California students must have opportunities and access to a rigorous, sequential, standards-based theatre education that leads to artistic literacy in theatre. Through a TK–12 sequential, standards-based education in theatre, students become increasingly theatre literate and exercise the creative practices of creating, recreating, performing, and responding to theatre. Students are able to connect, synthesize, and relate their new theatre knowledge and personal experiences to engaging in and with theatre while deepening their understanding of the world as inquisitive self-motivated lifelong learners.

Glossary of Terms for California Arts Standards: Theatre

The glossary for the *California Arts Standards* is intended to define select terms essential to understanding and communicating about the standards. The glossary contains only those terms that are highlighted in each artistic discipline's performance standards. The glossary definitions explain the context or point of view, from the perspective of the artistic discipline, regarding the use of terms within the standards. Glossary definitions are not meant to be an exhaustive list or used as curriculum.

acting techniques: Specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a theatre performance.

character traits: Observable embodied actions that illustrate a character's personality, physicality, values, beliefs, and history.

conflict: The problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural.

creative processes: The application of performance, production, and technical theatre elements (see the definition) to a theatrical production.

cultural context: The characteristics of everyday existence shared by people in a place or time, including: behaviors, ideas and beliefs, race, religion, social group, geography, identity, sexual orientation, ability, socioeconomic status, and language.

devised drama: Creation of an original performance piece by an ensemble.

dramatic play: Play where children assign and accept roles, then act them out.

genre: Relating to a specific kind or type of drama and theatre such as a tragedy, drama, melodrama, comedy, or farce.

gesture: An expressive and planned movement of the body or limbs.

given circumstances: The total set of environmental and situational conditions which influence the actions that a character undertakes.

guided drama experience: A leader guides participants during a process drama, story drama, or creative drama experience (see the definitions) through side-coaching, narration, and prompting; the action of the drama does not stop in order for the leader to support the students; facilitator may guide participants in or out of role.

improvise: The spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed.

motivation: Reasons why a character behaves or reacts in a particular way in a scene or play.

nonrepresentational materials: Objects which can be transformed into specific props through the imagination.

objective: A goal or particular need or want that a character has within a scene or play.

plot: A narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action.

script analysis: The study of a script to understand the underlying structure and themes of the play's story, and the motives and objectives of its characters.

scripted drama: A piece of writing for the theatre that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters.

staging: The arrangement of actors and scenery on a stage for a theatrical production, sometimes known as *mise en scène*.

story elements: Characters, setting, dialogue, and plot that create a story.

style: The use of a specific set of characteristic or distinctive techniques such as realism, expressionism, epic theatre, documentary theatre, or classical drama; style may also refer to the unique artistic choices of a particular playwright, director, or actor.

tactic: The means by which a character seeks to achieve their objective; the selection of tactics is based on the obstacle presented. In acting and directing, a tactic refers to a specific action verb.

technical theatre elements: The elements of spectacle used to create a unified and meaningful design for a theatrical production, such as sets, sound, costumes/make-up, lighting, music, props, and multimedia, as well as elements specific to the production, e.g., puppets, masks, special effects, or other storytelling devices/concepts.

theatrical conventions: Practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside.

theme: The aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas.

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Long Descriptions of Graphics for Chapter Six

Figure 6.1: Multiple Entry Points

The artistic processes and their related process components—Creating (envision, conceptualize, develop, rehearse); Performing (select, prepare, present, share); Responding (reflect, interpret, evaluate); Connecting (empathize, interrelate, rehearse) offer multiple entry points into theatre. [Return to Figure 6.1](#).